

Winter In Hieron: Holiday Special 02: Pits and Ladders

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ALI: Hey everyone, it's Ali. I just wanted to give a real quick explanation and a heads up about uh, some of the audio issues from last episode and also for most of this episode. Um, there was like, some recording difficulties and we had to use the OBS backup to, like, make the episode? So that's why, like, the audio wasn't as clean as it usually is. You know, there was like some background noise and I hope some of you noticed that there were some sneezes, and like you, you don't really hear sneezes on this show very much anymore. Um, there was also like a weird robotic voice cause Austin was looking up the pronunciation of a word while trying to figure out names? Uh, which is now I guess a, uh (laughs), an official answer to how we come up with names for the show which is by putting in the work via, like, frantic googling. So, that, that's the explanation there. Um, I know this explanation probably would've been better last episode, but it was like, really important for me for you guys to just have the experience of hitting play, and like, hearing Red Jack and then like, the clarinets which were like a cool surprise that I didn't want to dull at all by doing this. Uh, but yeah, so, I, you guys deserve an explanation, but also, cool surprises. So, you know, now you have the, the best of both worlds! Um, yeah. So, happy holidays, happy new year, um, of course while I have you here, thanks for listening, and thanks for all your support, and uhhh, I'm gonna throw it to Red Jack, which is a really fun thing to say. Bye! (laughs)

AUSTIN (as Red Jack): You know the old saying "those thrown in pits will build ladders"? (*'Red Jack' begins playing*) For years I believed that whoever wrote that never climbed a day in their life. After all, what pit has the material? The wood, the nails, the hammers needed to build a ladder? Who tossed aside by the more powerful could find the will to build handholds and rungs from nothing at all? How does anyone, I wondered, escape the depth?

AUSTIN (as Red Jack) (con't): But in Red House, in Marielda mourning, I realized something I had not considered. The powerful are frugal, and it is costly to dig a new pit for each person you wish to bury. The weak. The downtrodden. The dismissed. The disfigured. The doomed. We are all neighbours, and we are too, the wood, the nails, the hammers needed to build ladders. At least, that is what I began to believe when the cobbin bookseller Tisk asked me to call in favor with Juno Eveningeyre, the disgraced tea witch, and the brewer of the city's finest whiskey. Perhaps, I thought, she could be our ladder's first rung.

(00:05:03)

(*'Red Jack' stops playing*)

AUSTIN (as Juno): You know I like this place, Jack! It's uh, it's homey.

JACK: (as Red Jack): You don't mean that. (laughing)

AUSTIN: She's like, running her hand over the top of the, um, of one of the big barrels that that Red Jack has that are his uh kind of his countertop. She like, taps on it a couple of times.

AUSTIN (as Juno): No, no, it's, it's really uh, (clicks tongue). Nah, it's it's a piece of shit. You're right, you got me. (sighs) So uh, why'd you bring me out here?

JACK: (as Red Jack): I've got something for you.

AUSTIN (as Juno): Like a, like a new cocktail? Cause the last one, not so hot.

JACK: (as Red Jack): Uh, better than a cocktail. Far better than a cocktail. (Deep inhale) You see that room, over there, full of those soldiers?

AUSTIN: She raises her head and like, looks up and is like trying to (giggling) look over the soldiers.

AUSTIN (as Juno): I, uh, is that like, the, the guard house?

JACK: (as Red Jack): No. It's your still.

AUSTIN (as Juno): (sighs) Okay.

JACK: (as Red Jack): No, listen to me. Do you see it? Look. Look. Pipes on the walls. Pipes on the ceiling. One o' those round things that the stuff goes in. On the floor.

JANINE: (distantly) A still?

JACK: (as Red Jack): A sts-st- that's the one! A smaller one to its right. It's bubbling. It might not be bubbling. I honestly don't know how whiskey is produced.

AUSTIN: It bubbles. (Janine laughing) Yeah, it bubbles. We bubble! Most, here, hm --

JACK: (as Red Jack): The smell, no listen, the smell, the hops from the --

JACK: Red Jack is just handing her a sandwich as he's talking.

JACK: (as Red Jack): -- the hops from the ceiling, the, the corn --

(Someone says something indistinct in the background)

JACK: (as Red Jack): -- no, that's beer, correct, the corn (laughing) --

AUSTIN (as Juno): Thank you.

JACK: (as Red Jack): The corn is. Look. You might see soldiers in there now, but, and this may be a plan you will be amenable to --

JACK: -- and he leans right in --

JACK: (as Red Jack): (whispering) I'm going to smash them up. (Austin and Keith laughing)

AUSTIN: Hoo hoo! Hoo hoo hoo hoo!

JANINE: Tisk. So okay, Tisk, Tisk is watching this and like letting Jack do his thing, letting Red Jack do his thing, and Tisk, Tisk's tail has been quivering, he's been looking back and forth between the two, like waiting for some sort of hot deal to get struck, and then when Red Jack leans in Tisk also leans in, and Tisk hears that and the tail stops quivering. Tisk leans back out a little, tilts his little cobbin head, and opens his mouth to speak but does not yet speak.

AUSTIN: I just need you to know, and I imagine, so, so I don't think pneumatic office chairs exist in the world of Marielda (Janine laughs), but mine, as I laughed, with each laugh, it went like blup (Dre and Janine laugh) blup blup blup blup blup blup (Austin laughs) down until I was basically at the lowest point. And I imagine that was happening to Juno also.

(Jack and Austin sigh)

AUSTIN (as Juno): You're, you're. Jack. You're gonna do what?

JACK: (as Red Jack): (whispering) I'm going to smash their heads together, and Ace is going to kick down their door.

AUSTIN (as Juno): (sighs) And then . . .

JANINE (as Tisk): But that's the plan I'd envisioned!

AUSTIN (as Juno): Who are you?

JANINE (as Tisk): I'm Tisk.

JACK: (as Red Jack): This is Tisk. He sells books.

AUSTIN (as Juno): Um, pleasure to meet you.

JANINE (as Tisk): You too.

AUSTIN (as Juno): Do you ever, uh, have any, um, uh, you know, local book club events where maybe you would need some drinks? We have an entire, uh, outreach program.

JANINE (as Tisk): I don't think that alcohol is generally conducive to them, to --

JACK: (as Red Jack): [interrupting] He has many.

JANINE (as Tisk): -- yeah. (Austin laughs) (Dre laughs)

JACK: (as Red Jack): We have a book club here, in my bar.

JANINE (as Tisk): We do!

AUSTIN: Juno's like, eyes are darting back between the both of you.

AUSTIN (as Juno): None of this feels right to me. I, I get the sense --

JACK: (as Red Jack): That's why you should take the opportunity.

AUSTIN (as Juno): (sighs) Listen, we go back, Jack, but I just, all these guards. I can't . . . imagine doing the sort of business that I do. And it's small! It's a small little, it's a little hut! I could imagine doing like a, a special brew there, maybe, or I could have a bar of my own, but I mean, there's all this competition with you around!

JANINE (as Tisk): Regional brew! That's specialty, and you name it after the place and everyone gets it! Cause they're happy to be here.

AUSTIN (as Juno): I think, Red House . . . Hops. I don't make beer. Red House . . . Red Drink.

JACK: (as Red Jack): Red Jack!

AUSTIN (as Juno): Red Jack. That's you already, we can't do that one. Another one we can't do. Um . . .

JACK: (as Red Jack): That's my name!

AUSTIN (as Juno): It is. I just don't see why you would call *me*, Jack. I (sighs).

JACK: (as Red Jack): Look, Juno.

AUSTIN (as Juno): Yeah.

JACK: And I think Red Jack gets off his horse?

AUSTIN: Wait --

JACK: I think he's been on the back of Ace.

AUSTIN: -- one second. That was the factor we had not yet considered. That was a, that's a new detail to the scene.

JACK: Well I think that that's where he just sits, right? I think he sits sides--

JANINE: Does he *bartend* on Ace?

JACK: I think he sits sidesaddle, yeah!

DRE: Hell yes! Hell yes he does!

JACK: Ace is the bar, more or less. (Austin laughs) There's just like packs and paneers and everything.

AUSTIN: Where is Ace's butt?

JACK: And I think --

AUSTIN: What direction?

JACK: What? Do you want me to draw a line?

AUSTIN: Yeah, please. I just need to know for . . . the fact of needing to know. (Dre laughs/coughs) Like is it facing . . . Remembrance Cobb's butcher shop? Or is it facing where people walk?

JACK: No. I think, I think (Dre sighs) . . . I think Ace is, is . . . oh, no, it's facing where people walk.

AUSTIN: Okay. Good.

JACK: Ace is facing this way.

AUSTIN: Gotcha. It's a good horse. Um . . . (Jack laughs) God.

JACK: (as Red Jack): Look, Juno.

AUSTIN (as Juno): Fine, but ugh, what.

JACK: (as Red Jack): You don't need to worry about competition. I'll buy from you. And you don't need to worry about the guards, because I haven't had a fight (very brief pause) in 3 weeks. (Austin laughs) All you need to worry about is your equipment. Juno this is a place that needs more people like . . . like us. Where are you at the moment? Where is your bar right now?

AUSTIN (as Juno): I, we do this, the distillery is, is in Iris. It's in Iris Parish. It's near some of the factories but it's quaint. There's some, y'know I actually I, I just moved into a really great loft apartment that opened up. It's, there are artists. It's, it's great! I love it!

JACK: (as Red Jack): Here's the thing. There is a little argument happening right now about whether or not people should go home at the end of the day, but I don't need you to worry about that. (Janine wheezes softly) What I need --

AUSTIN (as Juno): What time do shops close here? (Austin laughs)

JACK: (as Red Jack): Very late. Very very late.

AUSTIN (as Juno): That's what I like to hear.

JACK: (as Red Jack): What I need you to worry about is. (pauses) We need someone like you here, Juno.

AUSTIN (as Juno): (sighs) I'll see what's in the budget, I'll see -- what's the rent like around here?

JACK: (as Red Jack): Heh, I can make it very, very cheap.

AUSTIN (as Juno): Is that from smashing, or something else?

JACK: (as Red Jack): It's from smashing.

(Juno sighs deeply)

JANINE (as Tisk): (whispering) He gets people drunk before they sign contracts!

