

Live at the Table 38: Good Society 02 - October 2020

Transcriber: vesta

[Episode begins]

[MUSIC - "[The Ball at The Pellier's](#)" starts]

[music ends]

JANINE: Alright, so welcome to- I realised yesterday the joke I should've made, the better joke, which is less of a joke than just being like just doing the Austin Walker intro, I should have made some kind of reference about Live to Tape at the Table because-

AUSTIN: Oh, that's fun.

JACK [overlapping]: Ohhh!

JANINE: Live to Tape is also LTT.

AUSTIN: Mhm.

JANINE: But I got there way too late, and it's a shame.

ALI: Well you have a second chance now!

JANINE: Yeah I didn't- I don't even- I didn't even really formulate the joke, [Ali chuckles] all I got is 'Live to Tape at the Table'. Welcome to Live to Tape at the Table, an actual play podcast [chuckling] focused on critical worldbuilding, smart characterization, and fun interaction between good friends. I'm your host Janine Hawkins, and today we're going to be playing the second half of our first cycle of Good Society. Let me know if I'm too quiet, my microphone is a bit low? Because I need to see things.

AUSTIN: Uh huh.

JANINE: [chuckles] But I might fuck with it. So I'm Janine Hawkins and I'm @bleatingheart on Twitter. Our podcast is friendsatthetable.net- I was gonna say Friends at the Table at friendsatthetable.net [Ali laughs] which is kinda true but a very awkward way to phrase things. I'm joined today again, once more, by Alicia Acampora.

ALI: Hi, you can find me over @ali_west on Twitter. You can find Friends at the Table under-over @Friends_Table, and you can find a Star Wars Podcast, A More Civilized Age, @More_Civilized.

JANINE: Austin Walker.

AUSTIN: @austin_walker on Twitter, and Ali- Ali did all the things. [Ali giggles] We're good now. [Janine laughs] Waypoint Radio. That exists.

JANINE: friendsatthetable.cash.

AUSTIN: Mhm.

JANINE: And- [laughs] I was like waited- I was gonna prompt you, Austin,

AUSTIN: Nope, I just talk.

JANINE: And like, you forgot Jack, Austin. [Austin and Ali laugh] And Jack de Quidt.

JACK: Hi, you can find me on Twitter @notquitereal and buy any of the music featured on the show at notquitereal.bandcamp.com.

JANINE: So! We're back for as I've said, the second half of our first cycle of Good Society, which is a game by- oh shit, that was the thing I didn't say,

AUSTIN: Mhm.

JANINE: I have it open in a separate tab here. Good Society is a Jane Austen RPG by Hayley Gordon and Vee Hendro, of Storybrewers Roleplaying? I believe is the full name of their group? @storybrewers on Twitter I think is Hayley Gordon's @, but also the group, and we are going to be picking up with our four characters. Let's- you wanna do a little- go through, do a little summary of our characters?

So I'm playing Chatelaine Pellier, she/her, she's 23. She is an old money heiress with dark hair and bird-like features. She has an alert temperament. And her desire is to orchestrate at least one marriage between people of your choosing. At this stage, I need to have picked a couple to mess with? [Ali and Jack chuckles]

JACK: Ooh.

JANINE: I have, I think?

AUSTIN: Is that by the rules you have to? Or you're saying like, that's-

JANINE [overlapping]: It's a- it's- I think that's like a soft rule for my desire.

AUSTIN: Mmm.

JANINE: Is after the first Novel stage you need to pick a couple to kind of focus your efforts on.

AUSTIN: Gotcha

JANINE: My reputation tags are generous as a positive, and negatives are overbearing and a milquetoast romantic. My primary connection is played by Austin, it's Frances, who is my sister. My twin sister, who is sort of a familiar bookkeeper and also a stand-in for the parents, even though she is, I believe I said like five minutes younger or something like that. Ali, do you wanna walk us through Mint? Is it Carlyl- is it Carlise, or Charlise? Charlise.

ALI: It's Charlise, yeah.

JANINE: Charlise, right.

ALI: Yeah, so I'm playing Mint Charlise, who is a foreign new arrival. She's she/her, 24 years old. Her desire is to receive proposals from, or make successful proposals to at least two eligible individuals, marry one and farewell to the other. The relationship I have so far is that I am best friends with Chatelaine, and I'm rivals with Diego Flint. [chuckling] My reputation tags are- the positive ones are fascinating, and forthright? The negative one is strange. And my current contacts are James, who is he/him, who is like a business guy who wants to marry me and thinks I'm naive [laughs] and like. My other connection is Marzy, who is she/they, and she is you know, another eligible bachelorette [chuckles] out on the town, who thinks I'm kind of fun. And they're both played by Janine.

JANINE: I just need to interject, I forgot Chatelaine's relationships. So as you said, she's best of friends with Mint Charlise, and friends/old flames with Henrietta Sameday, who is Jack's character. Austin, do you wanna go next?

AUSTIN: Yeah, I am Diego Flint. My- I'm a he/him, 23, desire: come into substantial wealth while ensuring my reputation stays absolutely impeccable. I am dependent, from a military familiar. I am rivals with Mint Charlise, I am former friends with Henrietta. I appear to have a good smile and I'm warm, but my temperament is detached. I have a benefactor who is also my primary connection, and that is Darling who is a kind of, a naval captain's wife who has a lot of independence. My reputation tags are steadfast, and considerate as positive. Rude, and mercenary as negative. I think that that's- did I skip anything? I think that's it.

JANINE: Jack.

JACK: I am playing Henrietta Sameday. Her pronouns are she/her, she's 21 years old. Her desire is to restore her reputation and be forgiven by her former friend—that's Diego. I'm also friends and old- /old flames with Chatelaine. I am from new money, my family were fairly recent industrialists. My role is the meddler, I'm an outrageous gossip, always scheming in others' best interests, possessed of few social barriers. My appearance is still wearing the full collection, but

wearing it well. My temperament is capricious. I have two positive tags which are clever, and industrious. And I have three negative tags which are unfortunate connections—my cousin stole a monument, vulgar, and unfocused, the latter of which caused me to have a sort of- a sort of frostiness in my relationship with Anastasia, who uses they/them pronouns. They were my former governess and mentor in meddling. They think that I'm basically bad at what I do [Ali and Janine chuckle] and I'm playing around as a meddler rather than focusing their attentions more properly.

JANINE: And just to go over some of the background that we've established. Mint, you were sort of cursed in the forest, right? [Ali giggles] You were sent off into the wilderness, the mountains, the foresty mountains? Was it- specifically was it to evade the curse, or was it, you were sent off and then also got cursed?

ALI [overlapping]: I think it's-

JANINE: Cause you mentioned Sleeping Beauty so is it like a cloistering situation that kind of still went bad?

ALI: Yeah I think I was sent off for my protection. And you know, I, Mint has a positive relationship with the- the magic woods, so, I don't know [chuckles]. I guess it still went bad but not like. You know, she's fine.

JANINE: And Diego- Henrietta's brother, Honor Sameday,

AUSTIN: Uh huh.

JANINE: Who was- Diego were you married or engaged? You're married, right?

AUSTIN: We're engaged, he was my fiancé.

JANINE [overlapping]: Oh, engaged, okay right, engaged.

AUSTIN: Yeah yeah yeah, so. Due to marry soon, to the degree that like, we were working- we were you know, what's the word I'm looking for, refurnishing-?

JANINE: The books were a bit entangled already?

AUSTIN: The books were entangled to the degree that we were- there's a specific word I'm looking for, for fixing up a house-

JACK: Renovating.

AUSTIN: Renovating my family's old house which had fallen into disrepair, that you know, in a way that was probably drawing on some Sameday money, likely?

JACK: Had you like booked the caterer-

AUSTIN: Yeah yeah yeah. That was done. I would be married by now.

JACK: Damn [chuckles].

AUSTIN: Uh huh!

JANINE: Until! Henrietta, what happened?

JACK: Well, so, everybody says that mountains are dangerous, and it turns out that they were dangerous, Honor got turned into a archway on top of Marchmont Peak. [Ali chuckles] I did not believe that they were dangerous and in fact I believed that the best way to impress a military man and my future brother-in-law would be if my brother, you know went off, he could bring something back, it would be romantic. I think in fact Diego explicitly said do not let Honor go up the mountain?

AUSTIN: He did.

JACK: And I think I said, absolutely he will not go up the mountain, then went right back to my house and said [Janine chuckles] wouldn't it be so brilliant to go up the mountain? So that's where- what sucks is that like we were friends as well, it wasn't just like I'm your potential sister-in-law who made a screw-up. Like it seems like we were tight before I doomed my brother.

AUSTIN: It does say former friends, so yeah, like.

JANINE: Yeah.

AUSTIN: Did you introduce me to him? You know what I mean? Like what was the- were we friends first, even?

JACK [overlapping]: Or was it one of those things where like,

AUSTIN: Yeah.

JACK: Or you came into my life,

AUSTIN: Right.

JACK: And I was like, oh, sick! He seems really cool [Austin laughs], like, this is like, I get in that sort of Austen-esque way, like I've been delighted to gain another family member.

AUSTIN: Mhm.

JACK: But clearly not delighted enough to- I don't think there's- I was gonna say I don't think there's any malice here. I think Henrietta's fairly malicious, but I don't think it was active malice of "I'm going to get Honor killed". But I could see why Honor might- Diego might feel that way.

ALI [overlapping]: [sing-song like] That's not what people are saying~

AUSTIN: Uh huh.

JACK: Yeah!

JANINE: That's true. [Ali laughs]

AUSTIN: We'll get to Rumour and Scandals momentarily.

JANINE: That does certainly bring us to Rumours and Scandal. We have a few rumours going. Most of which have been spread actually. The first one we started out with which was a starting rumour based on the desire card attached to Henrietta, right?

JACK: Yeah.

JANINE: Was, "Henrietta knows where her brother is and stands to inherit".

JACK: Not true!

JANINE: The next one we have is "Diego and Mint are working closely together for an expansion to the east mountains" which concerns the connection with James, and that kind of business deal. "Mortimer has discovered a rare flower whose petals are made of ice." Mortimer is the [Jack chuckles]- I was gonna say botany weirdo, that's- [Janine and Ali laugh]

AUSTIN: Uh huh!

JANINE: He's an awkward horticulturalist with flowering prospects. Flowering prospects means like, he's you know, he's- people are noticing him. But Chateleine would like him paired off with her sister Frances. So pe- you know, I guess this rumour's actually with his flowering prospects, this rumour makes a lot of sense. Like, people are noticing him. People are wondering like, maybe he's gonna be like a name in a book, you know?

The next one is, "Honor isn't dead, he helped Henrietta's cousin steal the monument and abandoned his fiancé."

AUSTIN: Love it.

JANINE: It's a rough one. And the last one is, "Marzy is an illegitimate child of the Pelliers." Which sort of kicks off because she is a vivacious, wealthy orphan who showed up at the Pelliers' Procession Day dinner- dinner party basically. Which is where our first Novel chapter took place. We've established that in- oh my god, I- Nievelmarch [chuckling, Ali and Austin chuckles].

AUSTIN: Nievelmarch, right.

JANINE: Nievelmarch, in the town of Nievelmarch, in the Marchmont mountains, near the Pragel Pass, these are locations we've established now.

AUSTIN: Pragel Pass? Why don't I remember Pragel Pass.

ALI: Yeah...

JANINE: Pragel- Pragel Pass was where the orange shipment got lost in Shooting the Moon.

AUSTIN: Ah, I see, okay. [Ali laughs]

[00:15:00]

JACK: There was a horse chase there or something.

JANINE: Yes! Exactly. So Procession Day is the day when after holidays- after The Holidays, capital T capital H, businesspeople, tradespeople, accountants, like a lot of those jobs, sort of shut up. Like, close up shop, and for the rest of the year kind of get "time off", air quotes. That's not what really fully happens because a lot of people are happy to do shit off the books. This is a town where we've established a lot of like, corporate espionage,

AUSTIN: Uh huh.

JANINE: And weird- people trying to steal each other's trade secrets, and like doing deals with the union of child workers that- the sassy children who

AUSTIN [overlapping]: Yeah there's like a-

JANINE: Gets a bag of oranges a month, and like. It's-

AUSTIN: A low-level, it's bad. Like.

JANINE: It's dark. There is a darkness

AUSTIN: Diego was in the middle of- I didn't raise this when I was talking about my character but Diego has engaged James, the businessman who wants to marry Mint for business reasons, to perhaps like, start a resource extraction defense company? [Ali laughs]

JACK: Like it's supported by like the point that it's an army, right?

AUSTIN: It's miserable. Yeah. Yeah like oh, the government won't protect you and will let you out in the woods, but if you let me and my family raise some troops, I bet you could colonize whatever you want. Miserable. Bad.

JANINE: Yeah! It's very much like, this is Christmas Victorian meets like, Seattle disruption culture. [Austin and Ali chuckle] Like, it's kind of what's happening here, is a thing that like, I'm not going to say I don't have an incentive to lean into it considering my quest character is all of that bottled up with a nice bow and a pair of skates on? But you know,

AUSTIN: Wait does she have skates? I don't remember you picking skates during character creation.

JANINE: She's an ice dancer. She's an ice dancer.

AUSTIN: [mumbling slightly] Oh yeah, so she's probably good at skates.

JACK: Everybody loves Switzerland, the neutral country.

JANINE: She's an ice dancing stenographer.

AUSTIN: Uh huh [Jack chuckles].

JANINE: Normal things. So, the phase of the game we're entering into now, we're basically- Procession Day is coming to an end, we are to clarify how the holiday works, we're going to be entering a period of Liber Clausa, which is the closed book period where people are again, quote unquote on vacation, but *ehhh*.

And we are entering into the Epistolary phase of the game, which is again where everyone can write- I think I can write more letters as needed, but in general everyone can write up to two letters from their major character or from their connection. You can also- if you want to receive a letter and then respond to it, you can use one of your Resolve tokens to compel someone to send you a letter. And then you negotiate as you normally would, you can't just force them to. But- so you're basically- you want to think about what correspondence should be happening in the wake of Procession Day.

And to sort of set the stage, I have a very easy one, that is a thing that I'm obliged to do because I agreed to do it. Henrietta did me a favour and I have to return the favour. So, I think

the way to kick off the Epistolary stage is that Chatelaine Pellier is writing a letter to Diego Flint. And it's probably going to be awkward because they didn't exactly leave on the best of terms?

AUSTIN: Mhm.

JANINE: Chatelaine was a bit slighted by Diego's complete disinterest in her as hostess at the party, but a promise is a promise, and Henrietta, who she is on good terms with, needs her help, so. I'll keep- you know, I'll keep this relatively short, we're not pre-writing these letters. So this would be something to the effect of,

(as Chatelaine): Dearest Mr. Flint,

I hope the wake of Procession Day finds you well. We certainly enjoyed hosting you at the festivities at the Pellier estate last night. It's always a pleasure to refresh acquaintances with our neighbours and friends. In doing so, I was reminded of your former acquaintanceship with one Ms. Henrietta Sameday, and how you were once the best of friends with both her and her brother. It is a great tragedy that the loss of Honor Sameday has also resulted in the loss of a bond between two individuals. And though I cannot speak for Ms. Sameday, I know the neighbourhood would rejoice to see such a bridge mended. She speaks- [restrained chuckle] she speaks nothing but positive things of you to this day. And renews the-

What's- there's like a good- there's like a good word in Austen stuff where like, cheerful acquaintanceship, that kind of thing.

AUSTIN: But that,

JANINE: You know, in our hearts. And then, you know, yours etc., Chatelaine Pellier.

JACK: Damn, you're not going to say that I'm prepared to apologise with no conditions whatsoever? A perfect, flawless apology? [Ali laughs]

JANINE: I think that would be a little bit too obvious [laugh].

AUSTIN: Uh huh.

JANINE: [Jack chuckles] IMO. I don't think Chatelaine works on that level. I think it's a little- she wants to just, you know. Just-

AUSTIN: Open the door.

JANINE: Prime the grounds a little bit, yeah.

AUSTIN: Yeah, uh huh. So do I-

JANINE: My promise is to vouch for you, and that is vouching.

AUSTIN: Can I respond to you before I respond to Henrietta with one of my letters?

JANINE: Yes, yes.

AUSTIN: Okay.

JACK: Oh so these can be-

JANINE: I think it- I think when it says two letters, it's like, you start two.

AUSTIN: Right, or-

JANINE: Or if you spend a token to-

AUSTIN: I'm happy to spend both of mine on Diego things here. So,

JANINE: Okay, I mean it's up, it's also up to two, like you don't have to send any letters, even. It helps, but.

AUSTIN: So I think Diego responds to Chatelaine, you know, quickly. Like this is not a- you know some letters come and you sit on them, and you're like, hmm, how much time do I have before it is rude to have not responded at all? And I think Diego starts with an apology to Chatelaine. I think he says, you know,

(as Diego): Dear Ms Pellier,

First, thank you for hosting the event, the occasion of Procession Day and bringing us into your household. If it is that we did not spend the best of times that day, it is because I was preoccupied. And because I have found it hard to know which-

What's a better word for connection?

JANINE: Tie? Or-

AUSTIN: Yeah, yes-

(as Diego): -which ties were valuable and which-

Or which-!

(as Diego): Which ties were true, and which were loose. This has come under- you say you speak- you raise the name of Henrietta Sameday. And it is true that her name has been at the front of mine for me as well. As it has been on the front of lip for many in the town. And as word of her deeds have spread, I have reevaluated the relationships which I have fostered and those which I have maligned. If you find in your recollection that you fit in the latter, then by all means, accept my full apology. I am determined to see the Flint name rise again in our town, and any work I must do to ensure that the honour of my family is understood by those like your family, the noble Pelliars, is work I do willingly. I will write to Henrietta. I promise.

And then I take out a big piece of paper.

[Jack wheezes softly]

JANINE: Cursive 'F'. [Ali laughs]

AUSTIN: Uh huh. Yeah. [Jack laughs]

JANINE: Cursive 'U'. Cursive 'C'-

AUSTIN: This big F- yeah, uh huh. How would I even address you? I think it's just-

(as Diego): Ms. Sameday.

I appreciate that we were both at the Procession Day event at the Pellier house, but found no opportunity to speak. I wish to remedy that now. What you must realise about me, is that I am not a remarkable man. I do not ride well, and though I come from a military family, I neither fence nor shoot with great proficiency. I will raise a brush from time to time but I fail to capture likeness nor landscape. I do not have the mind for strategy or frankly, for industry, that I wish I had. I write a poem now and again but my verse is sloppy, my rhythm inaccurate. I have danced as most have, but I would prefer that those around me pay little attention to me when I do.

The fact of it is, Henrietta, that for many months I did not understand what it was that your brother saw in me. So clear were my own lackings. But now, in clearest recollection I understand that the one thing I was ever good at, was loving your brother. At first I thought it was a tragedy to lose him and it was a sin for you to have taken him from me. From us. From Nievelmarch. From the world. But now, I hear new things. Things which make me doubt not only your credibility, not only your family's-

I keep wanting to say 'honor', because it's your brother's name. [Ali laughs] Your family's nobility-

JACK: Honour with a 'u'.

AUSTIN: Uh huh.

(as Diego): But my own understanding of reality and my place in it. You have taken Honor from me once. Now I hear your aim is to take him again from my memory. To corrupt the good moments we shared, our dances, our talks, our promenades. So that you can make coin.

Let's make coin. I'll bury you under ours. Your family, its name, will be ruined. You turn my love into a farce. You have erased the memory of the only person who ever made me love myself. I have no problem being forward, because I do not care what you think of my reputation.

Diego Flint.

[inhales, car sounds in the background]

JACK: Oh, it's a bad- it's a bad mail day! [Janine laughs]

AUSTIN: Mhm!

JACK: The post's gonna arrive! [Ali and Janine chuckles] Oh dear. [chuckles]

AUSTIN: Those are my letters.

JANINE: Chatelaine sitting in a parlour like, "well I think that letter was really good and convincing". [Austin and Ali laugh]

JACK: Yeah, it's just like I think I sent that off really well.

JANINE [overlapping]: I'm gonna invite them over for lunch next week I bet, and it'll all just be water under the bridge.

JACK: It can't be water under the bridge if the bridge doesn't exist any more.

JANINE: Water under the mountain arch?

AUSTIN [overlapping]: Can I spend a resolve token-

JANINE: Depends on what you want to do with it.

AUSTIN: I would like to- I would like to spend a resolve token- you know what, no, let me save this. This is a thing I should request in person or in a second epistolary thing. So I'll sit on this.

JANINE: Okay.

AUSTIN: Wait no, I can do this another way.

JANINE: Uh huh.

AUSTIN: One second. Let's look at- come back around to me, [Ali chuckles] I got a thing, we'll get there.

JANINE: Okay. Remember we also have our monologue tokens as well.

AUSTIN: Mhm.

JANINE: I should have demonstrated spending them but also because you only get one, it's like you wanna save it for a real moment, you know?

AUSTIN: Yeah. Is that one per cycle, or is that one-

JANINE: It's one per second, yeah.

AUSTIN: Okay.

JACK: Oh cool, so it's not like we've wasted them this time.