AUSTIN (as Juno): Okay. I can see how that could work out.

JANINE (as Tisk): We all have a notary, it's cool.

AUSTIN (as Juno): This whole place sounds like a scam! Ah, uh, okay. I'll see what I can, just, you have to make it, make it not too expensive and make sure those guards don't come around. (pause) All right?

JACK: (as Red Jack): I'll do my best.

AUSTIN (as Juno): (resignedly) Okay.

AUSTIN: She finishes the sandwich, and then pets Ace, and then gets off the stool. (Austin and Janine laugh)

AUSTIN (as Juno): I'll be back in a week or two and start looking at the place and seeing if I can fit it for pipes. Does this place even have -- aagh.

AUSTIN: And she walks away.

JACK: (as Red Jack): (triumphantly) Yes.

(00:13:09)

(Austin and Janine laugh)

AUSTIN: Tisk; happy with that?

JANINE: Yeah?

AUSTIN: Okay.

JANINE: Tisk's tail is quivering again, so that's good.

AUSTIN: 'Kay. Walligan.

KEITH: (clicks tongue) Ohhhhh boy. (Jack laughs) Um. Do we think we can expand it just beyond one person?

AUSTIN: Expand can mean a bunch of different things. Like, expand does like, yeah there are definitely some other shops that you can move people into. But like, expand can mean other things.

KEITH: Okay.

AUSTIN: Let's think creatively. We can think creatively here.

KEITH: We can think creatively. So okay. Okay! At some point someone said, I think it was you, Austin, said like, "all the times are so crazy," um, "some people don't open up til 1 pm."

AUSTIN: Yes.

KEITH: Did you have someone in mind when you said that?

AUSTIN: Um, I think at the time, I might have been thinking of Red Jack. (Austin laughs) (Janine laughs) But also he runs a bar, but --

KEITH: Yeah that's the, that's the one that I was thinking of too.

AUSTIN: Um, but yeah sure, there are definitely people who like, there's a person who sells clothing, who doesn't open until 2.

KEITH: All right. (deliberately) I want to invite to my own establishment: Lilith, uh, Lilith, Cobb, and . . . um . . . sorry. Who's Danny again? Which one is Danny?

AUSTIN: Danny has not been introduced.

DRE: Yeah.

KEITH: Okay.

AUSTIN: Danny is a cattle hand. That is also a direction of expan -- Like, I could see Danny being part of an expansion thing.

KEITH: Okay. Um.

DRE: Do you want to invite Danny instead of Lilith?

KEITH: No. For the thing I had in mind, Danny doesn't work, unfortunately. Lilith, Cobb, and Tisk. I want to invite them to my store. Um, it's uh, midafternoon, so I wanna make this, I wanna make this fast . . . (transitioning into dialogue)

KEITH (as Walligan): I know that y'know, people are still in the marketplace. I don't want anybody to miss out on any business, but I've been feeling, like uh especially with loss of County? That the marketplace is a little empty. And even before that, y'know, we were only at like what, half, less than half capacity? Um, so I'm thinking . . . that maybe we could open up a sort of joint operation. We all have -- I have wares, Lilith, you have wares, Tisk, you have wares. Cobb, you have food. And, uh, y'know maybe the things

that aren't flying off the shelves, we could have a sort of joint operation where we put -- hey, here's our sort of joint clearance shop catered by Cobb, the wonderful butcher, and maybe that would be a sort of thing we could all do together. It would be a nice, cooperative storefront.

JACK: (as Cobb): So . . . let me get this straight. You want me to open a second shop?

(Austin and Janine laugh)

KEITH (as Walligan): I want you to, I want you to -- I want the three of us, sorry the two of us, sorry, no, yeah I was right, the three of us to --

JANINE (as Tisk): Four?

KEITH (as Walligan): -- you, as a caterer, Lilith, Tisk, and I to hire you as a caterer for our shop. Our clearance storefront. A boutique.

JANINE (as Tisk): I don't let people eat in my store. They get stuff between the pages.

KEITH (as Walligan): Well it's not your store, it's our store.

DRE (as Lilith): Yeah it'll be, it'll be a different store.

JANINE (as Tisk): (crossly) Oh, well then that's (laughs) great.

DRE (as Lilith): They'll only get food in the pages of the books you can't sell anyway.

KEITH (as Walligan): Right, yeah, it'll be, it'll clear up some space for you to, you know, maybe move your, make it so people can stand in the back of your shop, I'm sorry.

DRE (as Lilith): I'm not saying no to this, Wally, but I'm not sure just creating a new store is going to get more people in here.

KEITH (as Walligan): It'll be a whole new thing! It'll be a whole new thing.

JANINE (as Tisk): Aren't we just going to be competing against ourselves?

JACK: (as Cobb): Yeah -- (crosstalk)

KEITH (as Walligan): Noooo -- (crosstalk)

KEITH (as Walligan): -- that's only if we're competing against each other, but we're cooperating to sell the things that we already can't sell.

JACK: (as Cobb): We're going to be driving down business from our main shops.

KEITH (as Walligan): I don't know if that's true.

JANINE (as Tisk): If I can't sell it --

JACK: (as Cobb): Well, it's true.

JANINE (as Tisk): -- in my store, why would I be able to sell it in the other store.

JACK: (as Cobb): Yeah, that's true

KEITH (as Walligan): First of all, I want to say this, Cobb, you're a lock. You're just being hired as a caterer, you get paid no matter what.

(laughter)

AUSTIN: Jesus Christ.

JACK: (ambiguous as to whether in-character): I'm going to leave.

KEITH (as Walligan): You get paid no matter what! It's a, it's a nice thing.

JACK: Can I do that, Austin?

AUSTIN: Yeah, totally, don't look at me, I'm not the GM.

(00:18:02)

JACK: (ambiguous as to whether in-character): Fine, I'm going to leave, now.

DRE (as Lilith): Wait, Cobb -- wait -- ahh.

KEITH (as Walligan): All right, fine, then we'll get . . . another person to cater.

DRE (as Lilith): Maybe -- Red Jack's got sandwiches.

KEITH (as Walligan): I . . . I will front the majority of the rent, and we can fill it up with discounted items from our mutual storefronts that aren't selling. I can't sell all my antiquities; Lilith, you've got stuff that's tough to move, uh, uh, and Tisk, you've got a whole back row of stuff that people can't even reach. If we take that --

JANINE (as Tisk): Well, I cycle it.

KEITH (as Walligan): You do cycle it, I agree.

JANINE (as Tisk): That's how you run a shop.

KEITH (as Walligan): I know I've mentioned this before, you're my whole, you're my favorite shop in the marketplace.

DRE (as Lilith): Hey!

KEITH (as Walligan): I'm sorry, I love the books.

DRE (as Lilith): You know what, I appreciate the honesty. Keep going.

KEITH (as Walligan): I think that there's, there's a percentage of our lowest-selling section that we can move into an entire storefront for a discounted price, it would attract an entirely different clientele. People go there, and we'll split the profits, doesn't matter whose stuff is selling most, we split the profits evenly, we get a caterer, it'll be like -- a boutique! A boutique!

DRE (as Lilith): You know what --

JANINE (as Tisk): Who's going to -- but who's going to work there, cause we all work at our own places.

KEITH (as Walligan): We'll take shifts, we'll hire people, we'll hire, I'll hire a person.

JANINE (as Tisk): But then we'll be closing our shops, that was your whole thing, you didn't want us to close our shops, the other shops were --

DRE (as Lilith): Hold on, hold on, hold on, hold on, hold on -- what if we get Hazel to work there?

KEITH (as Walligan): Hazel could sell oranges in there!

DRE (as Lilith): Two birds with one stone, there's our caterer, there's our shopkeep, boom, boom, bam, boom.

(AUSTIN laughs in background)

JANINE (as Tisk): I don't think oranges count as catering.

KEITH (as Walligan): Does Danny, does Danny sell -- I mean, I know Danny has the cattle, do they sell the beef?

DRE (as Lilith): Well, uh, listen --

JANINE (as Tisk): That's what Cobb does!

DRE (as Lilith): Yeah, no, that's Cobb does, and he's already --

KEITH (as Walligan): Yeah! Cobb *walked out!*

DRE (as Lilith): Listen, I know.

KEITH (as Walligan): I was offering a guaranteed paid gig, where his, I will just purchase food directly from him, and he walked out.

JANINE (as Tisk): He already has a thing where people purchase food from him. That's his --

KEITH (as Walligan): Yeah, and I was just going to purchase more food, that's what a business is!

DRE (as Lilith): Hey, it's, listen, Walligan, I need you to just -- can you just take a breath? Just, deep in, deep out?

KEITH (as Walligan): (breathes loudly) You're right, I'm sorry.

DRE (as Lilith): Listen, hey, it's all right. We're all there, buddy. It's okay. Where do you want to put the shop? I think this is -- listen, it can't get any worse, right, so let's give it a shot, where do you want to put this thing?

KEITH (as Walligan): I think that we should put, uh, I think that we should put it to the north of Red Jack's. I think it's out of the way of everybody, County's not there any more. It's not, uh, distracting foot traffic from me, you, or Tisk.

AUSTIN: How big do we think this is? I needed to return to the notion -- how much space did, in our heads, how big is this?

KEITH: Not big.

JACK: How big is, is County's shop?

AUSTIN: No, is this map?

DRE: Like, maybe --

AUSTIN: The notion that it's not going to take away from foot traffic (laughing) --

DRE: Two or three square blocks, was what I was thinking of?

KEITH: That wasn't, that was rhetoric, but I assumed that it was, like, I don't know, I assumed that it was a quarter of a mile by an eighth of a mile, maybe?

AUSTIN: At most, I think.

JACK: That seems very large to me.

KEITH: At most. Maybe even, a fifth of a mile --

JACK: I'm thinking, like --

AUSTIN: It's like -- I've been thinking of it as, like, a shopping center.

[overlapping noises of agreement]

AUSTIN: Not a big one.

JACK: The little squares in --

DRE: God, we're the saddest strip mall! Fuck.

AUSTIN: This is a strip mall. The thing you've built is a strip mall.

KEITH: It's a strip mall. Yeah. I don't think, first of all -- a quarter of a mile's not huge. It's not very long, but maybe a fifth of a mile by a tenth of a mile is maybe about right?