JANINE: Yeah, and if we don't spend them we basically use them in the last upkeep phase- in the upkeep phase at the end I think, and then refresh them. But that feels a little awkward. Anyway. Does Henrietta have a reply for Diego?

JACK: Oh, yikes. [chuckles]

JANINE: Also just as a reminder, you don't have to reply?

JACK: No. No.

JANINE: It is very much whatever feels right.

JACK: Yeah, so I think that- I think that at this time of the year especially around the holidays, the post is delivered twice a day, it's delivered in the morning and in the afternoon. [Ali chuckles] And I think that- and it's outgoing as well as ingoing. You hand your post off to the mail person. And I think that in the morning Henrietta sends a letter, and I think that she is going to send a letter to Frances.

Hm, wait, actually, let me see, hold on. [Ali chuckles] [Jack chuckles] Oh it's a good game, this is a clever step. Okay. Actually, no. [Janine and Ali chuckle] Fuck that, no letter to Frances. The letter arrives in the morning from Diego, and Henrietta reads it at the glacier cafe.

[00:30:00]

And halfway through the letter just like turns white and gets up from her table at the glacier cafe, and like goes back to her house leaving her coat there or something? And gets a piece of paper and writes,

(as Henrietta): Dear Mr. Flint,

How does a meddler write letters- begin letters? [Ali chuckles]

(as Henrietta): Would that I could address you as brother. Your letter received this morning caused me great pain to read. I cannot imagine the pain that it must have caused to write such words, while [pauses] elegantly formed, come from- stem from such misunderstanding and such misapprehension that in reading your account of myself, and my family, it is as though I were experiencing the tales of another house in Nievelmarch. The actions of my cousin Albrecht fourteen years ago-

No it would be more recent than that, because I'm new money.

AUSTIN: Mmm.

JACK:

(as Henrietta): The actions of my cousin Albrecht last spring, [Austin laughs] and the lost of the Monument of Flowers are a great stain on my family's name, and one that I continue to fight to this day. My family sponsored the construction of this year's Monument of Flowers, and withdrew our cows from the April parade as a sign of respect at substantial cost to our reputation and to our finances.

Your allusion that I am in some way involved in the disappearance of my dear brother Honor, wounds me to my very core. I know that things have been said about myself throughout the town. I know that I am not the easiest person to like. I know that in several instances following our-

What's the opposite of like- what does rapprochement mean? When it's like, what's it called when things like freeze over in a relationship?

AUSTIN: Good question.

JANINE: I think you might just call it something like a break, or-

JACK: Oh yeah,

(as Henrietta): -following our break, I have spoken harshly of you. It is true. You do not need to tell me how much Honor loved you. He told me himself. Beginning today, I will work ceaselessly to restore my good name, not just- not solely for the purposes for the citizens of Nievelmarch, but in the hearts of those I was once delighted to call a friend.

[breathes]

Henrietta Sameday.

And then she gets another piece of paper, and at the top, she writes,

(as Henrietta): Frances Pellier,

How delightful it was to speak [Austin chuckles] with our dear friend Mortimer on the night of the party at your house. What a wonderful time I had. When he described the origins of the flowers to me, I was raptured, and I could tell that as you explained what had been laid out in the house and in its environs, he was enraptured too. He sees a great deal in you, Frances. And it was my honour to introduce the two of you.

I have taken the liberty of arranging a- a winter sleigh ride on the Arblemeister snow plains four days from now. Which I sorely hope you and Mortimer will enjoy. I intended to go myself and join you on the ride, but I am afraid I have commitments in attending the male voice choir's performance of Our Three Bells, Our Three Sisters. [Austin and Janine chuckle] So I am afraid you two shall have to go alone.

What a wonderful year we are having! May we move forward into a beautiful and romantic spring.

Ever yours,
Henrietta Sameday

AUSTIN: I don't think Frances responds to this. I think she lets it get lost in the paperwork [Jack chuckles].

JANINE: Mmm. [chuckles]

AUSTIN: I think, you know, this is the mo-

JACK [overlapping]: It's the busiest of running-

AUSTIN: This is the busiest- yeah!

JANINE: Yeah.

AUSTIN: Exactly! As James said, this is when the real deals get made and Frances- Frances is taking day off, but is very happy to have the excuse of, this is the moment of the year that deals get made. And so is happy to slip that letter underneath many others with much less- I mean, I do think she reads it, she knows that this is a thing. So we even get the incredible shot of her like, resealing it as best as she can? [Ali laughs] So it seems as if she never had the opportunity to open it? And then you know, cracking open a good book for her day off.

JACK: Cause it's like, people are also talking shit about Henrietta right now as well.

AUSTIN: True. True.

JACK: So like I wonder if on some level she's like, I don't even know if I want to respond to-

AUSTIN: Yeah, yeah, that's a good point. Frances I feel like is canny enough to be like, we have to decide as a family whether or not we're continuing to engage with the Samedays.

JANINE: Yeah. I wanted to spend my monologue token on Henrietta here. Because I want to hear not what Henrietta is saying to other people, but I want to hear what Henrietta herself is thinking. So I'm gonna uncheck my monologue token.

JACK: Henrietta alone in a sleigh on the Arblemeister snow slopes? [Austin and Janine laugh] She has like you know, like a fur collar, and she's got her hands in that like fur-thing that aren't gloves where you- you know, what's that called?

JANINE: Muff. A muff.

JACK: And she's just, she's thinking,

(as Henrietta): This is bullshit. Nobody would talk to me in town earlier today, and I got this letter from Diego- I don't know where that came from. I- why are all these people thinking that I somehow got rid of Honor? My relationship with my brother was the most important thing in my life until I was able to enter society, and even then, even subsequently!

There is something. I have spent too much of my life involving myself beneficially in the people of this town. For them to fall so suddenly and so spectacularly for such falsehoods, there has to be something that I can do to clear my name. And to clear the name of my family. And I am going to do it by summertime.

JANINE: Okay.

JACK: Oh, also,

(as Henrietta): I don't know what anybody says I stand to inherit- I don't know who inherits!

[Janine and Austin laugh]

Nobody has told me. And I can't work it out. I assume it's Honor, so maybe that money just goes somewhere.

Just like sleigh bells ringing, like a vengeful bite of gingerbread.

AUSTIN: And someone else goes by on a sleigh and waves at you, right? Like,

JACK: Like a kissing couple, like acquaintances rather than waves-

AUSTIN: And then one of them recognises it's you-

JACK: Yeah, exactly!

AUSTIN: -and looks away quickly? [Ali laughs]

JANINE: Whispers to the other one.

AUSTIN: Mhm.

JANINE: [whispering] That's Henrietta Sameday oh my god! Dude she killed her brother!

ALI: Did you say she killed-?

JANINE: [whispering] I heard she killed her brother and buried him in the mountains!

JACK: Oh my god! [Ali laughing] You know that bit in Emma, in the great- in the Autumn de Wilde, Emma when she watches the other woman play the piano for the first time and realises how well she could play the piano and she just sits there stony faced?

AUSTIN: Mhm!

JANINE: Mhm.

ALI: Hi.

JANINE: What other letters do we have? Henrietta and Mint.

ALI: Oh yeah!

JACK: Oh no! You- Henrietta's done her letters, right?

JANINE: Oh.

JACK: Chatelaine has one more-

AUSTIN: Janine is saying that responses don't count.

JANINE: Yeah.

AUSTIN: In which case I also have a second one I could do with one of my characters but.

JANINE: I'm gonna say it's- I believe- my interpretation of it is that it's two per player, so for instance if you also wanted to write one from a connection or things like that,

AUSTIN: Right, right.

JANINE: But it's- I think it is just like, when you- cause you can't control response. Like it wouldn't be fair to me if it was like, everyone wants to write a letter to Diego so Diego doesn't get to write letters to anyone except in response.

AUSTIN: Right, that makes sense. That makes sense.

JANINE: That seems shitty.

JACK: Right, yeah yeah yeah.

JANINE: From a design perspective that's a bummer.

JACK: So I have one, you have one, Austin has one, Ali has two?

JANINE: I believe so.

ALI: Yeah.

AUSTIN: Mhm.

ALI: Sure, so let me go through my first one, which I think that I'm going to send a letter to Chatelaine, my best friend. [laughs] I, hmm. I'm just gonna- I'm gonna talk about the letter high level for a little bit,

JANINE: Yeah!

ALI: Maybe go into the actual writing of it, but yeah. Because I think [laughs]- I think basically Mint wants to send like a "here's how the party went!" [laughs] but is also like, I think that it's like

a dramatic letter, and I think it's a lot of like, you know, I know my responsibility to my family and they sent me to- back to this town with so much on my shoulders but, this James is an awful brute [Austin and Janine chuckle] and I can't stand his company! [giggles]

JANINE: He does suck.

ALI: He's such a- he's such a jerk. He is a jerk I bet. I think that there's also like, because we're like genuine friends, I think there's a lot of this letter that's really complementary and like you know, I was so excited to go to my first party of the season and to return back to my hometown. And a lot of like, you know, everything you did was so lovely and I'm so upset that my experience was marred by this umbrella over my thoughts. [giggles]

It's a lot of that. It's a lot of like, you know, I know that people think that James is best for me and I don't think that that's true for myself, but I don't know what to do because I can't- I can't trust responsibility to a stranger to- [laughs] to a new exciting stranger and I don't know what to do. But yeah.

JANINE: Does Mint mention Marzy?

ALI: I- mmmm. I should, right?

JANINE: A second part to that question is, has Mint heard the rumour about Marzy? [Ali chuckles] Did Mint know Marzy before this party where she met Marzy and then later heard that Marzy might be an illegitimate relation? Like, does any of that factor in?

ALI: I don't think that she knew of Marzy before that party. I bet that she's heard some of the rumours, just because they were like spread. It's tough, I feel like I should go forward and just be like, she should mention her because it's a part of this story?

JANINE: Mhm.

ALI: There is part of me that thinks it is interesting of being like, oh I met this mysterious new person, and I don't know if I should let them into my life! So it's this like, thing of Chatelaine not knowing? Cause I don't know if she would be direct enough to be like, is this true? [chuckles]

JANINE: And Marzy was also being, you know remember, Marzy was picking the cream puffs open and being kind of like, a cute, strange person? So a part of me wonders like, would Mint talk about that. Like would Mint bring that to Chatelaine who is her friend, but also the hostess of this party and kind of like up in society and like, or is that, is that for Mint a private moment that she shared?

ALI: Yeah, I think that when she talks about it it's less the direct of like, oh there was this person who was having fun, or who was like flighty or causing a fuss or whatever. But I think there is a matter of it like, of you know, as she's talking about Marzy, not identifying her, I think there's this

bit of like, I think I found a true connection and someone who can really understand me. And I- [laughs] It was, you know, it was... it was such a relief to find a moment where you know, I had met someone who also didn't seem, who also seemed out of place, right? But yeah. Yeah. [giggles] I think that- I think that's the gist.

JANINE: Okay. I think Chatelaine's reply also probably comes very quickly, it's very easy to imagine Chatelaine being like, you know her afternoon is spent at one of those old correspondent sets, that's like the little wooden cabinet that you fold open and it's got all the little compartments and things like that. That you like set up on a desk or whatever, and she's got that set up and she goes through her correspondence- especially the day after a party which is going to be very busy with like, responding to thank you cards and whatever,

ALI: Oh sure.

JANINE: Like all kinds of stuff. So I think the response comes almost conspicuously quickly on this day in particular.

[00:45:00]

And it's a lot of like, very gracious like, oh thank you so much, it was so good to have you there, I was really glad that we could you know, broaden your acquaintance in town since you're new. I think there is also, she is maybe a little bit surprised James being called a brute, but also in some ways not surprised? You know, part of the reason I think we've established that James is interested in Mint and maybe doesn't have as many good prospects outside of Mint, is that like, other people kinda know what he's about. [Ali laughs] But you know, Mint doesn't. She's, she's new, she kind of- he can kind of plaster over a lot of the you know, the ruthlessness, the stuff that other people maybe recognise him for.

So it's a like, you know, in terms of Chatelaine picking a couple to try and get into a marriage, Mint and James would not be at the top of her list necessarily? Even though she was the one who kind of pushed them together, that was based on what she thought was what Mint was after.

ALI [overlapping]: It's probably the-

JANINE: There's probably a tone of relief, actually. [Austin chuckles]

ALI: Yeah.

JANINE: Maybe it's like oh, in that really polite way of like, he's nice, he's just not for everyone, [Ali chuckles] you know? That way she's not gonna outright shit talk him, but also is like, okay with Mint coming to this realisation.

ALI: Cool.

JANINE: Who's got another? I've got another letter, actually. This is a very quick- this is a very quick one with the character that I'm introducing.

AUSTIN: Mmm.

JANINE: The connection I'm introducing. I've got- I have to show you Molly's card. I think she is amazing.

AUSTIN: Oh she's great.

ALI: Ohhh.

JACK: Hell yeah!

JANINE: I'm a big fan. [Ali chuckles] I picked the version of her that is described as, I'm using any pronouns for, she/he/they. So the card says, accomplished, rose from humble origins, calm, collected and curious, cares deeply for those around her, and generously provides others with second, third, and fourth chances. We haven't seen her on screen yet though. They are purely- their appearance is purely a letter, and this letter that appears both at Diego's house, and at Henrietta's house. And it is a very short and to the point letter that just says,

(as Molly): To Mr. Flint/Ms. Sameday,

Depending, not both.

AUSTIN: Mhm.

JANINE:

(as Molly): I represent a party interested in clarifying certain family matters and in a way that would hopefully be beneficial to the reputations of all concerned. I would humbly request that if possible, you respond to this letter with a package containing our correspondence known to you in your possession regarding Honor Sameday, or with correspondence from or with Honor Sameday. All correspondence returned to me will be returned in perfect condition to you. If you do not wish to part with the correspondence, please reach out to arrange a time during which I may view it for investigative purposes.

Regards,
S. Molly.

Like S period, and Molly is the last name.

JACK: All they have said is that they represent interested parties?

JANINE: Yes.

AUSTIN: Never in my life.

JANINE: Any response at all from anyone? Or do they-

AUSTIN: No.

JANINE: Both just ignore it.

AUSTIN: It's yeah-

JANINE: What about Henrietta?

AUSTIN: I- I keep the letter, I put it in a desk drawer.

JANINE: Mhm.

AUSTIN: To be like, I'll have to figure who this S. Molly is at some point. I guess if there was a response, it is, I'm not going to go over in detail. It is a very you know, conventionally worded letter that is just like, I'll need more detail before further correspondence with you. Who are you, who do you represent, what authority do you have, what is your relationship with the Samedays or the Flint family, what is your relationship with Nievelmarch, are you- if you are practicing law or something like it, where are you approved to do such, you know etc. etc. etc. Like basically, what are your priors? I need to know who the fuck you are. [Ali and Janine chuckle]

JACK: There's nothing- I don't know that this has gone to Diego, do I?

JANINE: No.

JACK: Mmm.

(as Henrietta): Dear S. Molly,

I hope that-

What did you say Janine? You said something like,

(as Henrietta): I hope that the wake of Procession Day finds you well.

JANINE: Mhm.

JACK:

(as Henrietta): I would be more than happy to comply with your request on information on letters. However, given the sensitive nature of Sameday business matters and recent unfounded circumstances- recent unfounded circumstances in the town of Nievelmarch, I would be delighted to receive you at the Sameday house for the meeting that you discussed. I have taken the-

No, not at the Sameday house.

(as Henrietta): I have taken the liberty of renting the front room of the Glacier Express for a conversation between interested parties and I look forward to seeing you.

Yours,
Henrietta Sameday

So I'm not sending her anything but I am going to meet her.

JANINE: Okay.

AUSTIN: I have a Resolve token I can spend and then I'll let-

JANINE: Uh huh.

AUSTIN: Resolve token spend is that I receive a company charter to officially and legally operate the- I'm gonna call it, do I wanna put my family name on it? I don't think so. I think it's like. I don't wanna put the- maybe it is. Maybe it is the Flint Regulars, a concerned group of professional soldiers who operate under the Flint family name in and around Nievelmarch. You know, this represents sending legal notes and tapping into what's left of my money and basically getting that approved, right?

The second thing, the letter, is to the newspaper where they run a full page ad recruiting members for the Flint Regulars. Which basically says, you know those old like, you know ads, or I guess you see them sometimes in like company charters, or royal charters would be like, you know,

Such that, [elaboration sounds], as [elaboration sounds], and like basically setting up a context for like whatever? It's basically a full page ad recruiting people to go help to enforce the law that has not been enforced inside of Nievelmarch, and arrest Albrecht Sameday who absconded with the monument from- what was the name of the holiday again?

JACK: Oh, I- like, Festival of-

AUSTIN: Festival of Flowers?

JANINE: The Monument of Flowers was the-

JACK & AUSTIN: The Monument of Flowers.

JACK: Yeah.

AUSTIN: Yes.

JACK: I don't know what the festival's for.

AUSTIN: Who has absconded with the Monument of Flowers into the hills and forests neighbouring Nievelmarch. Since local authorities have failed to procure the suspect, it is the honourable thing for any strong and brave members of Nievelmarch whom wish to serve its needs to join the Flint Regulars and you know, pursue justice. It's- the other half of this, the real thing here is, Albrecht being a wanted person who has not been arrested, and theoretically being out in the woods, has given Diego an excuse to start operating there before any sort of stuff with James, so that he can earn reputation and also kind of justify it in a way that's not pure monetary gain. Do you know what I mean?

JACK: This moterhfucker really said, you potentially killed my fiancé, and now I'm something the Crystal Braves.

AUSTIN: Yeah, a hundred percent. Yeah, I'm going to fucking crush your family, yes.

JANINE: Is this a voluntary force?

AUSTIN: No, they're paid. This is- I'm going deep into debt on this.

JANINE: Okay. Alright.

AUSTIN: Yeah. Uh huh.

JANINE: Good to know. [Ali chuckles]

JACK: Man.

AUSTIN: Some- hanging on that other Resolve token so that I can try to pay them one more time.

ALI: I'm thinking of a letter. I- yeah, I think I wanna write a letter from James to Diego. [chuckles]
Which is-

AUSTIN: You can Resolve token that, you can't write it-

JANINE: Also I don't know if you can-

ALI [overlapping]: Oh I guess I'm-

JANINE: I'm not sure you can Resolve token a letter that doesn't come to you.

ALI: Ohh, sure sure sure.

JANINE: It actually doesn't say one way or another in the book as far as I know.

ALI: Okay. I was looking for this cause he is in my column but he's not played by me so I wouldn't be able to do with that, right?

JANINE: I think-

AUSTIN: You could Resolve token to compel a character to do something or feel something, right?

JANINE: Yeah.

AUSTIN: So I think you can at least negotiate it.

JANINE: Although I would say that in the case where you're compelling a connection to write to another player? I would say maybe the Resolve token goes to that other player, because they're also kind of being compelled, right? And the main characters take precedence over connections in terms of being compelled.

ALI: Sure, sure sure sure. Okay yeah.

JANINE: Although I guess it depends on- what's the letter about?

ALI: Well I basically wanted James to like write to Diego and be like, it was lovely meeting you at the party, you know, the things that we spoke about was interesting, I saw your great ad of the Regulars, very, you know, I'm impressed your forward thinking and ingenuity. [chuckles] It seems you made a great investment with your recent hires and I'd love to speak about more details. And [chuckles] basically being like, you know, my company is planning expansion into the east soon, I would love for you to come to a lunch with me. I'm going to be inviting my potential partner [laughs] Marzy. She's a simple girl, but she has a wisdom that she can gladly lend to our expedition.

AUSTIN: Wait, Marzy or Mint?

ALI: Oh, sorry, Mint, yeah. Sorry, I was looking at the word-

AUSTIN [overlapping]: I was like wait, is there a James/Marzy connection? I was like holy shit.

JANINE [overlapping]: Oh, you- I thought you were doing a- I thought you were doing a twist and my jaw fucking dropped. [Ali laughs] I was sitting here with my mouth open,

AUSTIN [overlapping]: That's great. That's a fantastic-

JANINE [overlapping]: Like, woah!!

AUSTIN: If James is the- if James was the secret benefactor that makes Marzy super rich, that's actually really fun, but-

JANINE: I- I was sitting here just like, hmm, I need to push on this somewhere because I need this- I need like something here, I need like, I need a catch or some sort of something that makes this like juicy and then you said Marzy, and I was like what the fuck! [Ali still laughing]

ALI: I- God- I- that was a mistake.

JANINE: Mhm!

ALI: [laughs] The intention here is to get another Diego/James/Mint scene together.

AUSTIN: Mhm.

ALI: And for James to be sort of negging Mint in this letter. But being like, oh it'll be amicable, it'll be fine.

AUSTIN: God.

ALI: But yeah, I mean- [giggles]

JANINE: Can I- can I suggest a complication here?

ALI: Sure!

JANINE: In terms of- because this thing as it is now, I don't know if there's really- this thing as it is now I think would be a Resolve token to James, and I don't think James needs Resolve tokens to be honest.

AUSTIN: Poor James.