DRE: God, this is the fucking Christmas shoes of holiday episodes right now.

AUSTIN: Yup. Mm-hm.

(laughter)

(00:22:00)

KEITH (as Walligan): I think -- I think this is a good idea, I can't even, I can't begin to tell you why Cobb walked out. I think he's mad at me for the time I wouldn't, I wouldn't give him the permit for a funeral for his brother.

DRE (as Lilith): That was kinda --

JANINE (as Tisk): That was you?!

DRE (as Lilith): Yeah, that was kind of rough.

KEITH (as Walligan): That was me, and it's on me, and I tried to apologize and it was-- and I agree, It was not a good decision on my part but I tried to make it up-- I tried to give him a solid no-strings-attached contract buying his product and he walked out! I feel like there's nothing else I could do!

DRE (as Lilith): (sighs) Okay, yeah let's--

JACK: Wait, so hang on. Just to be clear, out of character, where are you planning on putting this, Walligan?

KEITH: To the north of Red Jack's traveling bar.

DRE: Oh, okay, there.

JACK: Oh, like build a new build a new-- build a new thing?

AUSTIN: Uh-huh.

KEITH: Yeah, yeah.

JACK: Like put in extra walls and things?

KEITH: Yes.

DRE: I mean there's an empty shop right there.

KEITH: And, and Walligan said that he would front half of the rent so the--so half of the rent for three people and then uh.... Tisk and Lilith can front the other two quarters.

AUSTIN: (laughs)

DRE: Oh god.

AUSTIN: Oh my god.

KEITH (as Walligan): And I will build--I will front the cost for the construction.

JANINE: Tisk sleeps in a book nest! He doesn't have that money.

DRE: I mean, I guess--

KEITH (as Walligan): This is an investment! I'm going to sell--

DRE: Oh, this is a bad investment.

JANINE: (laughs in agreement)

DRE (as Lilith): Listen, listen, Wally, listen.

KEITH (as Walligan): Yeah

DRE (as Lilith): I appreciate that you are an ideas man and I think that that's really important right now, but I... I don't know, if we're not making money, if spending more money to not make-- to keep not making money, is gonna do it for us.

KEITH (as Walligan): I'll give you one more deal. Here's my last-- here's my final offer.

DRE (as Lilith): Hit me.

KEITH (as Walligan): I'll build the building.

DRE (as Lilith): We've already got empty buildings!

KEITH (as Walligan): Do we have-- I'll build.... We need-- we need a whole new--

AUSTIN: Oh my... (muffled laughter)

JACK: (laughing)

KEITH (as Walligan): I'll build a building and I'll pay the first month's rent. the entire first month.

DRE (as Lilith): Wally. Wally.

KEITH (as Walligan): Yeah?

DRE (as Lilith): What's the sign in front of your building say?

KEITH (as Walligan): It says Wally's Sensible Antiques and Liscensed Notary.

DRE (as Lilith): I don't know how sensible this is right now.

KEITH: (laughs quietly)

DRE (as Lilith): Listen, listen. You're right. We need to do something. I just, I don't know if this is the something. I'm gonna go talk to Cobb and see if I can get him to... to calm down? Because we need to do something.

KEITH: Alright, then the scene ends

DRE (as Lilith): Shoulda got the coupons.

JANINE: (laughs)

KEITH: The scene ends. Wally opens a second business, a laundromat...

DRE: (laughs)

AUSTIN: Okay, good

KEITH: Across the street, and hires--

AUSTIN: Uh-huh, just add it.

KEITH: What was that?

AUSTIN: Ping it for me?

JACK: Wait, what is a laundromat?

KEITH: A laundromat is where you do-- you pay someone to do your laundry.

JACK: I mean, in Marielda.

KEITH: You pay someone to do your laundry!

JACK: How?

DRE: People got dirty clothes.

JACK: No--

JANINE: I mean, there were medieval laundry people.

AUSTIN: Yeah, they wash your clothes, they're just, they're *people*. You just hire people to do the wash for you.

JACK: Okay, right, fine, just, how many people is Wally hiring here?

KEITH: One person, a person to open...

DRE: You could hire one weaver. They could wash a lot of clothes.

KEITH: Yeah.

JANINE: That's true.

AUSTIN: Which building? Is it a new building?

KEITH: Would Hazel be interested? Uh, no, it's gonna be an existing building across the street from Wally's.

AUSTIN: Okay. I'm just gonna add it.

KEITH (as Walligan): This is an entirely new-- I'm just abandoning the other plan. No one was interesting in accomplishing a fucking goal--

DRE (as Lilith): I wanted to, Wally!

KEITH (as Walligan): I'm just gonna do this by myself and if Hazel wants to help, Hazel can be the front, uh the washer. If not, then I'll hire another person.

JANINE: Hazel is very invested in her current trade.

(Austin chuckles)

KEITH: Hazel can still sell oranges! Hazel can sell oranges right out of the store!

JANINE: (crosstalk) No, no, no! She is not just a regular orange seller! She like juggles the oranges. She rolls them around like those fushigi balls. She is an orange selling *artiste*.

AUSTIN: Okay.

JANINE: She's very committed to that life.

DRE: An orange *auteur*.

AUSTIN: Jack?

JACK: Yeah?

AUSTIN: What's Remembrance doing? Give me a Remembrance scene.

JACK: Remembrance is gonna go and see, um... Claret.

AUSTIN: Okay, Claret is sitting in, uh...

JACK: Because--

AUSTIN: In the... uh, so there is this whole big Red House Market Operation and Security that Claret runs. The biggest space in here and I think she's just in her office. And, um... are you going to see her there or are you going somewhere else?

JACK: Uh... yeah I think I'm gonna go and see her at her office.

AUSTIN: Alright. Her office space is like, dark. She has like a single oil lamp in it and there are no windows. The walls are overstuffed with portraits and paintings and landscapes. And she sits in like a very plush red velvet chair with a big hard wooden dark wood table. And when someone comes in she reaches back and turns up the oil lamp a little bit higher.

JACK: (as Remembrance): It's cold in here, Miss Holiday.

AUSTIN (as Claret): Yeah. It's a nice change, I think, for most of Marielda.

JACK: (as Remembrance): It gets bad at this time, doesn't it? Can you imagine. I never understood how hard butchers had it.

AUSTIN (as Claret): (evenly) They have it hard.

JACK: (as Remembrance): And the stuff rots! It rots on the... on the slab, what do you call it? I don't know, I don't know...

AUSTIN (as Claret): (quiet) The butcher slab, yeah.

JACK: (as Remembrance): (crosstalk) Look... Yeah... Things are bad, Claret, um.

AUSTIN (as Claret): Why do you want to by a butcher?

JACK: (as Remembrance): Uh....I guess I told myself that, um... you know, maybe if I did what he did, that would keep him there in some what. Or I'd move in some way.

AUSTIN (as Claret): Hm.

JACK: (as Remembrance): I don't-- I don't know.

AUSTIN (as Claret): It's-- it's sad to lose people. Hm?

JACK: (as Remembrance): Yeah, and I don't want to give up, because he never did. (sighs) I mean, he was working when it happened. You know... he never.... But it's such a thing to be bad at a thing that you're doing for somebody else.

AUSTIN (as Claret): (huffs)

AUSTIN: She laughs.

AUSTIN (as Claret): Yeah. I had a... what should I call him? A friend who worked with me, who uh, damn good at his job. These were the old days. Before the paladine even and... damn good at his job and then one day he went missing. He was leading an expedition and... reconnaissance, you know, one of those things some goes out to learn about the world and.... he didn't come back. I thought that'd be the last I'd see him and so... You know, I have, like anybody, a lot of different motivations. I thought I'd be as good a soldier as he was. And I'd find my own way in this world, god damn the military. Would you like a drink? Water or anything else? Tea? You *do* look cold.

(00:30:05)

JACK: (as Remembrance): Tea's good.

JACK: I think he pulls down his sleeves.

AUSTIN: She stands up and walks over to the corner where this already a teapot and you don't see any heating mechanism, but she pours you a glass of steaming tea and brings it over. And gives you the tea bag to place yourself.

AUSTIN (as Claret): So, one day, this was years later you have to understand, I'd already made a name for myself and established things. I saw him. I was in... (huffs) I was in the old hanging gardens, doing a little shopping, and I saw him there. And I never stopped to speak to him... that felt-- felt wrong somehow. But I've realized that by then I'd given up on being *like* him and I'd found something else to do instead. I decided to be a very successful version of me... instead. And now I'm here! And Red House is back where it belongs and

everything is going well. And that only happened once I stopped, trying to be someone I wasn't. You know?

JACK: (as Remembrance): You think it's going well?

AUSTIN (as Claret): Not yet. Bit by bit. I have a big play in mind. Hm?

JACK: (as Remembrance): Can you tell me what it is?

AUSTIN (as Claret): The new administration really really really wants to show people that they are *truly* dedicated to the idea of a unified Marielda. Why not make a show of it here?

JACK: (as Remembrance): (inhales slowly) I think something bad's coming. I think something really bad is coming and I'm doing everything I can not to (stutters in exasperation) Wally wanted me to open an-- I don't know why I'm telling you this-- Wally wanted me to open a second shop--

AUSTIN (as Claret): (interrupting) Sit back down, sit back down.

JACK: (as Remembrance): (quieter) I'm sorry. He wanted me to open a second shop and-- and he'd pay me to-- to-- to-- be another version of-- (deep breath). Look, we need to... we need to bring people here and we need to... I don't care if we hate each other. I don't care if-- we need people here that are making money and that are... I'm sorry, Claret.

AUSTIN (as Claret): Remembrance, what are you good at?

JACK: (as Remembrance): (pause) I don't know.

AUSTIN (as Claret): You figure that out and you get back to me. I'll find a place for you.

JACK: (as Remembrance): (deep breath) I think I'm just gonna go. Yeah.

AUSTIN: Alright. Um, so I think Claret's scene is with Wally and, uh, Tisk and it is at... I guess it is at either The Blessed Council or... I guess it's at the--like it's at the... I guess might be that or the-- there is no Bureau of Reconfiguration. That's gone now. Um, it's at, effectively, a major like political center here. She is going to talk to somebody who is in like the transitional government that Samot is setting up. And she wants to make the case that...um, there needs to be a new church here, built just in time for the holiday, for the first new High Sun Day. And that it should be a church of... instead of it being just a church of the five, which is what it has been, it should be a church of Samot, specifically. Um, and that it should be the first of it's kind here in the city. Um, and she's bringing you two along to help make that case. (smiling) Who wants to play a bureaucrat?

JACK: Me! Ooh!

(laughter)

AUSTIN: What's their name?

JACK: Uh, their name is, uh, Silas... Everpenny.

AUSTIN: Is this a different Silas? Or is this the same old Silas?

JACK: I think Silas was a priest--

AUSTIN: Yeah, Brother Silas. I just didn't know if he-- It's been a year. I don't know what he's doing. Um.

JACK: I think this is his son.

AUSTIN: Oh! Okay, that's good.

JACK: Who is a sallow youth of about seventeen or eighteen.

AUSTIN: Okay. And yet, has the keys to the kingdom? Or is he the first step? Like is he ahead of his--

JACK: He's essentially like a-- like a very lucky intern.

AUSTIN: (laugh/sighing) Okay. Um, whats-- is this department like Public Structures or something? Like Public Development? Or is it a faith position? Is it a religious position? Is it some weird overlap? Like did he--

JACK: I think it's, uh-- oh no go ahead.

AUSTIN: Did he get the job because his fathers this important priest?

JACK: Oh, yeah absolutely. No question about it.

AUSTIN: And you were gonna say, also?

JACK: Oh, I think that it's just this weird-- Marielda is like a city governed by parishes and by churches and clock towers and I think those things are... there's definitely whole departments of governance that deal with how those things interact with things like road planning and like taxes and tolls. And I reckon that this guy is part of a department that is kinda in the middle of all that.

AUSTIN (as Claret): Thank you so much for seeing up, Mr. Everpenny. May we have a seat?

JACK: (as Silas): Well, please. Uh, there's only one.

AUSTIN (as Claret): Ah, well, um, Wally, why don't you sit?

AUSTIN: And she crosses her arms and like puts her foot up against the wall and leans back a little bit.

JACK: (as Silas): Can you take your foot off the wall.

AUSTIN (as Claret): No. (Pause) So, I've seen, and-- and perhaps my companions can confirm this for me, Tisk, Walligan, have you read in the news that there's due to be a new church built in the next six months? And I've seen the job reports go out, and there have been a number of weavers and, uh, cobbins brought onto the team to design it and I've seen and heard that it's going to be a true spectacle. Something that will bring everyone together just in time for the anniversary, and (sighs) the thing is, I've seen that the place for it is announced to be in Helianthus, but I've recently come across some attention-- some of my men-- I've heard, not such a great place for a church these days. We know of another place though, don't we?

KEITH (as Walligan): What place?

AUSTIN (as Claret): (very quietly) Ah, Christ.

JACK: (as Silas): Yes, what place?

KEITH (as Walligan): What place did you have in mind?

AUSTIN (as Claret): There is a place-- Do you know the history of Red House?

KEITH (as Walligan): Hm...

JACK: (as Silas): Well, uh... it's a little before my time.

AUSTIN (as Claret): Ah, right, you're... you're still young. It was a... a large house-- it was a home. It was a home where the lost in Marielda during that terrible year where--

KEITH (as Walligan): (interrupting) It was Claret's orphanage!

AUSTIN (as Claret): That's right. I was raised there. And it has again become a home, thankfully. Isn't that right, Tisk?

JANINE (as Tisk): Yeah.

AUSTIN (as Claret): Tisk lives there.

JANINE (as Tisk): It's not as big.

AUSTIN (as Claret): And I just think it would be a great show of faith from... Samot on High to uh, bring in... a new sort of parish, a new sort of church for people who are loyal to him and who understand that he is our way forward. Obviously, I wouldn't-- (laughs) I'm not here to petition the closure of the old churches. There's history there and it's important to remember our pasts, but... you understand where I'm coming from, yes?

KEITH (as Walligan): Hm.

JACK: (as Silas): Look... Miss Holiday...we both--

AUSTIN (as Claret): (interrupting) Please. Ms. Holiday.

JACK: (as Silas): Miss Holiday, we both know how things happen in this city. You and I.

AUSTIN: I stand in front of the door

AUSTIN (as Claret): I know very well.

JACK: (as Silas): We've both, you know, worked hard and for a long time--

(Austin laughs)

JACK: (as Silas): To get to our position. You know, when I was young, I, uh, I looked out at Marielda and I looked at my dear father in the churches and I thought to myself, one day I'd like to be like him. A good man. But as I'm older and I've learned the ways of the world--

(Austin laughs)

JACK: (as Silas): You and I realize it's not as easy as that, is it?

KEITH (as Walligan): Claret, this man is speaking in circles. Please speak your mind.

JACK: (as Silas): You need to make it worth my while.

(pause)

(00:40:00)

JANINE (as Tisk): Like a bribe?

KEITH (as Walligan): You mean like a bribe?

JANINE (as Tisk): Like he-- but he needs a bribe.

KEITH (as Walligan): Do you think- do you think that you should be asking for a bribe--

JACK: (crosstalk) He's palpably sweating.

KEITH (as Walligan): For building a church? You think a church should be built upon the back of a bribe?

JANINE (as Tisk): I sell comics, if that's--if you're into that.

AUSTIN: (laughs) Ohh..

JACK: (as Silas): (angry) I don't read comics!

AUSTIN: (pretending to be Silas) I read graphic novels!

JACK: I read graphic (laughs)

(laughter)

JACK: (as Silas): And I would not be so--

JANINE (as Tisk): I'm just saying I'd set you up.

JACK: (as Silas): I would be so *low* as to refer to it as... a bribe.

KEITH: How tall is Silas?

JACK: He is, um... he is probably sort of five nine and gangly.

KEITH: Okay.

JACK: He has a tiny shitty mustache.

(laughter)

KEITH: I would like-- I would like to, for a moment, tower over Silas.

JANINE: You're gonna have to stand up out of your chair if you do that.

KEITH: I will do that. I will stand up out of my chair.

KEITH (as Walligan): I came into this meeting prepared to thoroughly undermine Claret Holiday... um, and her will, but I will tell you, sir, that your motives are despicable and I will do everything that it takes to get the church built in Red House.

JACK: (as Silas): Well--

KEITH (as Walligan): Not including conceding to a bribe, *but* including getting someone to smash you.

JANINE (as Tisk): Why is everyone smashing-- why is-- why is smashing the new thing?

KEITH (as Walligan): Red Jack told me about smashing. I just heard it from him.

AUSTIN: (laughing) Millennials, always smashing. (Janine laughs.)

DRE: (laughing) God damn it!

(laughter)

JACK: (as Silas): There's going to be no smashing.... today.

(laughter)

JACK: (as Silas): S-sit down, please. Instead--

KEITH (as Walligan): (interrupting) No.

JACK: (as Silas): Instead--

JANINE: Tisk sits down in the chair.

JACK: (as Silas): Thank you. Instead, I think it's time for us all to make a generous donation to Samot.

JACK: And he opens his desk drawer and the only thing that is in his desk drawer is a large gold plate. And he takes it out and puts it in the middle of his desk and reaches into his pocket and throws two small coins in. And sits back down.

KEITH: (crosstalk) I take the coins and the plate and I walk out of the room.

AUSTIN: (whispers) Oh my god.

JACK: Wait, really?

JANINE: Do you?

KEITH: Yep.

AUSTIN: Claret closes the door and locks it.

JACK: (laughs) Before or-- after him?

AUSTIN: Yeah, after him.

AUSTIN (as Claret): Samot will appreciate the plate. Tisk?

JANINE (as Tisk): Yeah?

AUSTIN (as Claret): I need the chair.

JANINE (as Tisk): (nonchalant) Okay.

JANINE: Tisk gets out of the chair. Scoots over like, standing near a wall, making sure Claret has a lot of space, just in case--

AUSTIN: Oh, yeah. Alright, where is-- is Silas-- is he in a chair too?

JACK: Yeah, he's sitting in his chair behind his desk.

AUSTIN: The room gets darker. Claret with a single hand lifts the chair and then slowly and forcefully pins Silas and the other chair to the ground, trapping him between the two. She doesn't get more pale. She actually gets flush with blood and she's like *oh wow, you look really healthy right now.*

(Jack laughs)

AUSTIN: Um, Silas looks less healthy.

JACK: (as Silas): Um, well, um... look, when I said a donation I... think we all knew what I meant in those circumstances, and I think since you're-- and I think we-- we don't need to be rash here, do we? We don't need to be rash.

AUSTIN: She blows out the candle. Scene.

JANINE: Wait! I, oh...

AUSTIN: Does the church get built?

JACK: Uh... yeah I think it does!

AUSTIN: (crosstalk) She doesn't kill that guy, you know, she just--

KEITH (laughing) I think it does too!

AUSTIN: Okay, church gets built.

JANINE: Tisk was gonna recommend a book to him. (laughter) He was gonna write-- like get a little index card and write down "Beard and Mustache Care for the Young Gadabout."

AUSTIN: (laughing) As we open the door to leave, he's just...

JANINE: Slips him the card, like yeah yeah, a knowing nod.

AUSTIN: We all go through a phase.

JANINE: Yeah.

AUSTIN: Alright, let's challenge. (Sighs) Oh boy. Alright, if your main character is unhappy about the path the fellowship has taken, um... hold one red stone. If your character wants the quest to fail hold two. Otherwise hold no stones. Let me know when you're ready.

KEITH: Ready.

DRE: Ready.

JACK: Ready.

AUSTIN: Janine?

JANINE: Yep!

AUSTIN: Go. Hey! Zero stones!

KEITH: Wow, look at that!

AUSTIN: No one thinks that this is bad. That's good. Glad we found a way. Alright, each player takes one white one red. As a player-- *as a player* italicized-- do you think the fellowship did what was necessary to succeed at the challenge? Hold yes-- hold white if yes, red if no. Ready?

(agreement)

AUSTIN: Go. There it is! That's all whites.

KEITH: Wow. That's-- we even got two whites.

JANINE: (laughs) Unanimous!

AUSTIN: That's two whites, which means I'm gonna draw and I draw two whites.

KEITH: Um, for the listener, the reason there's two whites is because everyone voted white.