JANINE: But I think. I think this is very interesting to me if we change one small thing, which is that James says all of that stuff, but he's actually pissed. [Ali and Jack laughs] He's like super fucking pissed? And kind of wants to elbow in but also like-

ALI: Pissed in which way?

JANINE: You know it's the sort of thing where like maybe he would want more control than he would have wanted before because he feels like- he felt like he had an understanding of Diego. But then Diego just kind of went ahead and like,

AUSTIN: He thought that Diego was going to be like his chief of security, and now Diego is going to be a contractor, which is a different relationship.

JANINE: Yeah.

ALI: Oh! Sure sure sure, so instead of being like, oh I'm impressed by the new expeditions you've been making, it's more of a thing of being like,

JANINE: [very tight and constipated voice] I'm impressed by the new expeditions you've been making. [Friends laugh]

ALI: You know, when we spoke it sounded like you were eager to you know, come to an agreement and I gave you my time and you know, good fortune, and in good faith. [chuckles] And I- and I think there's probably a dig of being like, if I knew that I had to arrange this meeting sooner I would have, but hopefully you can find the time to come and meet me to make good on your promise and your is underlined.

JANINE: And then the part where Mint is also going to be there reads a lot like, he, you know when a dude like contrives a reason to throw his weight around to impress someone,

AUSTIN: Yes.

JACK: Uggh, yeah.

JANINE: like to impress someone he's interested in, like, no I want to bring my girl to this so she can see me take this dude down.

AUSTIN: Uh huh.

ALI: [chuckling] Yes. Perfect.

JANINE: So would you- would both of you accept that? Ali would you accept that as a revision, and Austin would you accept that as a token for something that is kind of going against Diego's interest?

AUSTIN: Totally, listen, I'm the one who has an army now [Ali laughs]. We can negotiate all you want.

[01:00:00]

ALI: I'm happy-

JANINE [overlapping]: Gonna be for about a month at least until the interest kicks in.

AUSTIN: Uh huh. I've played Crusader Kings, I know how to make this work.

JANINE: Okay, I'm gonna move that Resolve token over then.

AUSTIN: That's another month I can pay them. [Ali and Janine chuckle]

JANINE: Okay, do we have any- anyone wanna write any of their-

AUSTIN [overlapping]: I thought of monologue token-ing, but I'm gonna save it because I'm so curious what our next Novel chapter is.

JACK: Oh, I would like to spend my last letter token to run another ad.

JANINE: [chuckling] Uh huh?

JACK: And I'm gonna run an ad opposite Diego's ad, which is just-

JANINE: That says, this guy is poor?

JACK: No- [chuckles]. No, it says, it says something like,

(Henrietta's ad): Albrecht Sameday's disgraceful conduct in 1839, in Spring 1839 brought great pain to this town, and the Sameday family together. The Sameday family categorically rejects any assertion that they were involved in any way other than disappointment. Rumours that Albrecht has fled into the mountain pass are greatly concerning and the Sameday family would love to assist the Flint Regulars in any way they can. Sign up to the Flint Regulars-

[Janine laughs]

-and let's put this sorry matter to rest.

And then underneath it just says, the Sameday family, but it's like, you know. There's like a drawing- what would this- what are they called? Like broadsheet drawings in that very dense, Victorian style?

AUSTIN: Like a wood print or something?

JACK: Yeah- what it starts- the name for that, it's like a-

JANINE: Etchings, or like?

AUSTIN: A woodcut is what I meant.

JACK: An etching!

AUSTIN: An etching, yeah.

JACK: Yeah there's like an etching of like an extremely evil looking Albrecht, like making of with a large floral covered monument or something. And written underneath is like, Albrecht Sameday, shame of the Sameday family, prior to his disgraceful flight. [Janine chuckles]. And then I'm out, that's-

JANINE: I looked up some etchings just for fun. Oh my god, these things. I wrote crim etching instead of crime etching. I'm trying to find a good one to bring up as a reference here. Oh my god, it's this one. It's *this* one, it's absolutely this one, holy fuck, okay. Hang on. Gonna post this in the Discord but also open it up on my video here. It's just [laughing] this just seems-

AUSTIN: Oh yeah, [friends chuckling]

JANINE: I think this is like a shot-

AUSTIN: Uh huh.

JACK: Yeah.

JANINE: This looks like a Sherlock Holmes illustration or something,

JACK: Oh holy shit.

JANINE: Because of the deer-hunter cap. But, it's just. It's very easy to imagine this.

AUSTIN: There's Albrecht.

JANINE: But it's Albrecht and Honor and then like a mountain which like,

AUSTIN: Mhm.

JACK: No, Honor is not in here at all.

JANINE: Oh, true. It's just purely, so it's-

JACK [overlapping]: It's just Albrecht.

AUSTIN: They would not have published something that-

JANINE: Yeah. So it's Albrecht and then just, a flower monument?

JACK: He's like carrying a flower monument in a wheelbarrow or something.

JANINE: Very good.

JACK: I don't even know why you fucking would steal that, [Ali chuckles] but you know, who needs to say?

JANINE: I mean it could be one of those things where like every flower is glued to a coin or whatever cause of tradition, and also worth money like, could be anything.

JACK: Submerge it in a lake, in a beautiful lake, and you get a magical prize.

JANINE: Yeah! Okay, I think then that's good for Epistolary phase, right?

AUSTIN: Mhm.

JANINE: Okay. I should ask at this point, does anyone want to make new connections? Ali has already made her two, but Austin and Jack, if you wanted to make another connection, you can do that at any point. Just as a reminder, could be now, could be later.

AUSTIN [overlapping]: I'm gonna save mine, just in case.

JACK: Yeah.

JANINE: Okay. Alright, then that brings us to the next Novel stage. Do we have any idea if we want it to be an event, visitation, or split? Event would be kind of like we had which is like, a big event that everyone's at. Visitation is everyone kind of doing their own thing, meeting up, which kind of feels like where we're at. And split would be an event that's a little bit timing sensitive. Like, someone's trying to stop a wedding or something like that.

AUSTIN: Oh, interesting. Okay.

JANINE: Like I said, visitation seems kind of like where we're at in terms of like people meeting in different locations and kind of-

JACK: Yeah.

AUSTIN: Yeah that's seems right.

JACK: Who would try and stop a wedding? That seems needlessly cruel. [Austin and Janine chuckle]

JANINE: Someone who also wants to get married. [Jack laughs in agreement] That's the example in the book anyway. Okay, so divine the details of the chapter. I think we are you know, as stated, we're in the Libra Clausa period of the holiday, which is just sort of a week-long stretch where businesses are closed unless you knock on the back door three times.

AUSTIN: Mhm.

JANINE: That kind of vibe? There's a lot of socialization, there is a lot of- everyone probably has something kind of like party food ready to go, just in smaller amounts. Like everyone's got their kitchen staff working on the charcuterie and shit like that [Ali chuckles] just in case people drop by because people are gonna drop by. But people are also you know, I guess some businesses would have to be open, just by virtue of, you know, food and things like that. So, yeah. What makes sense in terms of where we wanna start?

AUSTIN: Can we like list out the scenes that need to happen during this?

JANINE: Yeah!

AUSTIN: That way we kind of have a good setup?

JANINE: So we definitely have James, Diego, and Mint having their business meeting right?

AUSTIN: Mhm. And we have- Fran- no not Frances, who do we have- who is the- what am I- oh yeah, we have Molly, S. Molly and-

JANINE: Henrietta.

AUSTIN: Henrietta, right?

JANINE: Does anything else come to mind?

AUSTIN: You know, I feel like there's a Diego Flint out in the woods, but I don't need that to be a scene, do you know what I mean?

JACK: Yeah there's a- there's a bit of me that's like, I wanna start doing some Sherlock Holmes business, everyone's making all these false accusations against me. And I- the easiest, you know, as far as Henrietta can see, the easiest way to sort of get out of this would be time have some proof.

JANINE: Mhm.

AUSTIN: Mhm. Is there a Henrietta/Diego in the woods with a bunch of other Regulars like doing the equivalent of like a fox hunt, but it's for your cousin? [Ali chuckles] And you just attached yourself in your best foxhunt clothes as if that makes you a member?

JACK: God! I- I wanted to-

AUSTIN: Or is it too soon after the very mean letter I sent- the very honest letter I sent you.

JACK [overlapping]: I don't know that we would be in the same place.

AUSTIN: Mhm.

JACK: Unless I- let's do, let's do something with S. Molly before we work out- cause you know,

AUSTIN: Yeah yeah yeah, sounds good.

JACK: S. Molly might give me some kind of-

AUSTIN: Yeah, that's good.

JACK: An angle or something.

AUSTIN: What's the- what's Chatelaine up to?

JANINE: So, I'm not sure because depending on these other scenes, technically everyone gets one scene in a visitation.

AUSTIN: Mhm.

JANINE: So I'm thinking about if we want to use my scene for S. Molly or James for instance,

AUSTIN: Right, right.

JANINE: Then that would let Henrietta do another scene with someone else. I was gonna suggest Anastasia, but then I remembered you have that reputation condition where Anastasia is not talking to you. [Ali chuckles] And those conditions need to be respected.

AUSTIN: Mhm.

JANINE: Unfortunately.

JACK: Yeah the only way I can fix that right, would be removing my- would be dropping my negative tags back down to two?

JANINE: And even then, your condition would remain until the next reputation adjustment.

JACK: Great!

JANINE: Yup!

JACK: I love that Henrietta was told that she wasn't being focused enough and promptly tried to set up a sleigh ride that failed and then took out an ad at the newspaper. [Janine and Ali chuckle]

JANINE: Who else would be-? Well. Okay, I actually, I have- okay. I think I know how this could work then. Ali are you, do you want your scene to be Mint/Diego/James scene, or did you want a different scene to be your scene?

ALI: I think that's fine for this chapter period?

JANINE: Okay. So we can do- so that'd be Mint's scene. Henrietta's scene could be meeting with S. Molly. Chatelaine's scene could be meeting with Anastasia on Henrietta's behalf.

ALI: Ohh...

JANINE: Because Chatelaine is friends/old flames with Henrietta. And might be like, look we need to do something about this reputation business.

JACK: Oh, sure!

JANINE: Bring in the big guns.

JACK: Like bring in the big guns?

JANINE: Mhm. Mhm.

JACK: For like a better meddler?

JANINE: Yeah. So Austin, would you still want a scene in the woods or?

AUSTIN: I'll see if I can figure- I don't know what my scene would be. I'll come up with something after those maybe? And I might just not have one or maybe I'll do one with Frances or something you know? But I feel like we're getting- we're probably going to get some good Diego in that James/Mint scene.

JANINE: That's true. And also after that there might be- you might want to be like well actually, what if Diego and James go into the woods, or what if, etc.

AUSTIN [overlapping]: Yes, totally, or whatever it is yeah, we'll see.

JANINE: Okay. Where does it feel most natural to start, then? We could start with what I think would be the most direct scene? Which is probably Henrietta and S. Molly. Or we could start with the meeting which feels like a big moment, what do people think?

ALI: I'm fine either way.

AUSTIN: Let's start with S. Molly.

ALI: Oh yeah, let's.

AUSTIN: Let's get the S. Molly stuff out in the open.

JANINE: Mmkay.

AUSTIN: Or more out in the open, I don't know what it is.

JANINE: So Jack, do you wanna set the scene at the Glacier Express?

JACK: Um, yeah! So I think that, does Henrietta arrive first, or?

JANINE: Yes.

JACK: Okay. Henrietta. The tables have been cleared, like good to her word, she has sort of booked this out. There's like a cocktail bar behind the Glacier Express, I don't know if that exists at this time or if it closes or whatever, but yeah, Henrietta has decided to have this meeting in the front room, as it were. Sitting at the table, documents in a leather sort of case in front of her, waiting for S. Molly to arrive.

JANINE: So, S. Molly walks in. They are wearing big, thick, like knit mittens, that are very very snowy. And they- you know, like when you're a little kid, they clap their mittens off to get the snow off them, then stomp their boots on the mat to get the snow off them as well. And then she takes her mittens off and pockets them. Looks around, is kind of like- looks around, sees Henrietta, looks around a bit more? That kind of-

JACK: Uh huh.

JANINE: That kind of thing?

AUSTIN: Mhm.

JANINE: And then you know, starts to take her coat off and walks over to Henrietta. Molly- S. Molly is- she is- she is built in such a way where you can tell she used to be very very muscular? Like she used to be fucking stacked? And then you know, it sort of turned to- it turned to fat instead of muscle, and she still dresses in such a way where like she's clearly proud of it. And she should be, because she was fucking stacked.

And you can still tell, and she's larger now, but just like, really- has that like, large personality to go with it. Like has that- she can still fucking take you. She can still fucking take *anyone*. She's that kind of person. But also has this really huge and genuine smile, like she looks happy to see Henrietta. He's like glad that they're there, even, just that they showed up, didn't just write a letter and then bounced. So I think, Molly reaches out with her hand to shake Henrietta's.

JACK: I think Henrietta sort of shakes their hand very politely.

JANINE: And this is like a double hand- this is like, one hand is shaking, the other hand kind of grabs your wrist?

JACK: [chuckles] Uh huh.

JANINE: Like claps a little bit, but it's a very- it's a very engaged shake. And they sit down opposite you at the table.

(as Molly): So, you're Henrietta Sameday.

JACK:

(as Henrietta): Yes, you're S. Molly?

JANINE:

(as Molly): Yes, you can call me Sharp. Sharp Molly. I- I'm investigating as you- as I'm sure you read in my letter, some matters that are concerning to your family and at this point you know, society at large certainly seems concerned. I am sure you- I am sure you and your family are feeling the brunt of things now. So I would like to clear them up as much as possible.

JACK:

(as Henrietta): Forgive my curiosity, I'm- it's not terribly clear to me who you represent. Are you a lawyer, or a-? My family has never mentioned a Sharp Molly before. And a part of the reason I agreed to this meeting today, and I've brought the documents you requested-

And she puts her glove hand, her white glove hand on the leather case.

(as Henrietta): But I wanted to be able to talk to you face-to-face to sort of determine who it was that I was dealing with. Who exactly do you represent?

JANINE (as Molly): I am a union investigator. I am representing-

JACK (as Henrietta): I'm sorry?

JANINE (as Molly): We've had a few members- A union investigator?

JACK (as Henrietta): Mhm.

JANINE (as Molly): We've had a few members express interest in the case, and-

JACK (as Henrietta): And which case is that in particular?

JANINE (as Molly): The case of your cousin and also your brother.

JACK (as Henrietta): Right. Yes. Terrible. A terrible dealing- the first, shameful, and the second, tragic.

JANINE (as Molly): Mhm. The difficulties of the Sameday family have crossed our desks many times.

[01:15:00]

And have intersected with the lives of many of our union members. And in resolving them, we hope to also resolve some issues within the union. And we appreciate your cooperation. Of course the ideal situation would be to resolve all of this, and to restore your family's name to the point of prestige that it had before all of this happened.

JACK (as Henrietta): How- again, forgive me. Which union do you represent?

JANINE (as Molly): The Odd Job Union.

JACK (as Henrietta): Excellent! And- and- and, you mentioned additional- additional matters with the Sameday family? Or additional matters that the union was concerned with aside the events surrounding Albrecht and the disappearance of my brother? Would you be able to be a little more specific about what those are?

JANINE (as Molly): Well it is specifically those two events-

JACK (as Henrietta): So nothing in the factories?

JANINE: Mmm- [chuckles]. Wait, hang on. Just, are you just saying that for flavour? What else should I-?

JACK: Oh, I think, so Henrietta has- Henrietta has no fucking idea how the Sameday business is run,

JANINE: Okay.

JACK: Or how the factories work?

JANINE: Ahh! Okay.

JACK: But she has probably grown up from an early age to be wary of union reps?

JANINE: [chuckling] Sure!

JACK: And I think she is trying to work out exactly how compliant she- it is worth her being?

JANINE: Odd Job Union has nothing to do with working in factories. But, I think that probably- I think Sharp like, raises their brows a little bit but is like,

(as Molly): No it's just the- it's just the issue of your cousin and the issue of your brother and if there is any connection between the two, or any disconnection between the two, we have members of the union who specialise in more uncanny matters, and they are the ones who tend to be more interested in the case of your brother. And we have members who specialise in more practical matters, and they are the ones who are frankly a little bit miffed at your cousin. And we would like to make sure that whatever can be done has been done. But we are primarily, I would say, concerned with your brother at the moment. It seems like other people might be interested in handling the case of your cousin.

JACK:

(as Henrietta): I'm sure. This is a great relief. I am very grateful that someone of your capability would involve yourself in this case. You know as you mention, my family's been struggling with the aftermath of the disappearance and the theft for a long time, and I'm grateful that you would arrive.

And she slides the packet of, she says-

(as Henrietta): As my brother and I lived in the same house for much of our lives, little- there is little formal correspondence other than in trips to the fenlands, and to Cuscadia in the summer of 1841. But you will find many childhood notes, games, stories that we would play- my brother and I were very close prior to his disappearance.

In addition I have taken the liberty of including letters and Christmas cards from my brother's fiancé, Mr. Diego Flint, to kind of further elucidate the relationship between him, myself, and Honor.

JANINE:

(as Molly): That's very good, Ms. Sameday. I did actually reach out to Mr. Flint, hoping that he would be able to bring his half of the correspondence with your brother, Honor. It does not seem like he is interested.

AUSTIN: Wait, I asked- I just asked who you were!

JANINE: Oh, that's- right. That's true.

AUSTIN: I did not say I was not interested!

JANINE: [laughs]

AUSTIN: You can tell that to Henrietta, but that's not true.

JANINE: Right, I'm wondering if she would have replied or if she would have had a thing to reply with, because she does not exactly have a badge, you know? I might actually have to-

AUSTIN: She certainly has company letterhead. He could have sent me a thing, or if he doesn't, then-

JANINE: No, he doesn't.

AUSTIN: Then we have to talk about- I see. Okay.

JANINE: I'm actually now just thinking- okay, no, I can. I can do something with that. Making a note. Okay. So I think he says, you know,

(as Molly): I reached out to Mr. Flint, he seems wary. Let's say he seems wary and would like some additional assurances and information before disclosing anything, which is understandable given the sensitive nature of correspondence between paramours, I can understand that. And you know, I've made arrangements with some associates to provide- as much assurance as we can.

JACK:

(as Henrietta): Of course. If you take a look here,

Opens the thing, leafs to the back.

(as Henrietta): You'll see this beautiful Christmas card of a fir tree. He signed it Diego, and here's a little drawing of a horse, that was for Honor.

[Janine laughs]

(as Henrietta): Here's a little drawing of a robin-

AUSTIN: It's a bad drawing. [Ali and Janine chuckle] It's a bad drawing.

JACK:

(as Henrietta): Here's a little drawing of a robin. That was for me. It's a terribly sorry business and I- I am once again deeply grateful for your involvement.

And then as though these words are like sour in her mouth,

(as Henrietta): And for the involvement of the union.

JANINE: Sharp Molly smiles and nods, and you know, is flipping through the correspondence and I would say does not feel pressed. Does not feel particularly like, like she needs to hurry with it. She is taking her time and making notes and I think that might be that.

JACK: Yeah, I'm happy to leave it there. Whew! I'm not going to spend any Resolve in case I need to find a mercenary company. [Janine and Austin chuckle]

AUSTIN: Is it Mint/James/Diego time?

ALI: Seems so.

JANINE: Could be.

AUSTIN: Where is, where is that meeting?

ALI: I assume James' estate? [chuckles] Just like, this grand garden that's just,

JANINE: Does he- do you think he lives within the sort of middle of the city, or do you think he's kind of like in that like, Victorian suburb kind of like just outside the city sort of thing?

ALI: Yeah, I think he's probably outside of the city in like a grand estate. I think he's outside of the city for some of that real estate, so to speak [chuckles].

JANINE: Can I suggest that he sends a- well I mean I can do this because I'm playing James. He sends a carriage to pick up Mint and Diego.

ALI: Ohh..!

JANINE: To bring them to his estate. His estate is called, um, Vandernoir? Manor?

ALI: Mhm.

JANINE: I don't love that, but it's okay, because it's James. [laughs]

AUSTIN: It's James, yeah. Is that James' last name? Or a previous family name? Or what's it named for. Is that like the name of the area?

JANINE: I think-

AUSTIN: Cause it's not always- it's not often family names, right. They're named like other weird things.

JANINE: Yeah. That's- it's weird, right? Like I think sometimes it's just like a family name of a family that hasn't owned it for 600 years? And like-

AUSTIN: Right. Like Darcy's, like Pemberley is not the- Pemberley must be named for something else.

JANINE: It's the region I think.

AUSTIN [overlapping]: But it's not the Darcy family. Okay.

JANINE: There's a thing in the back of the Good Society book about the naming of Pemberley I think being part of the land having some sort of name like that.

AUSTIN: Yes. Okay.

JANINE: Yeah.

AUSTIN: That's interesting.

JANINE: But also, this is like,

AUSTIN [overlapping]: We're off up to Vandernoir-

JANINE: This isn't like a country estate, right? So it's not the land, it is just like- to be honest, he's also new money. It is probably just a fake name. It is probably just a name that his like,

AUSTIN: Oh I love it! Yeah.

JANINE: His grandparents thought was sick.

AUSTIN: Yeah.

JANINE: And that's that, you know? And if people ask, they'd be like, oh yes, that was the previous owner's family [Ali chuckles], and they were blah blah blah in the Scandinavian, etc. So

yeah, he sends his carriage. It is- it's a nice carriage. It's probably not his 'A' carriage. [Ali laughs] It's his 'B' carriage with one of his 'A' horses and then his 'B' horse.

ALI: Wooow.

JANINE: Like a 'B' horse that just got a bath. So looks,

AUSTIN: Okay.

JANINE: You know, kind of on the line. That horse will be an 'A' horse when the other 'A' horse dies. Horse Hierarchy, that's the new game.

AUSTIN [overlapping]: Is that always the way?

JANINE: Yep.

AUSTIN: Yep.

JANINE: [chuckles] So, yeah this carriage pulls up. It is a beautiful, just out of town style house with like, Ali said, fantastic gardens. I would love to hear-

AUSTIN: Does this give us time on the- are there two- there's one carriage between the two of us?

JANINE: Yes, that was what I was going to say. I would love to hear the conversation y'all have. [Ali chuckles] In that carriage.

AUSTIN: Believe it.

JANINE: Not hear the whole thing, but, what's the tone, I guess? [chuckles]

AUSTIN: Yeah!

JANINE: What's the vibe?

AUSTIN: Who's there? Who gets picked up first?

ALI: Oh that's funny. Because it's the thing of being like, oh there's a carriage for me! And then it's like wait, where are we going? [laughs, Austin and Janine join in]

JANINE: Actually that makes it funnier if it's Mint first-

AUSTIN [overlapping]: Also and the door opens, and- yeah. Uh huh. Yes.

ALI: Yeah.

JANINE: That makes it funnier if it's Mint first and not- like the carriage could show up and Diego's inside, or the carriage could show up, it's empty, you maybe recognise like, oh that's one of the 'A' horses! [Ali stifles a laugh]

AUSTIN: Uh huh.

JANINE: And then, so you assume it's going one place and then it stops at Diego's, or at I guess, Darling's.

AUSTIN [overlapping]: Darling's, not Diego's, yeah.

JANINE: And picks Diego up. And then carries on.

AUSTIN: Yeah, and it's- I love it because it's like one of those things where the door to the carriage opens, and it's like, is Mint like, [Ali laughs] it's time for me to get out now, but like no it isn't, someone else is getting picked up, right? And so I think Diego is just like,

(as Diego): Ms. Charlise. I didn't expect you in the carriage. A pleasure.

ALI:

(as Mint): Oh, hello! Good afternoon Mr. Flint.

AUSTIN (as Diego): Have you taken the ride out to Vandernoir before?

ALI (as Mint): No, no, James told me a lot about his estate, but we, I've only been acquainted with him very recently.

AUSTIN (as Diego): I see. I only first met him directly at the party the other day. So, you have me on length of acquaintance I believe.

ALI (as Mint): Oh, I met him there for the first time as well. I- he's- he's a friend of my parents I believe, or at least his parents are, so.

AUSTIN (as Diego): I see. Well, you still have me beat by a matter of hours, and as we know from the twin Pelliars, even a matter of minutes can make all the difference in the world, so.

ALI (as Mint): [chuckles] Yes, indeed. How is this day treating you? How have you been since the Procession party?

AUSTIN (as Diego): Very busy. I know we are not supposed to be doing much work, but matters of justice being what they are cannot rest.

ALI (as Mint): Oh right! This- this- I'm afraid I have found myself uninformed with the local stressors, so to speak.

AUSTIN (as Diego): You need not worry. It will be old news soon enough.

ALI (as Mint): Oh! And um, what would you say is the reason for your grand expedition?

AUSTIN (as Diego): It is a matter of the heart, Ms. Charlise, and will say no more.

ALI (as Mint): Oh my goodness, yes, I understand.

AUSTIN:

(as Diego): In any case,

Mm? Go ahead.

JANINE: I was just gonna ask, can I ask how Diego, feeling that Mint is his rival, is changing the dynamic here?

AUSTIN: Mhm.

JANINE: From what it might otherwise be?

AUSTIN: I would be asking- I would be like, I think my Diego would be game planning with Mint as a like, a potential ally in the upcoming conversation with James?

JANINE: Oh, sure! Yeah!

AUSTIN: But that's not available right now, [Ali laughs] because I don't trust Mint, because of being my rival. And also now my rival in more ways than one, right? Because, I don't want James' affection, but I do want his attention?

JANINE: Oh yeah.

AUSTIN: And so there is this double layer of rivalry now, where on one hand, Mint represents the place where my fiancé was killed or turned into an archway, or absconded and broke my heart, depending on how we- what actually fucking happened. But, now also, is someone who could potentially spoil the money faucet I need? [Janine chuckles] To fix my family and also get justice against the Sameday family. Justice. [Ali chuckles] So yeah, that is I think the situation here. And then I think yeah, the rest of that is probably pretty quiet. At least on my side unless Mint is prodding. I think probably Diego is very much like,

(as Diego): We should enjoy the warm- the cool air [Ali laughs],

I'm remembering that it's winter.

JANINE: The warm winter air, we're in Australia. [Austin laughs]

AUSTIN: What's the Home Movies line, the snow is falling, the fireworks are going off, summer is here! [Ali and Janine laugh] Bye Bye Greasy, everyone should watch Bye Bye Greasy.

JANINE: Mhm.

AUSTIN: Anyway.

JANINE: So I think when the carriage arrives, he is ready. He is not at the door though. He is not that dude who is going to meet you at the door.

AUSTIN: No, of course.

JANINE: He is the door- he is the door! He *is* the door. No. [Ali chuckles] He kind of actually is a door, metaphorically.

AUSTIN: Mhm!

[01:30:00]

JANINE: He is the guy who is like in his study or- no wouldn't be the study, it would probably be in a-

AUSTIN [overlapping]: In a receiving room? Or like a-

JANINE: Yeah I was gonna say receiving room. A drawing room. Like a room where he can set up in a way where it's clear he is comfortable and hasn't moved in a bit, and that people are being brought to him there. But he is also like, he is nicely dressed. He is like, he has you know, his kitchen staff have also been making the meat and cheese plate sort of stuff, it's all out, there's like maybe some flaky pastries. His house is kind of horrid? Like it's-

AUSTIN: Oh, buddy.

JANINE: He has- he's taken notes on what nice houses look like? His family has anyway, they've you know, as they've built on to this thing, they've taken notes on like okay, very nice houses have a lot of moulding. So we're gonna have a lot of moulding.

AUSTIN: [chuckles] Oh no!

JANINE: But it's just all the panels are too small and tight, so it's just rectangles, rectangles, rectangles, rectangles everywhere? [Ali giggles] It's like very aggressive, and it's just, the colours are all a little bit too- a little bit too much. It's all just like, kind of intense. It's a little bit dizzying. It's like a hall of mirrors but there's no mirrors, it's all just colours and moulding.

So he stands up when you both enter. Who is- how do you, how do you configure yourselves here? I bet there's chairs, there's choices, there's you know.

AUSTIN: I think Diego's going to defer to let Mint sit wherever she sits first since the carriage came for her first?

JANINE: Mhm.

AUSTIN: And that is like, in my like gut understanding of this setting that we're in, that feels like the conventional like, the societally acceptable thing to do here? So yeah.

ALI: Yeah, I almost like- and not to take away from James' authorship here [chuckles], but I almost imagine like sitting at a big table with a big map on it or like, you know, like a-

AUSTIN: Mmm.

JANINE: Mmm.

ALI: -paper for sorting and figuring things out.

JANINE: It's got a big atlas.

ALI: [laughs] Yeah!

JANINE: Yeah.

ALI: And he's doing the like, big like, I'm letting people into my space by being like, oh, you know, Ms. Charlise, Mr. Flint, come in, and like, I think that he's like, Mint comes in, but there's like a gesture where like he assumes that she is gonna sit like to the right or to the left of him, and she's like, uhh yeah, [laughs, Janine and Austin laugh too]. And then,

JANINE: That's absolutely- that absolutely seems true.

(as James): I plumped a pillow just for you.

Like gestures, [Austin laughs] one of those weird, pink circle ones, and.

ALI: Yeah. And we're here.

AUSTIN:

(as Diego): Mr. James, thank you for having us.

JANINE:

(as James): Not at all, not at all. It's- any excuse to see the beautiful Ms. Mint, again,

[Jack groans]

Is a delight. And any excuse to discuss some business concerns, matters of money and market, as my father used to say? Also a pleasure.

AUSTIN (as Diego): Of course.

JANINE (as James): Would you like to tell me somewhat of the Flint Regulars? I've certainly heard about them.

AUSTIN (as Diego): First, first. Not to immediately come across as a pedant, but we're actually Flint Regulars, we are not- nothing regular about us. We take great pride in our regularity.

JANINE (as James): How so? [Janine chuckling]

AUSTIN (as Diego): But, I was inspired by our conversation, and recognised a need in Nievelmarch that went beyond my- the Flint family coffers. I hope you understand that in the long run, I think this will benefit your enterprise as well. And in fact, will even be the right thing, Ms. Charlise, for your kin to the east. We will be more familiar with the territory, we will be learned on the path to and from the territory where Mr. James wishes to expand in a way that will allow us to operate with greater efficiency and accuracy.

And, and, who knows what future expansion might bring? Operating as an independent unit means that we could become very good partners indeed, not just for this singular expansion, but many more to come perhaps. The world is vast.

JANINE: I think James nods his way through that.

AUSTIN: Uh huh.

JANINE: And I think the- the first thing he says, sort of at the end of his like,

That's all- that's all very good, Mr. Flint. But, I do wonder and I do worry, at the nature of loyalties being what they are in Nievelmarch, what makes an independent firm trustworthy? Especially in a field like this, where- how do I know that if the right opportunity came by, when you were acting on my behalf, that you wouldn't keep it to yourself until you were acting on your own behalf?

Of course. I have a question for you, Mr. James. Please, Ms. Charlise, if you have any insight here I would be pleased to hear it. What was the endeavour that led to the creation of this wondrous home, Vandernoir? In less polite terms, what was it that your family achieved to purchase this house?

AUSTIN: I don't-

AUSTIN [overlapping]: This is a direct question, this is not-

JANINE: Yeah, yeah.

AUSTIN: This is not framed as an insult. I'm not hitting that in that way.

JANINE: Correct me if I'm wrong, Ali, you did set that up, right?

AUSTIN [overlapping]: I'm basically asking what is your business?

JANINE: What his-?

ALI: Um, no, yeah. I guess we haven't made it clear. I think we've- we kind of retconned that he wasn't attached to the department store because he's new money?

JANINE: Yeah.

AUSTIN: Right.

ALI: But I was sort of thinking that he was doing like a, he might doing some of like the buying of the like, companies attached to it, or he might have like, like how the Shooting the Moon characters were like looking to get- looking for their smaller store to get bought, to be sold at the department store?

JANINE: Mmm.

ALI: Their family might have gotten involved in that and somehow, but yeah, it's not 100%.

JANINE: Yeah, I think it absolutely makes sense for James' family to be rich by way of like, purely buying and selling and like, building things up just enough to kind of flip them. Like them being-

AUSTIN: Totally.

JANINE: Them being like a flipping family feels correct.

AUSTIN: Like flipping businesses, or flipping houses, or flipping like-?

JANINE: Probably changes from generation to generation-

AUSTIN: Sure, sure.

JANINE: As they build up- as different things come within their reach, like, that also makes it so that he would still be affronted by Diego's move, but also still thinking like, well, if I can push Diego out, then,

AUSTIN: Right. Right right right.

JANINE: You know?

AUSTIN: I could buy it- I could buy this out from under him, etc.

JANINE: Or like, if he gets into trouble because he's a, you know,

AUSTIN [overlapping]: Right, cause he's in debt.

JANINE: Because he's not in a good position, he's a dependent.

AUSTIN: Yeah.

JANINE: Like, he's a dependent, he started a business, if he gets into trouble, I can buy this up for a fucking steal. [Ali chuckles]

AUSTIN: Mhm.

JANINE: And then, you know. Which justifies his interest still, I think. I think he- so his answer then is probably just like,

(as James): Opportunity. We are a family with a, you know, some people have a gift for particularly good balance, or slightly above average strength. Our family is gifted in recognising opportunity and knowing when to move on it, and when to be patient.

AUSTIN

(as Diego): I see, so, then see if this would make sense. MacGuddens, the great department store, deeper into the town centre. You know they sell a great many things there.

JANINE (as James): Yes?

AUSTIN (as Diego): Correct?

JANINE (as James): Correct.

AUSTIN (as Diego): It's also clear that they do not produce those things themselves. If you go and you purchase one of those little wind-up dog toys, you know them. A great hit a few seasons ago. They did not produce that toy, they purchased that toy from an independent supplier. And if you follow that lead, you find a supplier who certainly does not make their own springs, their own paints, their own tools. They purchase those from an independent supplier.

You say you worry about what independence might do to loyalty, I respond only that we have the greatest evidence that independence is the source of loyalty. Here in Nievelmarch, all through the streets. And these are the connections with which if I understand correctly, your family managed to make their fortune. Understanding those loyalties, understanding how independence moves, how it changes over time. I'm only asking for the same freedom that any other previous business partner of your families was offered then.

JANINE (as James): Ms. Mint. I have- I have a question for you. Perhaps you could- perhaps you could elucidate this difference a little further. Would you say there is a difference between a mechanical toy dog,

[Ali wheezes]

JANINE (as James): And two dozen men in the woods with guns?

ALI (as Mint): I-

JANINE (as James): My dear.

[Ali giggles]

ALI (as Mint): I would say that there is a significant difference, yes. But to Mr. Flint's point, I believe he's speaking of relationships which you know, the men in the woods and the people who receive the dogs still expect honesty and understanding.

AUSTIN (as Diego): I see things in the woods are quite the same as they are here in civilization.

[Janine and Ali laugh]

JACK [overlapping]: Fucking guy got his-

JANINE: James does look more thoughtful now than he did before. [Ali laughing]

AUSTIN: I refuse to play Diego Flint as a good person.

JANINE: Mhm. Likewise, James.

ALI: No, it's great!

AUSTIN: Uh huh.

JANINE: I think- I'm really picturing James still standing, but probably like standing beside or near where Mint is, and like reaching to pat her shoulder in a way that's like, [Ali winces] he wouldn't do- he explicitly would not do that if she was like, a more integrated member of society because that's- that's a little too familiar. But it's, that feels like his mood? I will say I'm not going to make him any worse than that, because eugh, but-

AUSTIN: Mhm. Just jawline there? Yeah.

JANINE: Yeah. I think that's a fair thing to do. But he is, I wanna- [chuckles] I guess it's difficult to have a scene where he's like, "oh good point, Mint", without also wanting to be like "no this guy's still the fucking worst." [Ali laughs]

AUSTIN: Mmm.

ALI: Yeah, I think it's an important power play to put on camera but it's smart not to-

JANINE: Mhm.

ALI: Go any further.

JANINE: Yeah. [Ali laughs] And you know, he is making an effort to be pleasant. I think- I'm not sure if we have any more we wanna do in that scene?

AUSTIN: I think that's it for me, I don't need more than that.

JACK: Does anybody wanna spend-

JANINE [overlapping]: Maybe spend-

ALI: Oh?

JACK: Resolve or anything?

JANINE: Good question.

AUSTIN: I don't- I-

JANINE: Or a monologue token.

AUSTIN: I guess what I would- yeah. I'm. I think I'm still saving my monologue token.

JANINE: Okay.

AUSTIN: I think- I think I'm good.

JANINE: Oh! I would like to offer Mint a Resolve token.

ALI: Oh?

JANINE: For, mmm, well this is interesting cause this- a Resolve token is supposed to be kind of a thing that goes against a person's- well, this kind of, this is in favour of your desire but also against your interest. [Ali chuckles] I would like to offer you one of James' Resolve tokens for he wants to show Mint around his garden. But also kind of ditching Diego. [Ali laughs] I think he wants, what he wants is, he wants to show Diego the atlases he has? His like fancy rich boy atlases?

AUSTIN: Uh huh.

JANINE: And be like, while you look those over, you know, why don't I do something that would be entertaining to Mint, unlike atlases, and I'll show her around the garden. And just like chat her up a bit.

ALI: [chuckling] This is very- he's an efficient guy. I'm gonna invite these two people and I'm gonna plan out this-

JANINE [overlapping]: Time is money!

AUSTIN: God.

ALI: Sure is! Yeah, you know I don't see a reason to reject that at this [laughs] point.

JANINE: Time is money and also a game about romance inevitably has to also probably be also a game about that one guy you really don't wanna marry.

AUSTIN: Yeah.

JANINE: So that leaves us with a Diego scene, and with a Chatelaine scene.

AUSTIN: Mhm.

JANINE: If you still want some time-

AUSTIN: Or with- we could also do minor characters, right?

JANINE: Yes.

AUSTIN: Or not minor characters, whatever, like if I wanted a Frances scene,

JANINE: Yes, absolutely.

AUSTIN: I could do that. Mmm. Do you have a Chatelaine scene in mind already?

JANINE: Chatelaine and Anastasia need to talk.

AUSTIN: If you could do that first that would be good.

JANINE: Okay.

AUSTIN: While I can continue to think through what the hell I wanna do.

JANINE: I think Chatelaine, once the letter-writing portion of her days is done you know, her evenings are probably free.

[1:45:00]

I think she invites Anastasia over for you know, like a little- an evening snack kind of thing. A catch-up kind of situation.

Anastasia is a former governess, so there's probably not a big like, society kind of to-do-ness about you know, like it wouldn't be for dinner. She wouldn't invite them over for dinner. But she would invite them over for like, hey, do you wanna, do you wanna like hang out by the fire and play a hand of cards? [Ali chuckles] That kind of thing.

AUSTIN: Mmm.

ALI: I'm listening to a record that I want one person to be here.

JANINE: Yes, exactly!

ALI: My closest friends.

JANINE: She's not wearing her nice evening dress or anything but she's still, you know, presentable.

ALI: Yeah! Anastasia arrives, is happy to be here.

(as Anastasia): Um, Ms. Pellier! I'm surprised you aren't worn out from your great affair! It's lovely to see you.

JANINE:

(as Chatelaine): When you're, you know, when you're in my position society can't really afford to get worn out by things like that, you'd never get anything done. By the time you're recovered from one party you'd be planning the next.

ALI (as Anastasia): Well, as I always try to pass on to those I raised, there's an importance in rest.

JANINE (as Chatelaine): That's very true, that's very true. Although, there is some business that worries me right now and it is very difficult to rest until I see it resolved. You've heard the rumours about the Samedays, I'm sure?

ALI (as Anastasia): Oh, [laughs] my dear, I've heard all of the rumours there are to say about the Samedays.

JANINE (as Chatelaine): Are you concerned? You seem amused.

ALI (as Anastasia): Oh, well, you know how that family is. There's peaks and valleys, there's rises and falls. They're simply in a low point right now.

JANINE (as Chatelaine): So you think their fortunes will recover?

ALI (as Anastasia): Well, well, well that will be up to our dear Henrietta, but who knows if she's up to the task?

JANINE (as Chatelaine): You don't think she's up to the task?

ALI (as Anastasia): [chuckles] Well I-

JANINE (as Chatelaine): Didn't you yourself- you trained her. Why would she not be up to the task? You nearly- you as good as raised her.

ALI (as Anastasia): Let's, let's- [laughs], let's slow down this [chuckles]

[Austin and Janine laugh]

AUSTIN: About to make new energy, god damn! [Janine laughs]

ALI:

(as Anastasia): In a life of my own, I tried to spread of wisdom as fully and as generously as I can. And you know, I find it that some people are more malleable than others. Let's talk of your stress over this situation.

JANINE (as Chatelaine): Well, you know, Henrietta and I, we were once closer than we are now, but doesn't mean I don't care about her. I would like to see her well-off, I would like to see her living a happy and charmed life, even if it is a happy and charmed life apart from my own happy and charmed life.

ALI (as Anastasia): It's very gracious of you, dear.

JANINE (as Chatelaine): Thank you.

ALI (as Anastasia): I, mmm-

JANINE (as Chatelaine): I just worry. These new rumours are, barbed, and Henrietta is not as tough and calloused as she may seem to some. I worry that it harms her and that she has few if any in her corner.

ALI (as Anastasia): Well with my experience with Henrietta, I find that [measured tone] in the moments where she's the most desperate, she tends to find inexplicable inspiration. I've pulled myself apart from her in fact, to hopefully inspire some sort of rocking of her boat because she's certainly- I don't want to say out of practice, but is- is-

[Austin and Janine chuckle]

ALI (as Anastasia): You know,

JANINE (as Chatelaine): Complacent?

ALI (as Anastasia): Ah, yes. Yes, complacent. Straying from more careful paths. And it's disappointing to see a girl of her calibre you know, flailing.

JANINE (as Chatelaine): So you hope that this will reforge Henrietta to be stronger and more resilient and less complacent?

ALI (as Anastasia): Oh I believe so! And you know with the- the weight of these allegations, these stories have to find an end at some point. This situation with Honor, this lost cousin. These truths have to be exposed at some point.