AUSTIN: Yes. So we win the challenge and we don't lose any characters. And instead we get to decide-- describe the outcome of our challenge to match the results of our draw. So how do we expand?

JACK: So, the church is built.

AUSTIN: Mm-hm.

JACK: Um...

AUSTIN: And quickly, right? Like, shockingly quickly.

KEITH: Yeah.

JACK: Yeah.

KEITH: There's a-- I imagine--

AUSTIN: Wait, also, I just realized-- it feels like it takes *fucking forever* because last year this time *there would just be a church the next day*. Because reconfiguration was a thing.

JACK: (laughing) Oh right.

KEITH: Oh, yeah yeah yeah.

JANINE: Yeah...

AUSTIN: This feels unbelievably slow.

KEITH: Can I... I want-- if I can make a suggestion, I imagine that um... that Waliigan goes and sets up a small-- like a small-- not a shrine but like an offering station...

AUSTIN: Mm-hm.

KEITH: With the plate like as a centerpiece.

AUSTIN: (laughing) Oh, perfect.

KEITH: And the church gets built around that.

AUSTIN: (laughing) I love it. That's really good. Where is the church at?

KEITH: (crosstalk) And keeps the-- keeps the coins!

AUSTIN: Yes, good. Okay. Of course. Is it this big long area where there isn't anything right now? Yeah.

DRE: Yeah.

KEITH: That whole thing?

AUSTIN: It's *a church*, dawg.

KEITH: Oooh, that's a big-- that's a lot of space!

AUSTIN: It's the first church to Samothres in Marielda.

KEITH: (crosstalk) Okay, that's fine, No I get it--

JACK: (crosstalk) Uh, to Samot.

AUSTIN: What did I say? I said Samothres? Samot, my bad.

AUSTIN: I'm just saying, Walligan was prepared to undermine the entire building of the church. I was gonna go in there and be like, I think we can agree that, you know piety is very important, so how about *building a church in a mall*? You crazy idiots? That's-- But then, this fucking asshole Silas was such an asshole that now I'm all for it.

AUSTIN: Yep. That adds up. Uh, Lilith, how's Lilith feel about all this?

DRE: Uh, Lilith is stoked about it because she has now-- she's now branding all of her--

(laughter)

DRE: All of her artifact as uh, "holy" and completely related to Samot.

AUSTIN: (fake earnest) Did you know that Samot has a deep relationship with the elves?

DRE: Mm-hm, absolutely!

AUSTIN: He helped them found the school of mages to the north!

DRE: (giggles) In fact, I need to figure out a way to rename this from Trinket Stall to like...

AUSTIN: Reliquary? Like--

DRE: Oh, yeah!

AUSTIN: Oh my god.

DRE: (laughs)

KEITH: Samot's Holy Trinket Tree.

AUSTIN: Good. How's Red Jack doing with all this? Also, yeah I guess that's the real question-- is like does anybody leave at this point? No, okay.

JACK: Ye-- I think--

KEITH: I don't leave! I'm excited. I feel like I won for the first time-- I feel like I've been trying to do right by myself and also the market place for the entire time and I finally scored a win.

DRE: Do you think Red Jack just starts selling a lot of wine?

JACK: So, I think Red Jack is... suspicious of the church, but at the same time I feel that Red Jack as a character is-- or has the capacity to be fairly actively jovial in most situations. Um... and so probably just keeps-- keeps running the bar and sells to people who are going to the church. I think he is upset--

AUSTIN: Yeah.

JACK: That he didn't get to make a move on the barracks.

AUSTIN: Well, no, no. no--

KEITH: That barracks still there!

AUSTIN: That could totally still happen! Did you-- did-- that's good question-- did Red Jack do that? That's a question we should've answered before we did the draws.

KEITH: Sorry, no yeah, I think that Red Jack did do that. I think that... I think that Juno has enough pull to be like, I can risk a failed thing, once.

AUSTIN: My question is did Red Jack actually-- cause at the very least that will help us understand what Red Jack's relationship to Claret is. Did Red Jack like get threatening? Or violent?

JACK: I think what probably happened was... I-- I dunno I kinda want something that reflects... there's that great piece of fan art of Red Jack-- I think it was the first piece of fan art we got this season? Of Red Jack in the snow....

(agreement)

JACK: And um, I remember seeing that fan art before hearing the episode and finding him very frightening and intimidating. And I wonder whether or not he just intimidates the-- I wonder whether or not on a moonless night the soldiers in this barracks are visited, not necessarily violently, but definitely imposingly, just by this horned creature.

AUSTIN: Yeah.

JACK: Um, you know the "One, two, Red Jacks Coming for You" rhyme is enacted.

AUSTIN: Right...

JACK: On these soldiers, um--

AUSTIN: I think it's one of those things where, I can imagine Claret watching that happen from the distance and then just one day they've moved from over into the other corner. Away from Red Jack. Or away from that building--

JACK: (crosstalk) Yeah. Yeah.

AUSTIN: Into one of the smaller places.

JACK: Yeah, I think that's fair.

(00:50:00)

AUSTIN: Okay, uh... I think--

JANINE: I'm trying to move Hazel to be like by the church because I feel like selling oranges to people who are going to sit in for--

AUSTIN: Right.

JANINE: For mass, or some equivalent would be a lucrative business.

KEITH: I remember there was some discussion of what fruit is native to Marielda. Is oranges one of the fruits that is *not* native to Marielda?

AUSTIN: I don't remember.

JACK: Definitely not apples.

JANINE: All I remember is that apples weren't.

AUSTIN: Yeah apples weren't. Oranges-- oranges seem viable to tropical clime.

KEITH: Okay.

JANINE: Whatever she's selling its some sort of round hand fruit.

AUSTIN: Right.

KEITH: I wouldn't be-- I wouldn't be shocked if somehow oranges could be plausibly sold as like a religious token. Like in the same way that people would get oranges in their Christmas stockings.

AUSTIN: Right, right. Totally.

JANINE: Mm-hm.

KEITH: Like I wouldn't be shocked if oranges were like "oh, yeah, wow oranges are Samot that totally makes sense!"

AUSTIN: Yep! Um.. So the uh... oh, the thing I was gonna say was: It helps that Samot is the god of books and wine, for this bar across the street from a bookstore.

JANINE: (crosstalk) Yeah. That's true.

AUSTIN: There is definitely like some overlap there. Um... and I think business does well. Alright.

KEITH: Um--

AUSTIN: (crosstalk) Do we wanna--

KEITH: Oh, and Wally's laundry is doing super good!

AUSTIN: Everyone-- everyone wants to look nice.

KEITH: It is attracting an-- an *upper crust* clientele. The people who have the coin to spend-- frankly to waste-- on clean laundry.

AUSTIN: (laughs) Um... let's talk about the third challenge. So who's next? We have one more. This is the final challenge. What is the final challenge to this set of shops making it?

(someone sighs)

AUSTIN: I'll say-- it's not my challenge so I don't get to actually say, but I will say that... we've seen very little of our established people around here just don't fucking like us because it's a bunch of weavers and cobbins.

JANINE: (crosstalk) Yeah, that's what I was thinking. Was like-- the thing that hasn't been tackled is that people are still uncomfortable occasionally when they have to buy stuff from us.

AUSTIN: Yeah, mm-hm. And not just uncomfortable, like believe that like--

JANINE: Yeah, yeah.

AUSTIN: Uncomfortable would fine. It's-- believe that this is taking business away from other Marieldans, that it is-- that it's actually going against all that makes Marlielda good and pure, and-- and--

KEITH: And even people like Cobb and Walligan are like-- well these are the-- these are the two--

AUSTIN: Right.

KEITH: These are the two business owners who like choose to to be with the weavers and the cobbins.

AUSTIN: Right, and also just like, look at what's happened. Which is like, oh it started out as like a way for um... for people who were otherwise discriminated against to start businesses. And the people who've started businesses are uh... *Wally*, who super successful enough to pay for all sort of bullshit.

KEITH: Yeah, so even among them Wally is still phenomenally successful even with his dumpy-ass business of selling stupid antiques and signing documents.

AUSTIN: Right. *Claret*, who--

KEITH: is like so much more successful than any else in the store.

AUSTIN: *Claret* who's a vampire, but also a native Marieldan. And-- and uh... Juno who already had a business in this town and is again, ex-tea-witch. Is not-- she's *of means*, very much so,

JACK: I think it's not entirely clear whether Red Jack makes or even needs money.

AUSTIN: Right, agreed.

KEITH: (cackles) I like- I mean "needs money" is a given, I think. But "makes" is very funny. What-- we don't know if he makes any money is like really really funny.

AUSTIN: He... the thing to know Jack, as someone playing Red Jack, is that... just the mere interaction with more people feels like a profitable day.

JACK: Yeah.

AUSTIN: Like that's the thing that makes him like light up, is-- it you made a couple bucks that's great. It's nice to have a couple bucks in your pocket. It's *very nice* to meet thirty new people in a day and make them talk to you.

JACK: Yeah. Hm.

KEITH: If I can-- if I can sort of push this in a direction, I think that the-- the abstract version of a handful of people who run small businesses who are dealing with like really brutal discrimination in the form of people not showing up at their shops. From this list, is either uh.. I think more obviously, "head off starvation," which is like um-- hey, that's a real thing that a lot of people deal with! Like especially small business owners who are not doing well. Or, uh, "deal with the dangerous wildlife" which are the population of Marielda. I think those are the two options we have.

AUSTIN: (crosstalk) Yeah, I imagine those as two different things. “Head off starvation” is there is a boycott. And “deal with dangerous wildlife” is people show up with bats.

KEITH: Yeah.

AUSTIN: Both of those are things that happen to minority business owners.

KEITH: Mm-hm.

AUSTIN: Um, my gut leans “deal with dangerous wildlife.” Uh, but its not mine to pick. I’ve made my scene already, or my challenge. Jack, you set up the second challenge, right?

JACK: Yeah. My gut is also “dangerous wildlife.”

AUSTIN: Yeah...

DRE: I would agree with that too.

AUSTIN: Yeah, I feel like that’s the one that’s like... that speaks to what our intent was when we first started playing. Dre do you wanna pose this? And set up the first scene?