JANINE (as Chatelaine): Well I'm still worried, but I suppose that is, it is somewhat comforting if, if you at least think it will make her stronger. Or better, or improve her character.

ALI (as Anastasia): Well I certainly hope so. But I have to say that your- [chuckles] your actions here in her defense have certainly, certainly moved me.

JANINE: Do they mean that?

ALI: Yeah! I think-

JANINE: Or is that a pleasant trade.

ALI: Yeah I think Anastasia definitely means that. I think that there is- I think that there is a part of Anastasia where they're trying to be a good teacher to Henrietta, and you know, was truthful that saying that I hope this sort of thing inspires Henrietta to like, get out of her funk. But at the same time, Chatelaine coming to them to speak about this makes Anastasia reconsider that? In terms of like, oh is there other actions I could be taking that would be more supportive, or you know.

JANINE: Although they still can't [Ali chuckles]- until Henrietta actually shakes that third negative reputation condition, Anastasia will still be freezing them out.

ALI: Oh, for sure! Yeah yeah yeah, I don't know that this is enough of a conversation to make Anastasia reach out to Henrietta? But because Anastasia is a master meddler themselves, certainly is considering the thought of like, you know, moving- [chuckles] moving one thing in one direction to hopefully you know, collide with Henrietta in that regard. I don't know what that would be? But, [laughs].

JANINE: It's a thing they're-

AUSTIN: I have a-

JANINE: They're thinking about. Yeah?

AUSTIN: I have a question about- I'm not spending a monologue token on a minor character? But I'm just curious if Anastasia has kept up on the "Marzy is an illegitimate child of the Pelliers" rumour which was spread? [Ali chuckles] If that even comes up, or if that is even in their head at all. Or if they see through it, or- you know what I mean?

JANINE: That's a good question.

AUSTIN: I mean maybe it's true, but- this is the same thing as when Janine was like, how does your rivalry shift this at all if anything?

JANINE: Yeah.

AUSTIN: It's just I'm curious if that is on- is that part of Anastasia's reason for being the way that they are in this conversation, or whatever.

ALI: Oh! For sure sure sure! Yeah, I think that they're definitely like, you know, pleasant, and amicable with Chateleine here, but like, because their overall interest is you know, having as much information as possible to sort of figure out, there's that you know, that moment when they've moved passed the Henrietta bit in this conversation and there's like a lull. Anastasia is like stirring at her tea and is sort of like,

(as Anastasia): Oh my dear Chateleine, how is your own recovering from the grand party? It's such a stressful time for the whole family, I assume?

JANINE (as Chatelaine): The staff made short work of the mess and I helped out where I could and I would say it's come along quite well. We have a lot of leftovers that we'll be handing out of course. As expected, as you would expect.

ALI (as Anastasia): Right. And is it true that that dear Marzy, that fascinating girl, has she been staying at your estate?

JANINE (as Anastasia): Wh- why would she?

ALI (as Anastasia): [chuckles] Well, my dear, [laughs]

AUSTIN: [chuckles] Oh no.

ALI:

(as Anastasia): I- I was under the impression that I'm not the only one that- that poor lost girl has- [pauses] is need of a nest and settled in yours.

JANINE:

(as Chatelaine): Is- I wasn't under the impression she was in need of a nest.

ALI:

(as Anastasia): Oh, well you know, she's new to town, she makes a name for herself, but she's without a family. The word on the street is that she's- she's-

How would you say illegitimate child in a way that is- [laughs] [Janine and Austin laugh]

JACK: Her parentage is in question.

AUSTIN: But that's even too direct right? Is- what you're trying to get to is like, I've heard that there is some connection-

JANINE [overlapping]: Pose it like, she's some obscure relation of yours-

AUSTIN: Yes, exactly. An obscure relation, yeah yeah yeah.

ALI: Right. Yeah. Yeah cause I think what Anastasia when initially asking is like, oh, is Marzy staying with you? And now they're trying to needle down to the point of like, oh, I hear she doesn't have a family, but that- [chuckles]

(as Anastasia): You know I- I must be honest with you, Ms.-

I have to keep looking at the name [laughs] to be pronouncing it correctly!

JANINE: It's like perrier but with two 'L's.

ALI: Yeah.

JANINE: Instead of 'R's.

ALI: Yeah. Anastasia lowers their voice and says,

(as Anastasia): You know Ms. Pellier,

[laughs] Pellier, that's it.

(as Anastasia): Ms. Pellier, I hate to be the one to tell you this, but the stories that I've been hearing are not that dear Marzy is without a family, but that her family merely does not claim her. And that she is related to you and yours.

JANINE:

(as Chatelaine): I should almost wish that she was, you see what her-

[Ali chuckles]

(as Chatelaine): Do you see the silk of her dress? She must be considerably wealthy.

ALI (as Anastasia): She certainly makes quite an impression for being a mystery. So, am I to believe that-?

[Ali laughs, Jack chuckles]

ALI (as Anastasia): Based on your response here, these rumours are unfounded?

JANINE (as Chatelaine): Well, I suppose if she did have some tenuous connection it would be possible that I might not even know.

[Janine chuckles]

JANINE (as Chatelaine): Were I the keeper of such information and installing someone in a city, I would not necessarily tell even everyone in my own family.

ALI (as Anastasia): Mm, yes. Yes indeed. But I suppose, have you seen her show any warmth perhaps to, you know, any members of your family?

JANINE (as Chatelaine): Ms. Marzy, from what I have seen brief- our brief encounter at the party, does seem the sort that shows warmth to many. Bless them for it.

ALI (as Anastasia): I see. I see. What a- is- [clears throat] It's always a shame to bring this sort of information to the root, but I am glad we've gotten to discuss this. Hopefully I can make some action to keep your- to keep the Pellier family out of the streets' mouths but I only hold so much power, my dear.

JANINE (as Chatelaine): I always appreciate whatever influence you can exert to our benefit and the benefit of other close friends.

ALI (as Anastasia): Yes. Yes indeed and speaking of influence, it really did touch my heart to see you come here in Henrietta's defense. I will think of a way to help her as well.

JANINE: For someone I was expecting you to say "and speaking of influence" and then like, change the suit into brassieres. [Ali laughs, Austin chuckles] And speaking of influence, change it to hearts. Is that the end of the scene? Feels-

ALI: I think so, yeah.

JANINE: Feels like the end to me. Diego.

AUSTIN: I would like a scene with Darling. I think the scene I want to do is fairly short- I mean we'll see how the conversation goes. But in my mind, it's basically like the night before one of the expeditions out into the woods, and is an opportunity for the two to talk about Diego has been up to, you know? I don't know what Darling's estate is like, but my guess is it's not as you know,

[2:00:00]

luxurious or flashy as the Pelliers, it's not as large certainly,

JACK: Right.

AUSTIN: But I- my guess is it's very smartly appointed. I feel like Darling is someone who knows how to use what they have you know? And so this is like, you know, it's interesting because like

Diego does not have a valet, does not have a footman, do you know what I mean? Like I don't- uses the staff that Darling has, but does not have that style of personal attendant.

And so to some degree I wonder if Diego is like you know, doing the thing of like laying out clothes for tomorrow for himself. Like, I have a school field trip tomorrow vibe.

JANINE [overlapping]: Did he grow up with-

AUSTIN: I have school photos tomorrow.

JANINE: People like that to help him with like, footmen and stuff, or no? Cause military doesn't really go one way or the other-

AUSTIN [overlapping]: It's a question about how- exactly. Exactly, so my guess is no? His parents would have.

JANINE: Mm. Mhm.

AUSTIN: Right? I think that the loss in income came in his parents' generation, and he's always lived without that? Or with it on occasion but not you know, again, when visiting a different family- you know what I mean? Like, we're going to stay with your aunt whose serv- whose help will help you in the morning or whatever.

But like that's- it's been a rare thing in his life. Not sure if he was looking forward to it after the wedding, you know? I think there were probably a number of conversations with Honor that were like, I don't- someone's gonna help me get dressed?

JANINE: Sometimes you just wanna sit there, ass on a chair, [Ali chuckles] while a guy tucks in your pants, like that's-

AUSTIN: Well, like-

JANINE: It's the dream sometimes.

AUSTIN: Yes, and his name is Honor! [Janine laughs] That's who it's supposed to be!

JACK: There's a good guy.

AUSTIN: That's the guy! So yeah, no I think it's that style of like, kind of has the day before, night before jitters about this incursion into the woods. But also like, we haven't seen them talk privately before. We know that Diego is staying with Darling, there is some degree of affection and familiarity, but we've only seen them in public and only briefly, where Diego was on like the worst behaviour. So I wouldn't mind like, you know, coming downstairs for, you know, some

reason to talk, you know? Basically? So yeah, I guess, where is Darling in the evening before retiring in their house?

JACK: Darling is wearing like a nightgown and a housecoat? Or like some kind of, like a- like a dressing gown of some kind, and she is standing at a range heating up milk in a pan.

AUSTIN: So I think Diego enters that kitchen- is it the kitchen or is it like-?

JACK: Yeah it's like, I think it's like that big, wide Victorian kitchen.

AUSTIN: Yeah. And I think just says outright,

(as Diego): Is it too forward to ask you to warm a cup for me as well?

JACK:

(as Darling): Not at all! Take a seat, how are you?

AUSTIN: Mrs Darling-? I don't know what to call- I still don't remember if we came up with an actual-

JACK: I think their name is Darling. I think that's just their name.

AUSTIN: Okay. Okay. So then he takes a seat.

JACK:

(as Darling): How are you feeling?

AUSTIN (as Diego): To be honest, good. I- tomorrow is the day I begin to move in to the rest of my life. It is not the life I thought I'd be moving into. I am of course- it is hard to think about what other lives may have been, but. But I'm glad to be taking this step. You always tell me that it is best to move forward, and that I do the best service to those I love to not cling to some past or some imagined other life.

And so this is it. This is the step. And yet I am, I find, nervous. I have not been to where he was lost. I do not know what we'll find.

JACK (as Darling): Well, I'm glad that you are going with a company of strong people, and that I assume you will be armed. I will see you at the end of the day I assume?

AUSTIN (as Diego): Likely, yes. I think for the first trip we will not go so far from the safety of Nievelmarch.

AUSTIN: I almost said -dorf because that's the name I gave this place in quest.

(as Diego): Nievelmarch. But eventually I suspect we will be staying out as if on campaign. There will be no warm milk there.

JACK (as Darling): There will be no warm milk there and I will once again have lost a friend to the army.

AUSTIN (as Diego): You will not lose me, I will simply be- less frequent, our occasions for chats like this. Imagine it just a different society season, one where we have different engagements and yet when our paths cross, we will have more than ever to talk about.

JACK (as Darling): What do you suppose you will talk about upon your return from the woods? It's not terrible clear to me, Diego, what your intentions are in taking an armed company out into the forest. I assume there's some profit in it?

AUSTIN (as Diego): Well to begin with, there is, well there is the matter of the stolen flower monument.

JACK (as Darling): Oh! Who gives a damn about the stolen flower monument? That horrible little weasel took it and he ruined one spring.

[Janine chuckles]

AUSTIN (as Diego): You don't think that it's right to hold such weasels accountable? That to let a weasel in the garden and not rebuke it is to invite return with additional weasels? Weasel friends.

JANINE: Diego's never gardened a day in his life.

AUSTIN [overlapping]: Absolutely not.

JANINE: What do you do with weasels, you rebuke them

AUSTIN: You rebuke [laughs] the weasel! But good news, I bet Darling hasn't either.

JACK:

(as Darling): He stole a monument, sure it took- it may have taken several weeks to construct and I'm sure that the hard work of the farmers on the southern and eastern fields- I'm sure they felt terribly put out by it. But their families were compensated and the Sameday family was rightly castigated for a season. It's a monument! What do you expect will happen? You'll bring him back to the magistrate and he'll say I'm terribly sorry I stole the monument?

AUSTIN (as Diego): I want him to tell me if Honor helped. As the rumour is.

JACK (as Darling): Who- where- what rumour is this?

AUSTIN (as Diego): You certainly have heard it.

JACK:

(as Darling): Ohh!

AUSTIN (as Diego): It has spread everywhere.

JACK: Darling is being very coy.

(as Darling): I have not heard *this* rumour.

They absolutely have.

AUSTIN: Yeah of course.

(as Diego): Perhaps you have heard the one about how Henrietta has in fact secreted her brother away somewhere, or knows where he is at least and hides it so that she will inherit. These are the villains who I nearly married- I'm trying my best to move on. The first step in that pathway is a small justice. The apprehension of a minor villain admittedly. Albrecht did do no direct harm, you're right there was compensation. But let me wet my company's teeth on someone who we know has escaped the appropriate justice.

In fact for the Sameday family themselves, by fleeing it fell on their heads to bring them back- you've seen the ad that the family took out. They would like to see him apprehended. So let us do that first, and then from there we build. We locate an area to contract out to a lumber company. We find good fishing routes. We come to understand how to push back those vile witches of the Velvet Manor to ensure that we never have such an interruption again.

These are small victories, but the victories go beyond the notice of the navy or the army, or any of the other official forces. And from there, yes there will be profit. But that is- that is- I want this to be the beginning of something new. A new chapter in my life.

JACK:

(as Darling): That is a fine speech, Diego. Drink your milk, it's going to get cold.

AUSTIN:

(as Diego): Yes, Darling.

AUSTIN: I think that's the scene.

JANINE: Creepy when you say it like that.

AUSTIN: This is what I'm saying, this is why- that's why I'm saying I need a way to refer to Darling in a way that isn't just Darling. [Janine chuckles] But yeah, that's it. I think there is no firmer "Diego is in over his head" than "drink your warm milk".

JACK: Big speech about my successful colonisation. My planned success. Yeah. There's like an extent to which Darling could play the don't- like don't put too much stock in rumours and speculation? But I think that is a future lesson for Diego to learn if he learns at all? [Ali chuckles]

AUSTIN: Also those rumours might be true, who knows! We don't know.

JACK: [laughs] I know that I- I didn't disappear Honor!

AUSTIN: Diego and Mint- Diego and Mint are not technically working together for expansion in the east mountains, but they were both in a meeting about expansion into the east mountains!

JACK: Sometimes you just show up at the meeting and you're like, oh, okay!

AUSTIN: Sometimes there are truths under the rumours.

JACK: Okay.

JANINE: Alright. So, I think that moves us onto Reputation. So we're going to open our reputation criteria, that's not the button for that. It's over here.

JACK: In one of the fifteen tabs.

JANINE: [laughs, Austin laughs] Yeah! So let's do the common ones first. Did anyone act in the service of duty or morality in the way that compromised your desires?

AUSTIN: I think going deeper into debt would- as a reminder though I'm playing a lot of Honor stuff as my main thing, my main thing is actually about making money? And so I'm not sure if I'm actually doing that or if I'm ruining my money? So I could make that case, I'm not super like-

JANINE: I would say acted in the service of morality. You made a big case about Albrecht.

AUSTIN: Right, right, right right right. Yes. That's fair. Instead of making wise small investments?

JANINE: Yeah. Act in the service of duty- I would also say, mmm, Mint is-

AUSTIN: I don't think I acted- yeah,

JANINE: I was just gonna say Mint's very tricky because Mint's desire is specifically receive proposals, or make successful proposals to at least two individuals. But spending time with James is gross.

ALI: Yaaaah... I was-

JANINE: Which is a shame.

ALI: I was gonna make that case "acted in the service of duty" but it's not compromising my actual desire, so.

JANINE: I would say, maybe it's also acted in obedience to- for Mint specifically, I think maybe that's acted in obedience to society's conventions despite considerable hardship in doing so.

ALI: [chuckles] Sure.

JANINE: Cause that came on the heels specifically of you sending- of Mint sending that letter to Chatelaine being like, I don't like this guy!

AUSTIN: Mhm.

JANINE: Let's see. Yeah, I wanna make sure- acted in the service of duty or morality in a way that compromised your desires. In terms of Henrietta. Henrietta's been acting very much in pursuit of her desires.

JACK: Yeah. There was no particular hardship- I mean I spoke about how ashamed my family was in a newspaper, but that's, you know.

JANINE: Yeah.

JACK: If I had been required to that, if I had been like required to print an apology or something, that would have probably been the second one? But I just took out an ad.

JANINE: Yeah. Act in obedience of society's conventions despite considerable hardship doing so- I don't think Chatelaine applies for either of these. So for the dependent, your third one is make a sacrifice or denied your own desires to preserve the dignity of yourself or others in an unbecoming situation. Do we think that happened?

AUSTIN: I'm torn on it. I could go either way on it, because mmm.

JANINE: Hanging out with James, the only reason to associate with James at all is money, you know?

AUSTIN: Yeah. I guess, well,

JANINE: If you piss off James-

AUSTIN: But-

JANINE: Well I guess you kind of did piss off James, but also was your intention to piss off James? Cause it doesn't seem like it.

AUSTIN: I don't think so.

JANINE: Yeah.

AUSTIN: No- I don't think I've- yeah. Yeah, also I was still fundamentally trying to make the case towards my desire,

JANINE: Yeah.

AUSTIN: So I was not really sacrificing my desire. I was just coming at it from a different angle, do you know what I mean? It's like if you take the stairs instead of the elevator you're still going up. Or down, depending on how it goes in the end I guess.

JANINE: Ali. Did Mint make a sacrifice or deny her own desires to uphold the values of her place of origin?

ALI: I don't think so. It didn't really come up in that James/Diego talk. I don't think it's something that has come up in this chapter.

JANINE: Mhm. Feels like a thing that's really building. [Ali giggles] Like it feels like Mint's gonna snap at some point-

AUSTIN: Oh yeah.

JANINE: And just, just really unload. So Henrietta, did Henrietta secure a personal invitation from someone of higher social status than yourself?

JACK: Does Smart Molly?

JANINE: Smart Molly is not of higher social status-

JACK: No-

JANINE: Smart Molly is of higher social status than Henrietta in certain circles.

AUSTIN: Sure.

JANINE: But those are not circles that Henrietta probably- those are not the circles of this game, is the better way to say it.

ALI: It's Sharp, right, not Smart?

JANINE: Sorry, Sharp. Sharp, yeah.

ALI: Yeah just making sure.

JANINE: Sharp Molly, yes. I- it was very easy to fall into using other words cause I spent a long time trying out like, Keen Molly, Clever Molly- [Ali laughs]

[2:15:00]

AUSTIN: Mhm.

JANINE: Witty Molly.

ALI: Sharp was the right way to go, my kudos to you.

AUSTIN: Yeah, yeah.

JANINE: And for Chatelaine, denied your desires or made a sacrifice to uphold the family name.

AUSTIN: Maybe not sacrificed- you definitely held up the family name. Like you definitely in that scene with Anastasia were like, did you job of navigating that rumour well, you know?

JANINE: Yeah, I think maybe-

AUSTIN: But I don't know if that's not denying a desire, or not. What's your desire? Get people married?

JANINE [overlapping]: There was no pursuit of the desire- orchestrate at least one marriage between two people of your choosing.

AUSTIN: Right, right, right.

JANINE: I think that's the thing, instead of pursuing the desire, what Chatelaine did was she saw that Henrietta was in a bad situation-

AUSTIN: Yeah, yeah.

JANINE: Reputation-wise and was like, I need to do something about this, actually.

AUSTIN: Mhm. But that- is that not sacrificing your desire in the sense that there was a cost/benefit that- you know what I mean?

JANINE: Yes.

AUSTIN: There's a cost of not going after- not spending your time here focusing on your own shit and instead going, trying to help your friend/old flame.

JANINE: Yeah, and also letting the Sameday name suffer does rub off, because they are still friends, there was a previous, I mean there was like a secret old flame thing, but.

AUSTIN: Mhm.

JANINE: Yeah, so I'll pick a positive tag for that. I'm gonna say 'concerned' is positive. Just like, being concerned with folks. Okay so reput- oh wait we have to do negatives, sorry.

AUSTIN: We have to do negatives.

JANINE: Acted in contravention of society's conventions. Who fucked up?

AUSTIN: This is the hardest one, because it's hard to know what conven- what is-

JANINE: What conventions are in this setting we've made up? Yeah.

AUSTIN [overlapping]: Across the line in our world? Yeah. Mhm.

JANINE: I would kind of- my gut says that no one did this.

AUSTIN: Yeah I feel like we should save that for-

JACK: Yeah.

JANINE: Yeah.

AUSTIN: Being- you know, stomping out of a room loudly,

JANINE: Yes.

AUSTIN: In public, do you know what I mean?

JANINE: Yes.

JACK: Fighting somebody-

AUSTIN: Calling someone out. Or a duel-

JANINE: Totally.

AUSTIN: Yeah, exactly, exactly.

JANINE: Acted on desire in a way that compromised your duty or morality. So this is- yeah, who pursued their desires and maybe shouldn't have?

AUSTIN: This is like the tricky thing with Diego is that like, can I give him yes on both sides of this? Because I gave him yes on the other side of this [Jack chuckles], act in the service of duty or morality in a way that compromised your desires. But also like, is the whole thing fundamentally immoral? Or again I guess the question is like, your duty or morality is what-

JANINE: Yeah.

AUSTIN: Frames that as a get out of jail free card to some degree? But like, the thing that- the reason that I wonder if I should tick this both sides of this box, is that on one hand I am pursuing the social more of justice and dressing it up like that, and I have a reputation adjective ready to go on that side.

On the other hand, would the version of Diego who had gotten married and had lived that life,

JACK: Right.

AUSTIN: How would he respond to the idea that someone was going to start a group of private soldiers who were going to move out into the woods and start doing shit? And I guess- my guess is he would be low-key like, not chill with it?

JANINE: Mhm.

AUSTIN: But probably- I don't know if would mean that it's immoral to him- do you know wh-? I'm trying to work out how he would have felt, you know?

JANINE: I think that makes sense to me also in the context of like, I'm imagining a different game of Good Society where someone who's in a lot of debt decides their way out of debt is to make a very big gamble.

AUSTIN: Mhm.

JANINE: And that action contradicts their desire of like, rebuilding their fortune in a way,

AUSTIN: Right, right.

JANINE: But also if they win, it helps that.

AUSTIN: [chuckles] Right!

JANINE: So it's a thing of like, I think in that case you would take both. And I kind of feel similarly here you know? It's like, it is a bad move but also could potentially be a move that does help.

AUSTIN: That pays off, right.

JANINE: But also is very messy and a problem.

AUSTIN: What's the- there's a super common word for like rushing into things, for being like, brash-

JANINE: Headstrong? Not headstrong.

AUSTIN: Headstrong? Yeah that's-

JANINE: Impulsive? Or,

AUSTIN: I don't know that it's impulsive, cause impulsive feels like too tied up in the passions.

JANINE: Yeeah.

AUSTIN: You know what I mean? Overconfident?

JANINE: Brash might be good.

AUSTIN: Brazen?

JANINE: Ill-considered,

AUSTIN: Yeah.

JANINE: Something like that.

AUSTIN: Ill-considered isn't bad.

JANINE: I have wordhippo open, I didn't use it.

AUSTIN: I'm going to go with brash. I'm going to go with brash because I think that brash and intrepid,

JANINE: Reckless?

JACK: Mmm.

AUSTIN: which is the positive reputation tag- reckless is good too. Let's go with reckless.

JANINE [overlapping]: Bold, arrogant, brazen, cocksure, cocky, impertinent, impudent, insolent, forward- these are slightly different actually, these are noisy and overbearing.

AUSTIN: Those are different- I'm going to stick with brash. I think brash and intrepid are good two-sides of the same coin, and also interestingly, it now gives me both a negative and a positive? [Jack chuckles]

JANINE: Yeah.

AUSTIN: Thing? Which is great.

JANINE: Oh you don't want overweening? [Ali laughs] Or temerarious?

AUSTIN: Temerarious is a fun one-

JANINE: It's a fun word.

JACK: If Austin takes all of these, he just immediately gets like five negative [Janine chuckles] criteria attached to him.

AUSTIN: Uh huh.

JANINE: Alright, so, I don't think anyone else acted on a desire in a way that compromised your duty or morality.

ALI: I am- I think I'm in the same place as Austin here where I got a positive token for act in obedience to society's conventions, but then, I don't know if that obedience is acting on the desire in a way that compromises Mint's morality. You know what I mean?

JANINE: That's a good- that's actually a very good point, yeah.

AUSTIN: Yeah yeah yeah, totally.

JANINE: I would say you should absolutely take that.

ALI: Okay, so I'm taking one positive and one negative.

AUSTIN: It's cool how despite not having the internal conflict system in play, we're still doing it?

JANINE: Yes. [Ali chuckles] Yes. It's just a- it's just more of a matter of what it comes to between cycles, how it evolves.

AUSTIN: Yeah, yeah.

JANINE: Okay, so the last negative tag. Did you- did Diego publicly display strong emotions?

AUSTIN: No.

JANINE: No.

AUSTIN: Privately in that letter, but that's super private I think.

JANINE: Yeah that's- that's- [Jack chuckles] Yeah.

AUSTIN: Yeah.

JANINE: Oh, I already looked at the heir, and that was not- and I did not shame or embarrass the family name, really. Did Henrietta act in an uncouth, low-class, or vulgar manner?

JACK: I don't think so. I tried to be- I tried to be polite this time.

JANINE: Mhm.

JACK: I said my cousin was a criminal, like four or five different times. [Janine chuckles]

JANINE: Actually- oh, I, mm. I'm actually wondering about that newspaper article. The newspaper ad. I wonder if... I don't know. I'm sure some people would consider that kind of like, just shut up. Like just, shut up and let it run its course, versus publicly decrying part of your family? But also-

JACK: There's rumours going on round and about me, and like-

JANINE: Yeah. Uncouth, low-class, and vulgar mean something specifically.

AUSTIN [overlapping]: This feels like it's in the playbook? Yeah, this feels to me so much like it's in a particular playbook and maybe someone disagrees that it's the right call,

JANINE: Yeah.

AUSTIN: But it's still a play.

JANINE: Yes.

AUSTIN: Do you know what I mean?

JACK: Mhm.

AUSTIN: Don't throw that Hail Mary in this play, but the Hail Mary is still a football play, it's still a thing you can do.

JANINE: Yeah.

AUSTIN: Legally. You did not like, start tackling people [Janine chuckles] between plays.

JACK: Right.

AUSTIN: You know what I mean? You didn't break someone's you know, ankle.

JANINE: You didn't take out a newspaper ad that was like, my cousin,

JACK: Oh, yeah, totally.

JANINE: The piece of shit who I won't even name cause I'll fucking hate him. That guy.

JACK: Or just like print Diego's letter.

JANINE: Yes, right. That would be- yeah.

AUSTIN: Right, yes. If you had printed private communication, that would be-

JANINE: Mint-

AUSTIN: But go ahead, print it, I don't care, let people know. [Jack chuckles]

JANINE: Did Mint act in a way that would shame or embarrass your place of origin?

ALI: Um, not yet.

JANINE: Okay. [Ali chuckles] Not yet? That's, mhm, okay.

AUSTIN: Mhm. Nothing's public right? What goes on behind- what goes on you know, behind the doors of Vandernoir-

JANINE: So-

AUSTIN: Stays there.

JANINE: Actually the book- the book-

AUSTIN: I guess not, right?

JANINE: -does say that even things that happen in private do count in terms of your reputation. But there is a line that's like- the paragraph kinda confused me to be honest. You know I think the way we're doing it is-

AUSTIN: Oh!

JANINE: Fair, which is in terms of like, the character of the person, like the-

AUSTIN: The thing that the book says that I think is super fascinating, is what you just said which is like, private stuff that gets out? But it's- to use The Wire analogy? It's kind of in- the book doesn't use this- it's in a paper bag. Everyone agrees that there are certain things you are allowed to do privately.

JANINE: Yes, yes. Yeah.

AUSTIN: That even if it spreads, it doesn't feel like a loss of reputation because it was done privately and not publicly, right? You're allowed to kiss your paramour privately, you know- that's probably not true in Jane Austen. But you know what I'm saying, right like? But you could definitely not do it on the dance floor.

JANINE: Yeah, like-

AUSTIN: Before you're married.

JANINE: I think having a character who like, is in a room alone and like screams a little bit in frustration. That would be a thing where like, that wouldn't affect your reputation. That's an outburst, it's not approved by society but like, I'm sure a lot of people do that and, whatever. Anyway, we've got someone with two new reputation conditions to pick, huh.

AUSTIN: Uh huh. I think I've picked them.

JANINE [overlapping]: Do you wanna walk us through Austin, what you've got here?

AUSTIN: I'm picking- yeah. Also, we skipped something here, which is new reputation things require you to frame a scene-

JANINE [overlapping]: Oh yes! Sorry, sorry.

AUSTIN: -or vignette which gives you the reputation condition? So the things here are intrepid, for me is I think we just get shots of Diego like dressing up in military gear and going out, you know military gear being again, not much different from fox hunting wear, which is you know, a very bright officer's uniform, basically.

JANINE: Mhm.

AUSTIN: Which he's never worn before. He's never- because he's not from the mili- he's from a military family, but he's never been in the military. So you know, looking very sharp in that way. But- and I think it's like a green coat with gold you know, gold what's the- fringe, basically? And then like, dark pants and boots. And like dark green, not like a bright green. So that's the intrepid one. It's like going out into the woods with people-

JANINE: I think-

AUSTIN: And like, time and again,

JANINE: I think the scene that actually gets framed isn't just for the tags, it's for specifically the conditions. So a 'stay with us and not welcome'

AUSTIN: No no no, I'm mousing over intrepid- oh! I see, I see. Okay.

JANINE: Yeah yeah, it's- you should, yeah yeah yeah.

AUSTIN: Gotcha gotcha gotcha.

JANINE: That's what it's-

AUSTIN: Okay well, it still leads into it, right?

JANINE: Yeah.

AUSTIN: Which is like, coming home from that- going out and doing this, taking the ad out has bolstered Diego's reputation with people who don't know Diego. And so it's lots of staying with the families of other well-known you know, staying with other well-known families of Nievelmarch and nearby other communities? Because he starts to be known as like, you know, a little bit of if not a hero, kind of an adventurer? Kind of someone who like, oooh, he probably adopts some title like Commander Flint or- I'll think about it. Legionnaire Flint, or something?

JANINE: What's the timeline on this?

AUSTIN: Days- like the weeks that follow? I guess this is up to us, how long is it between this and the next Epistolary chapter, right?

JANINE: Yeah, I had kinda originally been conceptualized this as like,

AUSTIN: Days.

JANINE: Two cycles taking place within that sort of holiday week. But also I'm fine changing that up.

AUSTIN: But the thing that's-

JANINE [overlapping]: Cause, because yeah, this is big moves, like.

AUSTIN: The thing that's hard with that is like- this is big moves, right? Like, you're a welcome guest in any household- I can zero it down to be like the rest of that week I spend in various homes, right? That's easy to do.

JANINE: Yeah.

AUSTIN: I stay in the homes of my equivalent of commissioned officers who had to buy a commission from me to be like number 2? [laughs] And I stay in their homes and it brings their homes some degree of dignity or whatever.

But then my other one is not welcome here. And I don't think this is a big scene. I think this is like, I mean I guess I'll defer to Jack a little bit here. But not welcome here says, one of those you depend on makes it clear you are no longer welcome in the house, you must find somewhere else to stay until you are reconciled? It was that or fracture, but, and I almost went with fracture because it's not as hard?

JACK: Right.

AUSTIN: In terms of a negative for a dependent? But fracture says someone close to you is appalled by your behaviour and refuses to talk to you. No one else is close to me except James, and I'm not- I think that the James stuff didn't go as poorly emotionally as the Darling stuff, and I had rather that- I rather the "drink your warm milk" be the last thing that Darling says to Diego, than some- "look at these atlases" with James. [Janine laughs] That's not as interesting to me, do you know what I mean?

So I think what it is is like, you tell- actually you tell me, Jack, how does Darling communicate this to Diego? Or is it even communicated? Is this in Diego's head, or is this- is Diego overreading some- you know, I don't know, I don't know how it plays out.

JACK: Yeah, it's rough right? I think there's definitely this like-

AUSTIN: Is there like a package for Diego on the door when Diego comes back? That is like-

JACK: I think it is- yeah, but I- I really do like the idea of Diego misreading the situation? And taking a more drastic step than he thinks. In part because I feel like that's so Austen-esque, right? Is like a character thinking, oh this person feels this way about me, and I'm going to act as though that's true to my immense detriment. So I mean I-

AUSTIN: You mean both Austen- Jane Austen, [Jack chuckles] and also Austin Walker-esque, for sure.

JACK: I meant Aust-en.

AUSTIN: Yeah, I know.

JACK: I mean also Austin. And, so I think that yeah, I think that Di- I think there is a conversation the morning that Diego leaves where the regiment is like, in the stableyard of Darling's house. And I think that like, Darling just makes some sort of, like firm but gentle criticism of like,

[2:30:00]

(as Darling): You are a young man, you are making a mistake. You know, you are talking about your growth and how you are growing on from this moment. But gathering fifty soldiers and going into the woods to kill witches is not the way to do it.

And I think from Darling's-

AUSTIN: Do you go- does Darling go as far as to make a comparison to Honor doing the same thing?

JACK: [exhales]

AUSTIN: Or is it too far? I'd say that is too far, because this is me reading you're not welcoming me here, not me being like, well fuck Darling, you know what I mean?

JACK: Yeah, I get-

AUSTIN: I should be the one who feels kicked out, not like, Darling should feel like on the back foot for going too far, do you know what I mean?

JACK: Right, and I think that like that's the specific way I'm thinking of it right, when someone who is older and wiser and who has seen the- like one thing we know about Darling, is that they are apparently married to a, like a soldier who is off somewhere? And like, there's like a whole story there about- like, these questions of like going away to fight, or moving on versus staying, are clearly things that Darling has spent a lot of time thinking about herself?

AUSTIN: Yeah.

JACK: So I wonder if like, this is the closest and most direct Darling has gotten in being firm and critical? And I wonder if in this moment, it strikes Diego somewhere that he doesn't feel- he overestimates how severe Darling is being.

AUSTIN: Totally.

JACK: Which sucks, which is sad, because I think Darling's there for him.

AUSTIN: Yeah.

JACK: Sometimes people are there for you by saying you're making a mistake. [Ali chuckles]

AUSTIN: Yeah. Agreed.

JANINE: Okay, so. Woof. [laughs] Ali, which reputation condition are you gonna pick for Mint?

ALI: I'm a little-

JANINE: Since you got cordial-

ALI: I'm a little... unsure right now because I- I got a positive reputation which I put as cordial, which is for-

JANINE: Mhm.

AUSTIN: Uh huh.

ALI: Act in obedience to society's conventions despite considerable harm- and then I got one for acted on desire in a way that compromised your duty or morality? I'm actually like wondering if- I don't know if it's too fine of a point on it to also get a negative tag for acted in a way that would shame or embarrass your place or origin, but like, it's weird because like, interacting with James at all feels like that? But, the- the pressure from interacting from James is coming from my parents, right? So,

JANINE: Mhm.

AUSTIN: I don't think that that would be a thing, but like, is there a negative for not sticking up- like for us being like, oh, you- you're just like, we're more civilised, ha ha ha.

ALI: Yeah.

AUSTIN: Is that stuff too- would that stuff be too far for the people from where you're from? Even if the, hey go get- [Ali chuckles] go try to get a marriage that like helps us long term, it would not be?

ALI: Yeah, it feels like it should be represented here but I'm not- like I said, I don't know if it's too- I guess like, too, like- I don't know if it's worthy of two marks against Mint, or if I should just take the one and leave it as is. But it feels right for pacing I might as well pick up two. But then the tag stuff, because then I was also have two-

JANINE: Well- [Ali chuckles]

AUSTIN: Oh, I- go ahead Janine.

JANINE: I would just say like, base it on event and not how you're categorising the event. Like if one of that strikes two negative categories? It's still one event, you know?

ALI: Oh, sure sure sure.

JANINE: Like, if that event reflects on you negatively, then you take a tr- because otherwise the situation that happens is you take two reputation tags that kind of mean the same thing, right?

ALI: Yeah.

JANINE: Because they reflect how you fucked up in that situation.

ALI: Yeah. I was thinking of taking, if it was going to be two, it was going to be 'meek' and 'timid', but I think I'm just going to take 'meek' for now. And then, because I have three positive reputation tags, I now need to make a- I have two choices here.

Either unexpected connection, a wealthy- a famous, wealthy- aristocratic connection you make abroad arrives in town, create town as a connection. Or, choose a connection, until this condition is erased, the connection is in your debt for good deeds you performed while away.

JANINE: These are fun. These are fun ones.

AUSTIN: Mhm, I like these a lot.

ALI: I think I'm gonna do unexpected connection- do I have to look through like, the thing of, connections now?

JANINE: You- so for- when you create a connection mid-game, you can just pick someone you think is cool, I'll put the link in the chat.

ALI: Okay cool. Yeah.

JANINE: I'll recommend, just cause I was immediately on her, and because she's beside Molly, Hilda is a very powerful- very powerful looking person.

ALI: Might be what I'm looking for right now, let me see- oh, here's Molly,

JANINE: Hilda is the Lady Danbury of this deck.

ALI: Oh sure.

AUSTIN: Oh, yeah like- directly, right?

JANINE: Mhm! Yup.

AUSTIN: One hundred percent that's her. There she is.

ALI: Oh perfect, yeah yeah yeah. I wanted like, I wanted like a witch to come through the forest to be like, I'm- [laughs]

JANINE: Oh, she absolutely is a witch!

ALI: [laughing] Yes!

AUSTIN: Unbelievable.

ALI: I'm staying in your nicest hotel and I'm coming to see why there are foot soldiers in my woods. My name is Hilda.

JANINE: Front side- the front side of her-

ALI: Uh huh!

JANINE: Is just-

ALI: Yup!

JACK: Oh my god.

JANINE: I was gonna read this. The champion of her friends and the terror of her enemies. Clinging to life with the ferociousness and spirit that she has lived all of it

JACK: Oh shit.

AUSTIN: She's great.

JANINE [overlapping]: Rich, important, confident.

JACK: The Velvet House has sent her. [Ali laughs]

AUSTIN: Yeah the Velvet House- the Velvet Manor has sent their chief- I almost said consigliere cause I'm watching Fargo, that has a bunch of inspired mob stuff?

JACK: Well I suppose- we've just sent a lady I suppose as well!

AUSTIN: Yeah, uh huh.

JACK: I didn't even know if they've been like- god, what's her number?

ALI: She-

AUSTIN: 57A.

ALI: 57A.

JACK: Incredible.

ALI: I think just to put a fine enough bow on it, I think it makes it easier if Hilda is the person that Mint stayed with while she was out in the woods.

JACK: Mmm.

JANINE: Ooh, sure.

ALI: You know. Dear family friends, known them as a child and helped her come up and is now here in town to just be like, hey what's going on?

JANINE: [chuckles] How are things? Good I'm assuming? [Ali chuckles]

JACK: Why are there soldiers?

JANINE [overlapping]: Is there something I should be aware of?

ALI: I'm not sure where to put Hilda because I don't wanna like take up anyone's-

JANINE: I have good news. I can just hit this button right here and there's a whole other row. Bam.

AUSTIN: Nice nice nice.

ALI: And then the table up-

AUSTIN: Love that.

ALI: Figure it- how much more is left?

AUSTIN: A lot?

ALI: Okay.

AUSTIN: I don't know what we're gonna do.

JANINE: Yeah. We're at the- this is-

AUSTIN: Well-

JANINE [overlapping]: We're basically at- we're one Epistolary thing away from the last cycle.

AUSTIN: We're two-thirds through.

JANINE: Or the end of this cycle.

AUSTIN: Oh we still have Epistolary now. Right.

JANINE: We have Epistolary and then Upkeep, and that's the end of cycle 1.

ALI: Okay.

AUSTIN: Fuck. So we have now, Epistolary now, then Upkeep, then Novel, reputation, epistolary, Novel, epistolary.

JANINE: Yeah.

AUSTIN: Which is a lot.

JACK: And there are six cycles!

AUSTIN: Well we're only doing two-

JACK [overlapping]: No there are- no, yeah, we're only doing two.

AUSTIN: Right?

JANINE: We only did one Rumour and Scandal phase.

JACK: Yeah that is strange.

ALI: We got a lot of work out of these rumours, so. [laughs]

JANINE: That's true.

JACK [overlapping]: Yeah we got a good-

AUSTIN: We haven't attached any of them- so,

JANINE: Yeah, that's a good reminder. Is like, remember, you can use people's negative tags against them as Resolve tokens, you can use your own positive tags as tokens, and you can use rumours as tokens. We haven't been like, shy on tokens- again a lot of this sometimes feels like it's built for a longer game, where like you know, you don't get a token refresh until that Upkeep phase. So,

AUSTIN: Right.

JANINE: You would need more than the two that you get right out the gate, but also, also feels like a thing where if you're playing a game more competitively, then you would use more tokens because it'd be like, well I wanna marry that guy! [Ali chuckles] So, your carriage explodes.

JACK: Right.

JANINE: That kind of thing.

AUSTIN: Yeah we haven't done any of that, basically, right?

JANINE: That's not really the game we're doing. But also I have some stuff that might do some stuff. [Ali giggles] That will be fun. Don't worry about it. Okay so, timing-wise, when is this Epistolary phase hitting, especially concerning- like is Diego away?

JACK: Hmm.

AUSTIN: I- one of my letters at least will be from the front, so to speak?

JANINE: Okay.

AUSTIN: I don't know about the second one, so-

JANINE: I imagine there are runners, like

AUSTIN: You know. Yeah totally.

JANINE: We know the Odd Job boys are in and out of those mountains all the time.

AUSTIN [overlapping]: And the first one is super- totally. And the first one is super simple, and it's just a letter to James that is like, you know, while on the hunt for Albrecht, we've you know located and secured an easy route to and from the eastern lakeside wood with a map, and you know, basic stuff like that, right?

I don't know if that's a Resolve token spent because that's- I feel like I've set that up in fiction pretty strongly? I think that that- I'm just setting up that that's there, that like if he wants to move forward, we can move forward, you know?