DRE: Sure! Um, so I think the challenge is “dealing with dangerous wildlife” and I think what’s happened is, since they’ve built this new church just for Samot, it’s started bringing in kind of a high crust of people. And they’re more or less like, “what is the deal with this super nice church, uh, being surround by these-- these ragamuffins?” Um, and so I think there is probably some violence, like there probably are some people there that are like “get this fucking weaver away from me,”

AUSTIN: Right.

DRE: But I think it’s a lot more subtle, like-- I mean it’s basically gentrification, I think is what’s happening.

AUSTIN: So you think that it’s uh-- I think it’s an interesting thing, cause it’s kinda backfired, right? Claret’s point in trying to get that church built was like, oh, it’ll bring our status up in the world. But also, by doing that it’s kind of culturally pricing out the people who live here.

DRE: And I think it partially has, like I think everybody’s business is probably doing *better*. I would just say it’s probably like cobbin-- Wally’s business is probably doing the best. Um, so yeah. Um.. and so I think I want Janine to start the first scene.

JANINE: Who?

(00:57:00)

(Keith laughs.)

DRE: Well, you get to pick which one of your characters, right? I just say I want you to start--

AUSTIN: Nah, I think it's main characters only.

KEITH: Yeah I think it has to be a main character, yeah.

DRE: Alright, then I want Tisk to start this first scene.

JANINE: Uhh... Okay. Wait, do you make the scene or do I make the scene?

AUSTIN: You do.

JANINE: Okay.

AUSTIN: (reading) The player who picked the challenge chooses which main character they think would be the first to *decide* how to *deal* with the problem.

JANINE: Oh boy. Okay.

AUSTIN: (still reading) They're player will make the first scene. (Just speaking) And as a group we should decide what the chall-- what the pace is. I think one complication I want to add to this is that we are now a couple-- maybe we're like-- we're fucking in it. The day of High Sun is-- is impending. That should happen this scene-- this challenge. Um, or it should be the end of this set of chal-- or this challenge. I think it's like the decorations are up.

DRE: Oh! Maybe-- maybe here's what it is specifically: um, someone has come in and basically said we want to buy out your whole market and we're re-do it and open it on High Sun Day as like a, you know, memorial to Samot.

AUSTIN: Right. Or to Samoth's whose dead? Or like memorial like... just a sort of um... to really ring in the passing of the torch so to speak.

DRE: Yeah, we're gonna buy your shitty strip mall. We're gonna turn it into a really nice outdoor outlet mall and we're gonna open it on High Sun Day.

AUSTIN: That's interesting. I want there to still be this sense of-- like I like this, but I-- I *really* want there to still be people with fucking baseball bats, like not every night, but--

DRE: Oh, well, yeah! It starts with, "Here's some money," and then it turns into "Well if you won't take our fuckin' money, maybe you'll listen to this."

AUSTIN: Yeah, I just wanna make sure we don't lose that sense-- I wanna make sure that we're not playing lip service to-- we are playing as character who are on the margins.

DRE: Yeah.

AUSTIN: Uh, Tisk?

JANINE: Could first to act also be like first one who... like... gets directly impacted and forced to act?

AUSTIN: Totally!

JANINE: Or does it have to be-- okay.

AUSTIN: I think that's totally true.

JANINE: Okay.

AUSTIN: The specific thing was, "first player to decide *how* to deal with the problem." Um, I don't think that means that you need to have the solution. We shouldn't-- It shouldn't be "we have a solution." It can totally be, "hey, this is problem and we need to take action," is a step, you know?

JANINE: Okay, um, I think... Where's Danny?

AUSTIN: We haven't seen Danny.

DRE: We have not seen Danny.

JANINE: We haven't seen Danny! We need-- We need to see Danny!

AUSTIN: I think that might be a really good-- you know who needs like sacrifices is... Samot. (Dre giggles) Who plays Danny again?

DRE: Uh, that's me!

JANINE: Dre. I just wanna know, where is Danny? Where does Danny hang? He's not on this map, is he?

DRE: Uh...

AUSTIN: No...

DRE: No, cause he-- his think is he works at kind of like a farm, like probably somewhere off in a less city part of Marielda, but then like-- I imagine that he like drives a cow, or a couple pigs, or like some chickens like once a week to Cobb's butcher shop.

(01:00:13)

AUSTIN: Right. That puts him in an interesting place.

JANINE: Oh, that, yeah that actually works for what I have in mind. Um, so, okay the thing-- okay, I think what happens is, um, things are coming to a bit of a head. Like, there's been a lot of-- there's been some simmering and now it is getting a little more intense. Um, Tisk is minding his own business, doing his book thing, and someone comes in and start kinda like fucking with his books. Like-- like it probably just starts out them trying to get his attention and just kind like shake him up a little bit by just like picking up books and like chucking them on the floor, or something. Um... and then it escalates and he's getting really worked up and they're getting increasingly worked up, and... I imagine his store having big windows that are largely useless because the interior is very packed.

AUSTIN: Mm-hm.

JANINE: But still big window where the people passing on the street, or people who are across would be able to see what's going on in the shop.

AUSTIN: Can I introduce-- Can I introduce something to the way the window look?

JANINE: Yes.

AUSINT: There was a thing really really wanted County to have. (laughs) But County was removed from this game before I could display them. Which is he was going to have like really intricate, um, uh, kind of like wood panel-- almost like stained glass windows, but just carved into the windows directly-- like no glass, just open air, but like very intricate carvings of like people in different poses and you know, like-- not murals, but I'm looking for words I can't find cause I'm tired.

JANINE: Carved with like space between them? so it's like-- not a lattice, but...

AUSTIN: (crosstalk) Yeah, where the negative space, but sort of like a lattice--

JANINE: (crosstalk) There's a word for this that I don't know...

AUSTIN: There totally is, sort of like a lattice. Like a decorative lattice with like different things. And I kinda like the notion that that's a thing he did for the various merchants. Like when he was in his like coupon part of the phase (Janine laughs) and not the like "let's be radicals" phase. It was like, "Hey let me come through and just like install this thing I carved for you in the window still."

JANINE: Aw, yeah.

AUSTIN: To all the people here. That was like-- I like maybe the notion of like Red Jack has one but doesn't have any windows, so it's just up against--

JANINE: (smiling) Leaned up against something.

AUSTIN: Leaned up against a barrel. Um, sorry for interrupting. That's my one contribution to the scene.

JANINE: That's-- that's good though. I like that.

AUSTIN: Mm-hm.

JANINE: Um, so...

AUSTIN: What's the thing of? What's the-- what do you think Country carved for Tisk? Is it--

JANINE: Uh, the Cobbins teaching at the university.

AUSTIN: Yeah, of course.

JANINE: Was it the university? It was a school of some sort...

AUSTIN: Yeah, it was-- it was the university. It was the school before it was taken over, so yes.

JANINE: Yeah, well, it wasn't like *The University* university, that's why I wanted to clarify.

AUSTIN: Yeah totally.

JANINE: I think it's a scene of that, because that's kind of... for Tisk that's probably-- that was the last hurrah of Cobbin culture in Marielda before things went south. Um, so it's a scene of that, but like... there's this person in the store making trouble for him and the people who can see this are probably-- like I think if Danny, he's running his livestock into Remembrance's place, he might catch a sound-- he might catch it. Um, Red Jack also has a chance. Clipper has a chance if Clipper is still hanging out there.

AUSTIN: Mm.

JANINE: Basically, people who are within line of sight of that store front. And I'm sort of-- I'm being vague about this because who would rush in and stop this? They should be in the scene.

AUSTIN: What specifically is happening? It's just people are throwing books on the ground and yelling? Is it like a couple of teens? Is it like adult men? Is it--

JANINE: I think it's probably like a dude and a lady.

AUSTIN: Okay, like adults though?

JANINE: Like maybe they're kinda-- Yeah, young adults though, but adults. Like maybe they're siblings or something, but they're-- and it started out just they wanted to just like ruffle the poor guy's scales a little bit. And then that just escalated.

AUSTIN: I think that they have--

JANINE: And now it's a lot of--

AUSTIN: Let me-- I'm-- I keep GMing. Which is bad. I have to to stop.

JANINE: (unbothered) Eh.

AUSTIN: But a thing I mentioned that I'd love to see come up again is the sect of Samot's followers who just wear the goblet on their-- like just have the goblet and not the book.

JANINE: Oh yeah... that is a good point.

AUSTIN: And I kinda like the notion of that. Or the other side of it actually, maybe they just have the book and not the goblet.

JANINE: I mean it makes sense that the people with just the goblet-- Like of the people who are going to come into an area with this church in it and choose to pick on the *bookseller*...

AUSTIN: Right.

JANINE: Instead of anyone else.

AUSTIN: Though I was going the other way which is like the goblet side of Samot is the side of him that's like, "Yeah, just have a fuckin cool party or something, I dunno. Like let's hang out! I'm a famous party maker!"

JANINE: Yeah...

(Dre laughs.)

AUSTIN: Um, and not the like, "my word is holy," part.

JANINE: Yeah.

AUSTIN: Though I guess you could like do the opposite, which is like his book side is the part about sharing knowledge, so that part should be fine with the bookseller.

JANINE: Yeah, exactly. There-- there-- even if they didn't particularly like a cobbin running the bookstore there would maybe a respect for--

AUSTIN: Yeah, I kinda like the idea of them straight-up-- Oh, do you know it is? It's like, instead of being a goblet in front of a book they've like have a goblet that has a book engraved on it, like on armbands, basically.

JANINE: Oh.... yeah.

AUSTIN: So they still have the book on it technically, but it's an inversion of priority.

JANINE: Mm-hm.

JACK: I think Red Jack could definitely... uh, involve himself.

KEITH: Um--

AUSTIN: What's he do?

JACK: I mean, so I think... how-- have we said how big Red Jack is?

AUSTIN: (nonchalant) It varies.

JACK: (laughing) Oh it varies? Okay.

(Janine laughs)

JACK: Okay. I think probably in this context he's pretty big. Um, and I think he just walks to the door, um, and stands at the door watching the people. And he has to duck his head through the door (Austin laughs) because his horns hit the top of it. And he just stands there and kinda fixes them with a look, I think.

AUSTIN: Hm.

DRE: I think Danny like-- Maybe Red Jack was like, "Danny come here," so Danny just kinda slithers in behind him.