JANINE: Would he- would Diego be inviting James to come see that route?

AUSTIN: Mmmm.

JANINE: Or does he want him out of that whole thing basically?

AUSTIN [overlapping]: That's a good question.

JANINE: Does he want to just be doing it himself, or does he want to be like, hey look, you can trust me-

AUSTIN: Nonono!

JANINE: Here's this thing I found-

AUSTIN: It's- it's a matter of- this is- the thing that I want to not do, this is like an Austen "what is more important on scene" and so maybe I have to walk that letter back? Because I wanna progress that, but I don't necessarily want to give up the next Novel chapter I have to that? [Ali laughs]

Especially with this mean witch on the board who is here to, you know, make things better for Mint? I, you know, I would rather progress that or a Henrietta scene, or Chatelaine's scene, than use my next scene to be another James scene? Which is kind of why I kind of want to like, background- at this point, I think that if James is ready to go along with it, I would like to go along with it- maybe that does require a token spend there?

But like, I would like to basically background that in the sense that like, okay well, that's obviously going on in the background, rather than make that be the primary thing. Though I guess it's my desire to some degree, is for that to all work out, so maybe I'm not allowed to do that in that way? But I don't know. You tell me.

JANINE: I mean I think you're allowed to just write him a letter saying those things.

AUSTIN: But what I don't want is for it to be- what I'm not trying to do is like, have a vector by which James can continue to be like, is he trying to fuck me over?

JANINE: Yes. No I understand. Yeah yeah yeah.

AUSTIN: Do you know what I mean? Which is to say, if he needs me to be there to walk through the path and all that stuff and show the path, I will happily do that. But I just don't want that to be my next Novel scene, do you know what I mean?

JANINE: Mhm.

AUSTIN: Because I feel like we know the tenor of that relationship at this point.

JANINE: Mhm.

AUSTIN: And until that develops- and I think it'll develop from external pressure from internal pressure, if that makes sense. Or I'm more interested in it developing from external changes than internal changes I guess.

JANINE: Right.

AUSTIN: But anyway that's a super simple look.

JANINE: Yeah.

AUSTIN: And,

JANINE: This game is tricky because in the play examples also, it feels like sometimes the- a lot of the more abstract moves I don't quite know where you would place them. The classic example they got back a lot to in the book is, you know, the mean duchess or something- the mean duchess' carriage gets overturned on the way to the party. And on the way to the party is interesting because you sort of start in the middle of the party. So it's like, well then when does that happen? When do you do that? Do you do that in Epistolary, do you do that in the set-up of your Novel chapter?

AUSTIN: Mmm. I was imagining that would be in the Novel chapter, that's when the runner comes in and says [panting noises] why is the duchess not here?

JANINE: That makes sense.

AUSTIN: Oh it's because blah blah blah.

JANINE: Yes, yeah.

AUSTIN: But I think you're also right that it could come before. It could come as the set-up, you know. Frank Weston never shows up.

JANINE: Yeah. Let's see.

AUSTIN: Frank Churchill. Frank Churchill, sorry.

JACK: And then Churchill shows up-

JANINE [overlapping]: Frank Churchill née Weston.

ALI: You said Weston, and I thought you mean Frank West, the Dead Rising character?

JACK: Oh! The-

AUSTIN: The war journalist.

JACK: Uh huh.

AUSTIN: Yeah. Uh huh.

JANINE: Okay, I have some- hang up, do I have? What do I have. I have a bunch of tokens I should use up before this- before Upkeep when they get refreshed. [Ali laughs] Okay, that's fine. It's all good! Okay, so, right, James- I think James' response is a very formal business letter. He's like,

AUSTIN: Yeah.

JANINE: And I think, you know, I think it's fair to after that last meeting, have James- like he's on board now. He's maybe still a little bit cautious in the way that he's probably always cautious?

AUSTIN: Mhm.

JANINE: But not unduly. He's not like offended the way he was. That stuff has been diffused, like I'm gonna give you that.

AUSTIN: Okay, cool.

JANINE: Cause you're right, it's not- that's not a thing that's particularly interesting to drag out forever.

AUSTIN: Yeah.

JANINE: Yeah and I think he will not press right now to come see him. But also he is clearly like, you know, he's interested in things geographically. He's like doing research to match up with- you know, I think it's the thing of actually like, when he sends you the reply, it's clear that he's been looking at maps. Because he's able to say like,

AUSTIN: Right.

JANINE: Oh, is that by so-and-so pass because I saw a depression on the topographical whatever map, and I was wondering what that was. So it's clear that he's reading along at home, so to speak.

AUSTIN: Right, right.

JANINE: Yeah. Does anyone else have an idea they wanna go with? I have a letter that's a very quick one.

[2:45:00]

That Chatelaine sends to Mint.

ALI: Oh!

JANINE: I think Chatelaine- this is probably like a few days after the party like you know, we're in that sort of, the week has basically passed, kind of phase. And I think- she sends a letter to Mint that is just, you know,

(as Chatelaine): Dearest Ms. Charlise,

I would be honoured if you-

Oh, here's a question. Has news of the guest- has news of Hilda coming around, has that spread? Or is Hilda's arrival still kind of a secret?

ALI: Ohh! I mean we have until the rumour stage but I feel like that, both Hilda is not someone who would keep that- [laughs] she both seems as though someone who is hard to hide, and someone who would not want to? So I mean, you know! She has made her entrance. I don't think that that's a- I don't think that it's hidden information at this point.

JANINE: Then I think it is just a straightforward invitation from Chatelaine now.

(as Chatelaine): Dearest Ms. Charlise,

I would be honoured if you and your newly arrived guest would visit my house on Renewal Day for afternoon tea. I feel like we- I feel like so much has been happening and we haven't had a chance to talk about none of it. And I do miss your company and would love to meet your guest,

Etc.

ALI: Yeah. Yeah.

(as Mint): To the appreciated Ms. Perrier-

No! [laughing] I said it like the drink that time! [Janine laughs]

(as Mint): Pellier,

I- that sounds lovely. It is my honour to be welcome into your beautiful home once more. I will be there.

Yeah. Hi!

JANINE: Excellent. The other one I wanna do, is not so much a letter- where's Diego staying when he gets back?

AUSTIN: I- anywhere I want, right?

JANINE: Yeah.

AUSTIN: The- god, what's fun? I don't wanna say with James, James sucks. Can the Pelliers put me up?

JANINE: Oh I don't know about that! [Ali laughs] I guess actually I have to say yes, yeah I have to say yes.

AUSTIN: I do! Yeah, you- I am a welcome guest in any household.

JANINE [overlapping]: Welcome guest in any household.

AUSTIN: Yeah.

JANINE: And I think Frances-

AUSTIN [overlapping]: Frances would happily say yes-

JANINE: I was gonna say yeah, Frances would make that push a hundred percent, even if Chatelaine's like "I don't know if we wanna host someone right now". Frances would be like, "we have so many bedrooms and no one's in them" like,

AUSTIN: Yeah. Exactly!

JANINE: What do you care? You're not even gonna be- you're gonna be at tea or whatever like. They'll be in one half of the house, you'll be in the other, it'll be fine.

AUSTIN: Mhm.

JACK: Another thing I love here is that like, this is absolutely consistent with you feeling like you're shut out of Darling's house. You are absolutely welcome in Darling's house.

AUSTIN: Right, totally.

JACK: You're just- you are not taking it up.

AUSTIN: Right. Definitely. Instead going to people who I kinda pissed off the last time I was there.

JANINE: Yeah.

JACK: Apologised to.

AUSTIN: I apologised- I did apologise! Listen.

JANINE: So I think, I think probably like, maybe the day of your arrival, like getting settled in, I think a very- again, this isn't quite a letter, but this is kind of a letter.

AUSTIN: Lots of things are kind of letters, you know, it's allowed. You're allowed to go broad on this.

JANINE: So I think a very baffled looking Chatelaine sort of shows up knocking on Diego's door. It's probably- probably just before dinner I would guess?

AUSTIN: Mhm.

JANINE: And she explains that there's a line-up of children at the front door who would like to speak to Diego?

AUSTIN: [laughs] Oh no! Okay!

JANINE: Does Diego go? [laughing]

AUSTIN: Yeah of course! Totally!

JANINE: I would say there are about eighteen children, and like teens, but the majority of them are probably between the age of like 8 and 12?

AUSTIN: Uh huh.

JANINE: They seem to be from various professions. Some of them are like, some of them are like sort of chimney sweep sooty, and some of them are like, really cleaned up like maybe they work in an office of some kind? They're really running the gamut. And each one of them, they're sitting in a very orderly line. They're all holding a sheet of paper. And they go down the line, and what they are doing is they are reciting to you an account of the time when Sharp Molly helped them with something.

AUSTIN: [laughing] Oh-ho-ho-ho! Okay!

JANINE: This is their answer to you. You wanted receipts. These are Sharp Molly's receipts.

AUSTIN: Yep!

JANINE: And it's a full range of shit too. Like it is a range of- some of it is just like, she helped me find my good work boots when they got stolen by rowdy Tom.

AUSTIN: Mhm.

JANINE: There is- some of them are just like, you know, five years ago when my dad got murdered or whatever, you know, Sharp Molly is the one who cracked the case, like it really does run the full range of like petty to profound?

AUSTIN: I will- yeah, totally. So I have a very direct answer which I'm actually going to- I have an answer to Sharp Molly, but it's also going to be my other letter, or it's going to be tied to my other letter.

The response to Sharp Molly is to get the paperwork together, send a note with all of the letters and stuff that I have, which is a lot of stuff, noting that you know, please keep this material confidential. It's very private correspondence. This is a man I love dearly, blah blah blah blah. Right? And including it all. Like I don't think there's anything left behind, ranging from the smallest love note to the largest discussion about what you know, our marriage will look like. To financial matters and everything in between.

The other thing I send them- or the other thing is I do, I send them a sealed note. I send them I guess a, among the things sent is a sealed envelope that says, "To Honor". Or it just says "Honor" on it. And in my note to Sharp Molly I say that I give her these things on the condition

that if he should find Honor before I do, that this letter must be delivered. If Honor exists still, if like the rumours say Honor is hiding somewhere and is not dead, that this letter must be delivered. And inside is a letter to Honor from me, that you know says in no uncertain terms, you know.

(as Diego): My love,

Wherever you are, you likely know not of the words spread here which carry your name and accusations large and small. It is telling that today I would rather you be gone from this world, lost to us forever, than these rumours be true. That you conspired against the town along with your cousin, or that your sister, a dear friend once, had allowed you to pass into the night such that she could claim your inheritance.

If either of these are true, if you do walk among us and yet still stay from me. Then know that you need only tell me that you live and want me in your life, and I will revoke all claim on peerage, on gentility, on a good life, to sit with you by some fire in the woods, which I fear. If you are lost to me, but somehow still see this, by whatever means spiritual they may be, then know that there was nothing in my life great as you. And that any accomplishments I carry forward now, pale in the single accomplishment I wanted most from my life, which was to be your husband, and to be the source of great joy for you until our old age.

Yours eternally,
Diego Flint.

And that's sealed with like the stamp, you know, the seal on the back. And given to Sharp Molly and the Odd- are these the Odd Job Boys?

JANINE: Oh yeah. Yeah yeah yeah.

AUSTIN: Or is this somebody else- then yeah. Then to the Odd Job Boys basically like, listen,

JANINE: To be clear,

AUSTIN: You're out there as much as I am.

JANINE: Sharp Molly is also an Odd Job Boy.

AUSTIN: Okay, sure. The head of- not the-

JANINE: She is just like, passed the common age of what we see of Odd Job Boys.

AUSTIN: Right, totally. Totally.

JANINE: I think-

AUSTIN: So those are my letters.

JANINE: Sharp Molly returns the bundle of letters within a day. Every single one of them is there except for the one that you wanted delivered if possible.

AUSTIN: Mhm.

JANINE: And there is just like, there is paper wrapping around them just to make sure none of them like slip out or anything, and in the inside of the paper wrapping is just written like, with fond regards, or something like that, and then signed S. Molly.

AUSTIN: Totally, totally. I apologise to Chatelaine about the company? [Janine chuckles] And say, but say very boldly, brashly maybe, jokingly? That like, this is the company that you gain when you become a sellsword.

JANINE: I-

AUSTIN: You know, as adventurous as it may be, this is what happens.

JANINE: I think Chatelaine kind of responds to that with like, you know, I'll just abstract it. Odd Job Boys are not unwelcome in the Pellier home,

AUSTIN: Okay, good!

JANINE: This is- they are great. [Ali laughs]

AUSTIN: Mhm! Okay, I don't know how the Pelliers feel about you know,

JANINE [overlapping]: They're useful, they're smart,

AUSTIN: The urchin boys, the urchin crew.

JANINE: I like to imagine like, the you know, they are so like trope-ish Victorian orphans, but also and you know, like, street toughs and pickpockets and chimney-sweeps and all of that stuff. But you know, I have always wanted the thing with them to be that like, people do take care of them. It just looks weird and isn't a great system. [Ali chuckles]

AUSTIN: Yeah, gotcha.

JANINE: Like there is like good outreach, like you know, they- and if nothing else they have the union. [Ali laughs] Which is a- [laughs] I'm not saying! It's a good, functional union that takes care of them, you know?

AUSTIN: Uh huh.

JANINE: The ones who do physical labour retire at fifteen. These are established facts about Odd Job Boys.

AUSTIN: Seems to be true.

ALI: It's good to have someone to negotiate for your needs.

JACK: Who's like, an extremely tough adult?

JANINE: Yes. [chuckles]

AUSTIN: I have a big Resolve token spend, but I don't know if I should spend it now or after the first round of letters. I feel like I should just finish the first round and then I can spend it? Go ahead-

JANINE: You should spend any Resolve tokens you want to spend because they're going to get refreshed shortly.

AUSTIN: No I'm going to- I just don't know if- the thing is, it's going to force someone into making decisions,

JANINE: Mmm.

AUSTIN: And I don't know-

JANINE: Oh I see.

AUSTIN: Henrietta, do you already have two letters planned?

JACK: No. You can make a spend. I have one letter-

AUSTIN: And it won't overturn something big?

JACK: I don't think so, no.

AUSTIN: Alright I'm spending a token. I'm spending a token, a Resolve token, to make an event. What's the phrasing? An event relevant to the plot, or something like that, happen? There is a caller at the Sameday house in the middle of the night. Your lady's maid comes and wakes you up, and says,

You need to come downstairs right now.

(as lady's maid): And at your door, is Albrecht, looking to be hidden.

JACK: [chuckles nervously]

AUSTIN: Desperate because there is an army looking for him now.

JACK: Do I get to broker with this?

AUSTIN: I wanna spend my monologue token to know what Henrietta is thinking [Jack and Janine laugh]. And no you don't, because this an event that happens to the world, not.

JACK [overlapping]: Because it's happening in the world, right? Yeah.

AUSTIN: I did not say you take Albrecht in,

JACK: No.

AUSTIN: You can refuse, but Albrecht is back, is the event that I'm playing.

JANINE: Also, make sure Henrietta that you take that- that Resolve token for yourself because this does very specifically conflict with your desire to restore your reputation and be forgiven.

AUSTIN: Well, maybe, we have to see what she does with it.

JANINE: Sure. But putting this on her doorstep is-

AUSTIN: Mhm.

JACK: Mmm. Okay. Right. Henrietta going back upstairs to bed, having you know, like- I don't even know that we- I don't think that we get the scene of Henrietta showing Albrecht to a room or something? But I do think we get Henrietta climbing the stairs back up to bed and her inner monologue is,

(as Henrietta): Actually this is a good thing! This is good, actually!

[Austin stifling his chuckling]

(as Henrietta): This- I think this clears things up! Because we can set the whole matter with the Monument of Flowers to rest. And clear my name with that, and maybe it'll pull Diego back from his nonsense crusade out in the woods. Or at least make it safer. I hope he doesn't run, the fact that he has come here planning to hide, I assume from Diego, suggests that he's not going to move. And I'm going to play as nice as I can until I can

figure out what to do here. A beautiful bargaining has landed itself in my drawing room. It's just a case of working out- yes I think this is, I think this is good actually!

So this is Henrietta doing her "I'm not owned" [Ali laughs], I assert as I shrink into a corn cob.

AUSTIN: It might be good! We'll find out.

JACK: Mmm, okay.

[3:00:00]

AUSTIN: I'm trying to decide if this should be a contact that I introduce, or connection that I introduce- I don't know how much Albrecht we're going to get.

JANINE [overlapping]: You still have one that you're allowed to introduce for free.

AUSTIN: That's what I'm trying to decide is like, do I, is Albrecht the one to bring in here?

JANINE: Also-

AUSTIN: Or is this someone who is going to be dealt with so swiftly that,

JANINE: Or also would Jack like to introduce Albrecht?

AUSTIN: Right, totally.

JACK: Mmm!

JANINE: Cause you both have a contact slot free, I think.

AUSTIN: Yeah we do.

JACK: I mean I-

AUSTIN: I could go either way, and I can go any way including the third which is that, Albrecht is a minor character and not a connection if we want to save those slots? But.

JACK: So the thing is I'm going to try to deal with him quite quickly, but I do- I don't think that that necessarily precludes him from being designated as a connection? I think it might be worth seeing what the like, fallout of that is,

JANINE: Yeah.

JACK: And what Diego's understanding of justice is, and like,

AUSTIN: Yeah that makes sense.

JANINE: I was gonna say, unless your plan is to kill him in his sleep tonight, I think he qualifies as a connection. Because they can- stuff can still happen there you know. Letters can still be sent and things like that.

AUSTIN: Mhm.

JACK: What's the mechanical difference between Austin declaring him as a connection or me declaring him as a connection- oh it's who they are- who they are connected to, right?

JANINE: Well, I mean, I think it's more of a thing that it's kind of like, it would kind of be-

AUSTIN [overlapping]: Who plays the character also, right?

JANINE: No, I play the character either way.

AUSTIN: Oh, okay, gotcha.

JANINE: I think the thing is more of like, whoever creates the character is defining them? And it feels kind of like bad form to create a character that's more important to someone else's story than your own?

JACK: Right. Yes.

AUSTIN: Mhm.

JANINE: Because otherwise I think the thing that would happen would basically be that instead of Austin creating that, I would do it, because they are of significance in the story now. Like if you went through this and were like,

AUSTIN: Right, right, right.

JANINE: I'm not- and didn't create that connection and Jack also didn't create that connection, then it would be my responsibility to create that connection.

JACK: That he would, right- yeah that's makes sense.

AUSTIN: I'm happy to give up the slot. I don't have another character I plan on creating? Obviously that could change, but I'm happy to give that up because, I suspect that I won't be-

JANINE [overlapping]: I mean I would, I would just put it in a free spot, I wouldn't put it in yours.

AUSTIN: Okay. Then we'll just do that.

JACK: No, no. Letter number one,

[clicking and typing sounds]

JANINE: We're saying Albrecht with a 't', right?

JACK: I don't know!

JANINE: That's how I'm used to spelling it. Albrecht.

JACK: I think- oh, Albrecht, yeah.

AUSTIN: I was hearing Albrech-

JANINE: Yeah, but I think it's- I just think that's how it's-

AUSTIN [overlapping]: With no c- no h-

JACK: For some reason I had, and this is absolutely I'm going to put it in the Discord, this is not canonical. I've been spelling it like that, but I don't think that's any particular-

JANINE: Ohhh! No, that's, we can do that. Sorry I just. That's fine, yeah.

JACK: Diego.

JANINE: Do you have a person- sorry, I was just going to ask if-

JACK: No no no!

JANINE: Okay, I'll just pick someone. I'll just pick someone.

JACK:

(as Henrietta): Diego.

I am not one to betray family members.

[someone snorts]

But in this case,

AUSTIN: Oh, word?

JACK: [laughs] Diego- Henrietta is typing, several people are typing,

AUSTIN: [laughs] Dot dot dot! Oh modern day Good Society would actually be very fun.

JACK:

(as Henrietta) But in this case the decision is easy to me. Attached to this letter you'll find a magistrate, and attached to magistrate you'll find Albrecht Sameday, who arrived at my house late last night, I believe being pursued by your army, and seeking shelter in the home of someone he believed would not betray him.

Any betrayal of family by sending my cousin to the magistrate consists of, is I feel countered entirely by the great deed that I am doing for you. Someone who I had hoped one day I would consider a brother. I do not claim that by setting this miserable matter to rest with Albrecht I have-

Yeah I think Henrietta would say,

(as Henrietta): -solved all of your problems.

[Austin laughs]

Nor do I believe that this will go all the way to repairing the damage that we have done to one another. But I hope that it will act as a show of good faith and make your life in the forest a little easier.

Kindest regards,
Henrietta Sameday.

And yeah, I think this just shows up. I think that like, like a magistrate rides in to the camp with Albrecht, ride into Diego's camp with Albrecht.

AUSTIN: Mhm. As for a reply, how gracious is Diego? You are not my rival so I get to be a little more, just my former friend. [Jack chuckles] Very mad at you still though. I think the-

JACK: If Mint had sent this to you, you'd be mad in a different way there, right? Cause it'd be like,

AUSTIN: Yeah, it'd be a different mad.