AUSTIN: Oh, is Danny also a weaver?

DRE: Yes.

AUSTIN: Okay. I only knew cause you said "slither." (Dre laughs.) I didn't know if he was.

JANINE: (teasing) Nah, he's a human--

AUSTIN: Okay, got it.

JANINE: Who's just very nimble.

AUSTIN: Ah, so I think the woman, uh... (laughs) looks at the lot of you and like shakes her head. And the guys says:

AUSTIN (as the guy): (scornful) Don't worry about them, Prin. They'll be out of here by... early next year.

AUSTIN: And he kicks at one of the books.

JANINE (as Tisk): Stop kicking my books!

AUSTIN (as the guy): Stop selling them.

JACK: (Laughs) Okay, can I pick up one of these people, please?

AUSTIN: (surprised) Oh, oh, yeah.

(Janine laughs)

JACK: I'm gonna pick up one of these people and I'm gonna drag them out into the square...

AUSTIN: Um, the other one is like-- so it's Prin and um... and Martin. Do you pick up Prin or Martin?

JACK: Um, who was the one who said stop selling the books?

AUSTIN: Martin.

JACK: Martin.

AUSTIN: Okay.

JACK: and AUSTIN at the same time: Um.

AUSTIN: Martin is like screaming and yelling. Um, just like...

AUSTIN (as Martin): This monsters gonna kill me!

(Jack laughs)

(01:08:00)

AUSTIN: And Prin is like slamming her fists on you, um. Not-- I mean Red Jack-- I don't want to paint this picture of like she's ineffectually doing it. She's like throwing some fucking blows, but you're Red Jack.

JACK: Right. So I think Red Jack probably walks them to um, this side over here.

AUSTIN: Right over there.

JACK: I think I'm gonna take them to the main drag, which I suspect has an arch over it. I've always pictured it as an archway so you this kind of-- this market.

AUSTIN: Mm-hm

JACK: Um... And I'm gonna throw Martin onto the ground outside the archway and stand in the middle of the archway and say,

JACK: (as Red Jack): You cannot pray here.

AUSTIN: Martin like dusts himself off and stands up, and says,

AUSTIN (as Martin): (indignant) We can pray wherever we want! We're parishioners just like anybody else!

JACK: (as Red Jack): Not here.

KEITH: Can-- can Clipper have been there sn-- uh, stealing from these two?

(Janine laughs)

AUSTIN: Sure.

KEITH: Okay.

AUSTIN: Um, (dark laugh) Prin spits in Red Jack's face.

AUSTIN (as Prin): You're a devil. You're a leftover from the old world.

JACK: (laughs) I think from behind Red Jack comes the thundering of hooves. (Austin laughs)
(Janine laughs) Um, and I think Red Jack steps, uh to one side as Ace comes up beside him,
and Ace has his head down and his feet are going. And I don't know whether or not-- I don't
know whether-- I can't-- Look, I can't be the one to say whether or not Ace is just doing this for
show--

AUSTIN: (pleased) Uh-huh.

JACK: Or if he is trying to hit these people. (Dre laughs) I can't be the one to say that.

AUSTIN: (smiling) Mm-hm. (Janine laughs) Ace was trampling a lady?

(Dre laughs)

JACK: Well, look--

AUSTIN: That's what it sounded like you were setting up, without being willing to say.

JACK: Yeah, alright! I think-- I think Ace hits them.

DRE: Uh, can Danny try to pull the lady out of the way before Ace tramples her? (laughs)

AUSTIN: Uh, sure.

KEITH: (crosstalk) This lady sucks!

AUSTIN: Does Danny get trampled instead?

(01:10:00)

DRE: Oh... yeah, maybe.

JANINE: Oh god.

JACK: (crosstalk) Look, dude, Ace is a *big* horse.

JANINE: (crosstalk) Danny, no, we hardly knew ye!

AUSTIN: A bunch of things happen at once, maybe. I think Danny pulls Prin aside. Danny gets hit by Ace and then Prin draws a little dagger and cuts Red Jack across the face.

JANINE: Tisk-- I wanna say-- Okay, so Tisk, after Red Jack got these people out of his store, he spent like a second trying to sort of tidy up-- like there's books all over the floor and some of the pages are out of them and there's just like paper and leather and stuff everywhere. And he-- you know he gathered a bunch up into his lil cobbin arms and then he realizes like, oh wait this might actually go bad in a way that I'm not comfortable with it going bad?

AUSTIN: (huffs) Right.

JANINE: Even though these people are clearly assholes. So, like arms loaded with books, Tisk scurries out into the street sort of after them and shows up and uh, sees stuff (laughs) going bad and uh... and uh he's not willing to do a lot, but he *is* willing to throw a book at Prin when she draws that knife. Like, spine to the face, kind of throwing a-- yeah.

AUSTIN: Uh-huh, yeah. Um, I think it probably like breaks her nose, and she has blood coming out of her face and she like-- Martin probably grabs *her* at this point and they begin to like scurry away. Um...

JANINE: Tisk-- Tisk yells,

JANINE (as Tisk): No, you have to take that book! (Austin laughs.) The etiquette-- Take it with you! It's free.

AUSTIN: There are lots of people around. Like, there are a lot of people around, because you're like in the entryway to your little court-- the little Red House court-- and there's just like... dozens of people who are just watching this happen. I also imagine in the future Red Jack like rubs the scar of where she cut him. No one noticed that scar before but it's definitely there now. (laughs)

JACK: Yeah. Does this-- does this-- is this-- does this place have like-- is it like a gated arch or a gated entrance or is it just open?

AUSTIN: I think it was open when we described it before.

JANINE: Someone has plans to build an arch there if they get their way.

JACK: and AUSTIN simultaneously: Oh god, yeah.

AUSTIN: Absolutely.

JACK: Yeah, yeah, yeah.

AUSTIN: Funny story about who uh-- who has those plans.

JACK: Hm! I reckon uh... so I reckon Red Jack is going to walk back to the bar and close it... as much as it can be closed. (laughs)

AUSTIN: Mm-hm.

JACK: And then go and just stand in the-- in the entryway, here. Um... almost like a statue.

KEITH: Um, Clippers gonna give Tisk, uh--

KEITH (as Clipper): (timidly) Here's all their money.

(Austin, Janine and Dre laugh.)

AUSTIN: Good.

JANINE: Tisk like looks at the money, and then just kinda like looks around and he doesn't really know what to do cause he... he need money... cause they did damage and he doesn't have money, but also he doesn't want it?

KEITH (as Clipper): I'll mail it to you later.

JANINE: He's a good boy, like he-- he wants to do things the right way. And he's not-- he probably doesn't take it.

KEITH: I'll just mail it to him. (Janine laughs.)

JACK: What's-- what's happening to Danny?

DRE: I don't think Danny's dead, but I think Danny like... I mean we've never really talked about weaver limbs specifically but I think (Austin laughs.) like--

JANINE: What do you wanna know about weaver limbs?

DRE: Yeah, I don't-- Janine, do--

AUSTIN: Janine's got your back!

DRE: How many limbs do they have?

KEITH: (crosstalk) I mean we have have talked a lot about weaver limbs, just not about them getting injured, I think. How many what?

DRE: Yeah, so I think--

KEITH: Wh-- you said how many what do they have?

DRE: Yeah, how many limbs do they have? It is like four? Like two weaver-arms, two weaver-legs?

JANINE: Oh, yeah they are-- they are like a person taken in some exponential directions. (Jack laughs.) (Austin makes a quiet grossed out sound.)

KEITH: So I imagine a man extruded.

DRE: Yeah.

(Austin makes an unhappy sound.)

JANINE: My original-- my original like point-- my original reference point for what they look like was the very end of *Amigara Fault*.

DRE: Sure.

AUSTIN: Mm-hm.

JANINE: When the person is coming out the other end.

DRE: Mmm... now I won't sleep tonight. (Janine laughs.)

KEITH: We've got two-- We've got two little weaver drawings up here.

AUSTIN: Yeah, you just zoom right in on those.

JANINE: They're more like tree-ish though because they do come out of wood.

DRE: Yeah, right.

AUSTIN: I will say they don't have bark on them at this point.

(Sounds of agreement.)

AUSTIN: The bark that has appeared on them in Forest Game, uh, of modern Hieron, that is *new*, which is a fact I'm sure Red Jack brings up. In fact he probably says straight up--

AUSTIN (as Red Jack): Now you have to understand, at the time they didn't have the bark that protects them. Sure, they came from trees, but they were like the inside: soft, malleable.

JANINE: Yeah, when they were originally discovered they were cut out of the wood.

DRE: Right.

JANINE: Not wood itself, so.

DRE: So Danny's legs don't work anymore.

AUSTIN: Cool. And there's a lot of them.

DRE: (crosstalk) So uh...

AUSTIN: Like, there's a lot to his legs, not he has many legs.

KEITH: (crosstalk) A whole lotta legs.

DRE: So Danny isn't really driving cattle anymore, cause he can't keep up with them.

AUSTIN: (Sighs sadly) Cool.

JANINE: Tisks-- Tisk is probably gonna try and like help him. Like he probably like sets all the books down and tries to maybe like get him inside somewhere?

DRE: Do you think Danny just lives in the bookstore now? And like is just kinda like set up somewhere in the ceiling--

JANINE: (crosstalk) Tisk would totally --

AUSTIN: Aww.

DRE: And Danny just like wraps his arms around and like helps Tisk like reorganize books and stuff.

JANINE: I think-- honestly I think the bookstore would be a really good place for a weaver to live--

DRE: Okay

AUSTIN: Yeah.

JANINE: Cause there's a lot of like weird little corners that people can't even get to. And lots of stuff that is difficult probably even for Tisk to reach--

DRE: Mm-hm.

JANINE: And like he could probably just hand out there like a weird sloth thing.

DRE: 'Kay!

JANINE: Just have a good time.

AUSTIN: (laughs) Uh-huh! Nothing like a weird sloth thing. Nothing like being compared to a weird sloth thing. (Janine laughs.)

JACK: Ace is not happy. Um--

AUSTIN: I bet.

JACK: Ace is not happy I think specifically with Danny, um. He sort of champs at the bit and sort of flashes his eyes shuffles uncomfortably, um...