JACK: She fucking got him!

AUSTIN: I would feel outplayed, yes, a hundred percent. The letter I send back is brief. It says,

(as Diego): Ms. Sameday,

You were right to say that our problems,

And you see my pen hung a little on 'r',

Problems have not been solved by this exchange,

Comma, [Jack chuckles]

Nor should you- nor should you expect that this will clear your family's name in the court of public opinion. Many will think you were simply harbouring your cousin until this moment when the gate broke, and the pressure of the water was too much to bear.

~~But,~~

Crossed out but.

And, know that you have still not given-

Given is too strong.

Know that I still wait an honest and clear communication from you of the sort I do not know that you can even imagine, in order to amend our personal relationship,

Comma,

But, do know that in this act, you have at least restored some of your family's- of *my* sense of your family's sense of justice.

D.F.

JACK: Dwarf Fortress.

AUSTIN: Dwarf Fortress.

JACK: Okay! I would like to spend a Resolve token as well to get a letter from Hilda.

AUSTIN: [chuckles]

JACK: Who has presumably arriving in town been reading the papers. I don't know- I think all I can do is request the letter, right, Janine? It's up to you to-

JANINE: You can- so you can request and also believe say what you want the letter to be about? Like you can say, I want Hilda to write a letter to me about where Albrecht was, or something. And you spend a token for that. You can't-

JACK: I would like Hilda-

JANINE: Sorry go on-

JACK: I can't like dictate the letter.

JANINE: No.

JACK: I would like Hilda to write a letter to me about disappearances in the Marchmont forest like last year, or whenever it was that Honor went missing.

JANINE: And she's writing this unsolicited? Ali, could you- how do you think- so I have to play this but I'd like to know what you think- what kind of person you think she is. Like how do you think she would handle this or something?

ALI: Yeah I feel like it would be kind of straightforward, right? I think the- Hilda is probably an out-of-towner in the opposite way of Mint, where Mint's like, I wanna be very amicable and you know, I have a purpose here. Whereas Hilda's like, I'm here to get to business, not quite as sharp as Sharp I guess, but I do think that like, knowing her intent- her as in Hilda here, knowing that Hilda's like intent to come to this town and like get answers would like immediately reach out to Henrietta in that regard.

JANINE: Kay. I think the letter starts very cordially, with no particular greeting. Just a,

To one Ms. Henrietta Sameday,

It has come to my attention that a family member of yours was lost in the Marchmont mountains some-

And I think she has the specific number of days like on lock, right? Like it is a number, and the number is spelled out, that's how I'm kind of feeling it?

JACK: [chuckles] That would be the way a witch would do it.

JANINE: Yeah, it's like,

Some four hundred and sixty-two days since, and while I do not have particulars on the individual, I am familiar with the region. I am familiar with these stories. I am familiar with the kinds of things that can come to pass in this location. Should you wish to- should you wish for my detail, you need only ask.

However if you have passed it and do not wish to stir the matter up any further, I would respect and honour that request.

JACK: Hm.

JANINE: She has to sign it with something cool. It needs to be like a cool-

JACK [overlapping]: Is it like a magical signature?

JANINE: Yeah it's gotta have like, it's gotta be like some kind of I think the thing that I'll say, it's signed with a different kind of ink completely from what of the rest of the letter's written in? And it's a kind of length- or kind of ink that like, you know how when you get oil on a piece of paper and it gets a bit translucent?

JACK: Yeah.

JANINE: It has that effect but it's dark.

AUSTIN: Huh.

JANINE: And it's- and the other side of the paper's completely fine.

JACK: Great! Cool. [Ali chuckles]

JANINE: Which-

JACK: Yeah, arrival of my cousin, and letter from witch. I guess I reply, I think just,

(as Henrietta): I'm very grateful for your letter, especially in these troubled times.

What does he say in the Mandalorian?

Following this time of great instability,

[Austin laughs]

And I look forward to meeting you in person and making formal introductions over the following days.

And then yeah, sends it back by the return address on the envelope I suppose.

JANINE: Alright. Do you have any other letters? Mint, for example?

ALI: Oh yeah! I have my first letter. I want to write a letter to Marzy? Do we establish that Marzy is staying with Chatelaine? She isn't.

JANINE: She isn't.

ALI: Okay okay. Perfect, okay. [chuckles] In case. It's a more straightforward letter than if she had been living there, it would've been more of like a, oh, Chatelaine invite me there for tea and I'd love to see you, but, deleting that paragraph in this letter. Mint writes to Marzy, and says,

(as Mint): I've been thinking of you ever since I made your acquaintance at Ms. Pellier's party. [giggles] You know, it was lovely to share Procession Day together, and now as the winter holiday is closing, I would love to perhaps take some of your time before this period of rest is over.

I- in my walks through town, when I [giggles] you know, I've taken the lovely atmosphere of this new city and, as I pass by the Glacier Express, I must admit that my always wonders to which of their treats might be your favourite as I look over the menu. It would be my honour if you could meet me there.

At yada yada place, at yada yada time. And yeah, that's letter one!

JANINE: Would- [Ali chuckles] Okay. Can I negotiate with you a little on- this is another thing that's like, I don't know if I spend a resolve token on this as the facilitator. Aaahh... okay. I think the letter you know, the reply that comes is very sweetly written. She has very good handwriting [Ali giggle].

And she uses, I would say off-black ink? Like a red-black, like a- there's a specific name for it. Bordeaux red I think, is what I'm looking for. Or that's kind of like a purply-black, anyway whatever. She uses a very nice colour of ink. And, the letter is you know,

(as Marzy): Dearest Ms. Charlise,

It was a surprise and a delight to make your acquaintance, and I must admit that it also made a strong impression on me. I had not been expecting to meet such an engaging character at a Procession Day. Dinner in my experience, albeit limited, they tend to be quite dry and lonely affairs. So you were a remarkable variance in what was expected.

For reference, my favourite dessert at the Glacier Express is,

[3:15:00]

The black and white cookie.

[Ali laughs in delight]

ALI: Tell that to Marzy!

JANINE: Uh huh?

AUSTIN: Mhm.

JANINE:

(as Marzy): Although I do enjoy anything with raspberry jam as well. It would be a delight to-

There was a specific like, do you wanna meet at?

ALI: Yeah, it was an invitation, yeah.

JANINE: At some point, okay. Was there a specific time? Or was it a broad like, hey, we should meet up this week, when are you free thing? Like which-? Or did it have a specific like-?

ALI: I had phrased it like it was a specific time and date, but like you know, we can set up a date as casually as- [laughs]

JANINE: I think she- I think she just casually mentions then, she just says like,

(as Marzy): Barring an invitation to tea at the Pellier estate this week, my schedule is at your disposal.

ALI: Oh, perfect! Cool. [Austin chuckles] Sure, okay, I- I have a question for my second letter, because I was thinking that in the Anastasia/Chatelaine scene, I feel like I maybe should've spent one of their, in this case, Anastasia's Resolve tokens to move the needle for Henrietta a little bit? And now I don't know if I should use that opportunity now to have that letter from Anastasia to somebody to affect that plotline?

JANINE: So, I mean it depends on what they'd say, because the thing that you can't do with Resolve tokens is act in a way that contradicts a reputation condition. So if Anastasia's not- if Anastasia- Anastasia necess- necessesarily is what I was gonna say. Necessarily is appalled by Henrietta's behaviour, and refuses to talk to her, so there are certainly things that she could do and say, but also I don't know that you would need to spend a Resolve token for a lot of that.

ALI: Okay.

JANINE: Resolve tokens are a lot more for like, Resolve tokens are like a peace offering when you're doing something that's kind of fucking with someone's scene. [Ali chuckles]

ALI: Fair enough, yeah.

JANINE: Is a way to think about it, you know?

ALI: Yeah. I wasn't sure if I should use a token or just use one of my letter you know, handouts here. Because I think that given the way that things have sort of gone over in the letter scenes we have here, I almost want Anastasia to not- obviously not reach out to Henrietta completely, but I think that- I don't know that I can do this since the rumour stage is coming? But I feel like Anastasia is in the position to like make it so that the cousin rumour doesn't come out right away?

JANINE: So we're not going to have another rumour phase, that's the thing right? Yeah.

ALI: Oh, sure sure sure, okay yeah. Fair.

JANINE: Yeah.

ALI: Yeah, I don't know what to functionally do there. Because it feels like something that that character would do right now in this point in the story, but I don't know like how that mechanically,

JANINE: Is the, I mean, this is the thing we could also just do narratively and not mechanically, right? Like Anastasia is a master meddler. We could just say that what they're doing is just putting juicier rumours out there, like just in a broad sense. And like maybe it's not rumours that concern these characters, so it kind of doesn't matter if they show up on the Rumour and Scandal phase- or sheet, you know?

ALI: Oh sure sure sure, but it's-

AUSTIN: Mhm. I also have one thing here that I think actually might help this? Which is I can go back- let me erase this. Instead of spending a Resolve token to have Albrecht show up, I could spend Henrietta's unfortunate connections instead, which would drop Henrietta back down to two negatives?

JACK: Ohhh! That's a great point.

AUSTIN: And clear the fracture-

JANINE: But it won't.

AUSTIN: Which would then-

JANINE: It won't, because we've already, because we already did reputation, so it wouldn't clear until the Reputation phase after the next Novel phase.

JACK: Oh! [chuckles] [Ali chuckles]

AUSTIN: Oh it doesn't happen during Upkeep, I see I see I see.

JANINE: I don't think it does.

AUSTIN: I thought- I forgot that reputation is not part of the-

JANINE: Yeah.

AUSTIN: I see.

ALI: I mean we can- are we having another Reputation phase though?

AUSTIN: There will be one eventually, right?

ALI: Okay.

JANINE: It'll be- yeah we do, we finish Epistolary, then we do Upkeep, then we do Novel, then we have Reputation again.

AUSTIN: And then Reputation again.

JACK: And so it would clear by then?

AUSTIN: It will still clear, yeah.

JANINE [overlapping]: Unless you did something that put another trait.

ALI: [chuckles] Yes.

JACK: I don't see why Henrietta would react rashly at all! [Janine laughs]

AUSTIN: Yeah I still think it's a better play. I still it like, the unfortunate connection- it literally is the unfortunate connection-

JANINE: Yeah!

ALI: Right.

JANINE: Sure.

JACK: Yeah, uh huh.

AUSTIN: So. So let's go back and-

JANINE: Make that change then.

AUSTIN: I'm going to take that Resolve token back.

JACK: Believe that in his fucking letter, Diego was like, you know people will say that you've been harbouring him- you are people! [Ali laughs]

AUSTIN: It is true! It's a spread rumour, unfortunately. It's still a spread rumour!

JACK: God.

AUSTIN: That was what I was trying to reference, was that you doing it literally doesn't un-spread the rumour.

JACK: It's just that it's- it's so funny it sounded to me like, "I think I gallant soldier man's going to the town and suggest that-" [Janine laughs]

AUSTIN: Oh! That was not the intention, Diego was not saying I'm going to keep spreading this rumour.

JACK: Just that rumours-

AUSTIN: If that's how it came across.

JACK: Rumours spread!

AUSTIN: That rumours outlast truth.

JACK: Yeah, uh huh.

ALI: Okay perfect, yeah. I don't know what else to use for my letter slot then, if that's the case.

JANINE: You don't have to, it's a maximum of two. So it's kind of like if there's a thing that interests you to pursue, or you know,

ALI: Okay sure.

JANINE: Anything like that.

ALI: Yeah then I think that-

JANINE: Also you can again, you can use a Resolve token to be like, I want someone to write to Mint.

ALI: Ohhh, sure sure sure. No, I feel like, I feel like the thing of, like even if it's not like a formal rules change or whatever, I think with Henrietta losing that tag, and Anastasia sort of making that promise to Chatelaine, there's still a little bit of Anastasia trying to make the attempt of distraction here, but it doesn't have to be a whole thing. But otherwise I'm fine.

JACK: Right.

JANINE: Are we covered then, I think?

ALI: I think so.

JANINE: For all our letters?

AUSTIN: Think so.

JANINE: Okay. Then, okay. Okay. Then that brings us to Upkeep, where we use any remaining monologue tokens and then refresh them. Jack has technically- Henrietta has technically monologued twice, which I didn't realise until after the monologue happened, so technically we're one token shy of giving everyone a monologue thing? But also Chatelaine doesn't need to monologue.

AUSTIN: I also don't need to monologue, I feel like I've done so much monologuing.

JANINE: I mean! You don't need to monologue, you just need-

AUSTIN [overlapping]: I mean not really but, if you want to spend a token-

JANINE: I mean everyone spends a token because they just get refreshed after this cycle anyway. It's just a chance to-

AUSTIN: Right.

JANINE: It also doesn't have to be a monologue, you can just say like, you know, here's the thing- where is Diego's head at, now that-

AUSTIN: You can't ask me that, you don't have a monologue token. Someone else has to ask me something.

JANINE: I can ask you because I'm the facilitator!

AUSTIN: No! Someone has to spend a monologue token to make me monologue!

JANINE: Who wants to spend a monologue token?

AUSTIN: You're not the GM, you're the facilitator!

JACK: Having delivered him my cousin,

JANINE: Thank you.

JACK: I would like to know, I'm going to spend my monologue token, and I want to know what Diego is thinking as he's in the woods.

AUSTIN: Diego is scared of the woods. Diego wonders if- I think that like, we catch Diego on a night where you know, he's in a fancy tent. And has been doing the thing of staying incredibly active as not to fall into thought, but I guess we catch him in this one moment where one he's scared of what might be out there in the woods despite you know, hearing maybe the sound of some of his soldiers singing or something in the distance. And you know, the sound of an owl you know, hooting and like, that's not a scary sound, but it's easy to just like, well what's beyond that?

And then, I think the moment of like what's beyond that hits, and it's like, well I don't know what comes next anymore.

JACK: Huh.

AUSTIN: It was very good to have Albrecht. Like, and it's good to have him now. What do I do a week from now? And so he takes out a piece of paper and you know, some ink, and goes to write a list of like, a to-do list basically. And it's like. One, ensure the pathway to the eastern lake is secure. Two, look for a additional opportunities for the company. Three, you know, deliver a- you know, send a gift basket to the Pellier house and my further apologies for any difficulties I've caused as I stayed there. Four-

And it's just like empty. And it's just like here, I've written out my life. And my life is- this is it. Okay, I was right to say I was changing a chapter. Unfortunately, the chapter is kind of, is kind of this. And that's I think that's where we're at.

JACK: Robbed of domestic security, Diego in the woods-

AUSTIN: Right, no, he wanted to be a house husband.

JACK: Yeah.

AUSTIN: Like that's what he wanted to be, right? So. Yeah.

ALI: Should I spend a monologue token on myself? [laughs] Before we lose it and get a new one I guess?

JANINE: I mean at this point it's just anyone who hasn't monologued should monologue.

ALI: Okay sure.

JANINE: Fuck the tokens you know?

ALI: Okay sure. I wasn't sure if I could only give them to other people. But yeah, I think this is an interesting part of the story for Mint's first monologue. Especially since this is post the Hilda response? I think that she's excited, I think that she's nervous, I think that like, the- I think that she's aware of what has done is shot her shot? [laughs] And the thing that you do when you do that is wait for the next chapter to happen. So, yeah.

JACK: Identify- [Janine laughs] identify somebody that she cares about. Identify somebody that she wants to spend no time with.

ALI: [laughing] Yes!

JANINE: But also it's true that like, she's barely spent any time with Marzy.

ALI: Yeah.

JANINE: So that's a-

ALI: Here we are. [Janine chuckles] Act Two.

JANINE: Mhm. [Ali chuckles] Okay. Increase my Resolve tokens, everyone gets two. Take one Resolve token.

ALI: So we get more- one more in addition to what we already have, right?

AUSTIN: Is that true? Wait where's it say that?

JANINE: Game with one to three cycles, each player receives one Resolve token.

AUSTIN: Ohh! Nice. Awesome. Love that.

ALI: Does it go for the minors too?

JANINE: No, no. Just the players.

AUSTIN: Okay.

JANINE: And then the rest of it is like, more than three cycles, do all this stuff that we don't have to do. So yeah we reset monologue tokens- mhm?

AUSTIN: I didn't decide- wait wait wait, there's an optional thing here. Which is, I don't- I'm debating replacing my desire. But like, I guess that's only- the question there is like, do we think it's exciting to continue pursuing- I can substantial wealth has not been achieved. I've found a little bit of stability here, I have the tokens I need to stay in good grace at this point, but like,

JANINE: Also I'm going to say, your reputation is not ensured to be absolutely impeccable you know?

AUSTIN: Oh, that's true. I guess that's the angle. That's the angle, yeah yeah yeah that's the angle.

JANINE: Also you still don't have a home of your own.

AUSTIN: Mmm.

JANINE: You can't just couchsurf forever. [Ali chuckles]

AUSTIN: Yes I can. [Janine laughs] I'm a welcome guest- I- if I never spent these reputation tags, I will always be able to have a couch.

JANINE: Yes, but the dependent is without a true home, at the mercy of those who house them, seeking permanence, haunted by their first home.

AUSTIN: So then maybe that should be my desire. Should become at this point about finding a home, and not the substantial wealth which is a thing we've explored a lot with the James, Mr. James stuff.

JANINE: I mean to me, substantial wealth is kind of part of that of just like, it would be- in my head, it's kind of attached with, if someone in the dependent role wants substantial wealth, it would be to get a house, or it is to have a home, you know?

AUSTIN: Right, okay.

JANINE: Like I think that's part of why these two were bundled together. Actually sorry- they weren't bundled together, I changed them because none of the characters you were interested in were in the playsets, so I had to find one that was like,

AUSTIN: Yeah, fit this premise.

JANINE: Right.

AUSTIN: Yeah yeah yeah.

JANINE: I don't know- I also don't know that there is a desire card about like, get a sick home.
[Ali chuckles]

JACK: Marry an archway. [Janine chuckles, Ali sighs]

AUSTIN: The big thing here is the thing that it says here, which is like, the actions, plotlines and dramas created by this character's desire have been exhausted and no longer adds to the game. It's no longer interesting to explore. And it's just like, I don't know how many more fucking scenes I want with Mr. James being like, have- is this business working? Because I don't know how much more drama is coming from it.

JANINE: Yeah,

AUSTIN: I guess the Hilda stuff- the Hilda stuff is where it's interesting to me. So, once we get that angle in, it'll brighten up.

JANINE: The thing I'll say is that like, of the notes I have for like wrenches to throw into the works for Diego? James isn't really on that list.

AUSTIN: Mhm. Okay.

JANINE: It is- there are a lot of other people involved? [Ali chuckles] James is kind of like a C-tier like ehheh, might throw him in.

AUSTIN: Okay, that's-

JANINE: There's, you know, we'll see that kind of thought.

Okay. Here's the question. Do we want to keep going, or do we want to stop?

AUSTIN: There is no way, right? I bummed that we didn't finish, but like, I don't have the strength. It's eight thirty here, which means Jack it must be-

JACK: It's- yeah it's one thirty, but it's like that, it's that- I think you're right Austin, it's the toss-up between like, we keep going and get it done in one session, or we keep going and play badly for another, you know?

[3:30:00]

JANINE: We also wouldn't finish, right? Like I feel like best case scenario, we would get through to Reputation.

JACK: But!

AUSTIN: Right, we'd do one more Novel chapter, and at that point we should just-

JACK: We know that the final thing is gonna be slimmer anyway because there are those sequences that are cut. And if we- you know if we start at the same time or even an hour earlier than we did today? I reckon we can-

JANINE: We also- I mean that's the thing right, the next cycle is going to be Novel, Reputation, Epistolary, Novel,

AUSTIN: Epistolary.

JANINE: No- or yeah, yeah cause Epistolary is the epilogue yeah.

AUSTIN: Mhm.

ALI: That sounds doable next time at least.

JANINE: Mhm.

JACK: Yeah.

AUSTIN: Yeah I think that's a single thing.

JANINE: Okay.

AUSTIN: I hope. Two Novels is hard, but,

ALI: I think we can get through it though.

JANINE: I feel like, to me it feels like the next Novel is also- this is just my guess, but I feel like the Novel stages for the next one are going to be another visitation, which is shorter than event, or supposed to be shorter than event, because everyone just gets one turn instead of however many.

AUSTIN: Mhm.

JANINE: And then the last one will probably either be an event or split? Depending on how things go, you know?

AUSTIN: What things there are? Yeah.

JANINE: So that should also be fairly doable.

So thanks for joining us! We'll be back next Friday with the last episode of our Good Society game. That will technically be November's live game? This was October's, the previous one was September's, we're doing a little catch up still.

And if you're interested in Good Society, they're actually running a Kickstarter right now for a reprint and a new deck? The best way to get to that is probably to go to storybrewersroleplaying.com, or @storybrewers on Twitter, and follow the links. They, I believe it's fully funded and then some? It's a really beautiful little, like the bonus deck is really pretty.

But yeah, take care, and have a good weekend everyone!

[MUSIC - "[*The Ball at The Pellier's*](#)" starts]

[music ends]