AUSTIN: How's Jack feel? How's Red Jack feel?

JACK: Uhh... I think Red Jack... (breaths deeply) I think what's important is that Red Jack is not moving? Or saying anything? Um, I think if we're talking about what the character feels, I think that Red Jack thinks that Danny trying to get in the way, or pull the person out of the way was *stupid*.

AUSTIN: Right.

JACK: But he's not expressing any of that. He's-- he probably hasn't moved for like hours. Um, he's got-- uh, Red Jack wields a sword, right? At least at this point in Forest Party-- like a long sword?

AUSTIN: Yeah, yeah.

JACK: Yeah, I think he's just standing there with a sword. Like one of those-- almost like uh-- you know in like a FromSoftware game when you're not quite sure if you're seeing like a suit of armor or-- or a-- like a monster?

AUSTIN: Mm-hm, totally.

JACK: Um, Red Jack is just sort of standing there with his sword in the entryway.

AUSTIN: For uh-- what sort of timescale are we talking about? Is this the next day? Is this still happening a week from then?

JACK: Um...

AUSTIN: What sort of time scale are we working at at this point?

JACK: What do you think, Janine? This is your scene,

JANINE: (sighs thoughtfully) God, I don't-- This seems like a thing that would be days and not weeks necessarily.

AUSTIN: Yeah, I think we're like a week out from High Sun Day. Or, okay! How about this, this is a fact about High Sun Day that we've already set up in the world. No one knows when High Sun Day hits--

JACK: Oh, when it's gonna be!

AUSTIN: Everyone knows that it's-- Oh wait, that's not true! That's not true. I just remembered that that's how it is in Hieron-- in future Hieron-- but in Marielda we went out of our way to say that people do specifically know when it is, I believe.

JACK: I guess it also would be a pretty shitty kind of part of a contract if terms of the contract were based on a day that may or may not happen--

AUSTIN: Well, it definitely happen. The thing that it was was in the future it definitely would happen. You could tell when it would happen within a-- you could decide what week it would happen in but you didn't know which day inside of the week it would be.

JACK: It's the frost shepherds arriving!

AUSTIN: It's the frost shepherds arriving, exactly. You know it's comin'. Um, I'm just double checking this. Which is like... um... (reading) there's a day blah blah blah... Yeah, don't think we're making it particularly specific here, though, though, actually, maybe this is the year where like it hasn't happened yet. Um...

JACK: Mm.

AUSTIN: Here's thing I even like the notion of. Maybe the day that this happened on what supposed to be like-- maybe like two days ago was suppose to be High Sun Day. Everyone was like, "Ah, it's here finally! High Sun Day!" And then the next day was hotter and the sun was out longer. (Jack laughs.) And then this is the third day and the sun is out longer still. Um... and that's confusing and bad. And so it's-- it's coming. It's the week of High Sun Day. Each one of these turns is maybe a day in that week.

JANINE: Hazel I think is also gonna relocate, I think.

AUSTIN: Into--

JANINE: Being near Red Jack with her oranges.

AUSTIN: Mm, fair.

JANINE: Toss him an orange every now and then. I know he doesn't really eat. I don't know how he works, but he might still like oranges? (Austin laughs.)

JACK: I think they just bounce off Red Jack, honestly?

JANINE: Well, she's probably still gonna be there.

AUSTIN: Aw.

JANINE: Hazels the kind of person who-- the kind of weaver who--

AUSTIN: (crosstalk) That's a person.

JANINE: Does not get like dispirited in an immediate way.

JACK: (crosstalk) No.

JANINE: Like she just sort of like... she's gonna do her thing that she decides is the thing she wants to do.

AUSTIN: Right.

JANINE: And as long as she feels fulfilled doing that it doesn't really matter what happens externally.

AUSTIN: I think it sounds like scene? Walligan?

JANINE: Yeah.

AUSTIN: Your turn.

KEITH: (sighs) Yeah...

AUSTIN: Let's all like refresh what our needs and wants are, also.

(01:20:00)

KEITH: Sure, yeah. My uh... my need is power. But I think a sort of-- it's not like a megalomaniac power or even like a-- it's like wanting-to-be-a-manager-at-your-job-power. And then want is "forgive my mistake," which is being a stickler about the rules and not providing a proper-- not providing like-- not allowing a time slot for a funeral for Remembrance Cobb's brother--

AUSTIN: Right.

KEITH: Cause they didn't have the right like paperwork in order.

AUSTIN: Mm-hm.

KEITH: Um... and uh, who's next? Who wants to--

AUSTIN: Oh, well we'll just, uh--

KEITH: (crosstalk) Oh, okay, we're not gonna go through everybody?

AUSTIN: We'll just do them as we go through these scenes, yeah. Actually in retrospect, what was yours, Tisk?

JANINE: Um, Tisk wants to remember where we came from, specifically cobbins and um, what Tisk needs is trust from Walligan because he does kinda want the same thing as Walligan but they kinda clash a little bit here and there and it's tricky.

AUSTIN: Right, right.

KEITH: Um, hm. This is a hard scene--

AUSTIN: (smiling) Uh-huh?

KEITH: To do because... you know, Danny's job was ruined and Tisk's bookstore was broken into and Red Jack is a statue now. (Janine laughs.)

AUSTIN: Uh-huh?

KEITH: And the horse is frustrated. (Dre and Janine laugh.) Um... I want to have a scene with um, Tisk, Cobb and Claret in the new barracks.

AUSTIN: Oh, okay, cool. Uh, what's happening? Whose there already when the scene starts?

KEITH: Um... I think-- I think Walligan did his sort of classic, send-them-a-note-on-where-to-meet-and-when and we all just-- so I was waiting outside for them for five minutes before the-- a lot of time. And they were both on time and then we just walk in. I don't think I told them why were were there--

AUSTIN: Great!

KEITH: Because why would I tell them that? I'm gonna explain it to Claret, might as well do it once. Um... and (clears his throat) you know Walligan has obviously heard what's happened and uh... and I think I want to confront Claret about the way that she's guar-- cause there's still guards everywhere!

AUSTIN: Yeah.

KEITH: And they didn't help at all!

AUSTIN: No, they didn't.

JANINE: (laughing) Good point.

KEITH: So, uh, yeah (laughs). I think we should-- I want to confront Claret about what she's doing in the way that she's guarding.

KEITH (as Walligan): Frankly, I don't think that having guards walking all around the square is helping anything at all, *especially* when they either can't be found, or when they can be found won't do anything!

AUSTIN (as Claret): (sighs) You need to understand something, Tisk. There are people who need to be given a wide berth. At least in the short-term. Over a long enough time they'll get out of our hair or we'll deal with them.

KEITH (as Walligan): A wide-- what do you mean "a wide berth"?

AUSTIN (as Claret): (intensely) Do you know who they were? Those two?

JANINE (as Tisk): How do I give someone a wide berth when they come into my store and mess up all my books?

KEITH (as Walligan): (indignant) Yeah?

JANINE (as Tisk): Walk outside?

AUSTIN (as Claret): You send me a note later and I'll send you men to help clean up.

JANINE (as Tisk): Okay, so I send you a note later after they hang out in my store all day messing up my books?

AUSTIN (as Claret): (sighs) There are *people* who can threaten the existence of this place entirely. You can't go pushing them around!

KEITH (as Walligan): Frankly, I don't understand the--

AUSTIN (as Claret): (louder) Frankly, I should remove Red Jack. There have already been a number of complaints about him.

KEITH (as Walligan): I-- I don't understand how a law person can look me in the eye and tell me that they don't want to protect the law! The laws are the rules! People have to follow--

AUSTIN (as Claret): I'm not a law person.

KEITH (as Walligan): You're a law-adjacent--

AUSTIN (as Claret): I'm a *mercenary*.

KEITH (as Walligan): You're a rules...

AUSTIN (as Claret): No.

KEITH (as Walligan): We f-- we hired you to come here--

AUSTIN (as Claret): (scornful huff)

KEITH (as Walligan): To help--

AUSTIN (as Claret): And I am.

KEITH (as Walligan): Maintain order!

AUSTIN (as Claret): There are some punches you have to learn not to throw unless you want a hammer brought down on you.

KEITH (as Walligan): We--

AUSTIN (as Claret): That was *Prin and Martin Quick-as-his-blade*. Their family runs the construction company that's going to renovate this place in the new year. Now, they could renovate it a number of different ways. They can renovate it such that the-- the church continues to grow and expand, such that the blocks around this place are integrated into what we've already built here. Or they could pave it over and start fresh. There are some punches I can't throw.

KEITH (as Walligan): If you can't throw the punches then there's two downsides to your being here. Number one is that there's always guards everywhere and it's freaking people out. Number two--

AUSTIN (as Claret): (interrupting) No it isn't! It's freaking *you* out, but the people who come to mass are pleased. They feel protected. This is--

JACK (as Cobb): From whom?

AUSTIN (as Claret): From things like Red Jack. And from people like *me*, frankly.

JACK (as Cobb): You brought these people here.

AUSTIN (as Claret): You made me sign a contract to bring these people here. (Pause) Don't forget that.

JANINE (as Tisk): Look, Claret--

KEITH (as Walligan): You asked for me to help you do that!

AUSTIN (as Claret): And I did.

JANINE (as Tisk): Claret, you say that there are people who could threaten our existence and what I'm telling you is my existence was-- it felt like my existence was being threatened. It wasn't like, "Oh well, if I behave now, everything will be fine!" It's like, *right now* there's a problem! Right now our "existence is being threatened," if that's what you wanna say! What am I supposed to do? What's anyone supposed to do?

AUSTIN (as Claret): Good question.

JANINE (as Tisk): They're already-- they're already threatening. And I'm just supposed to let them mess up all my books and I dunno go to Red Jack's bar and have a drink and look at them through the window messing up all my books!

AUSTIN (as Claret): Listen, I made a mistake. I didn't think that the church would bring in the sort-- I underestimate who would want to be involved with us, frankly. I thought this would be a thing that over the long-term made things better here, but I didn't expect-- I didn't expect those rich folks to get involved so quickly.

KEITH (as Walligan): I have a two step plan with one of those steps containing a substep.

JACK (as Cobb): Your last plan was close the shops earlier.

KEITH (as Walligan): All my plans have been very good.

JANINE (as Tisk): I think he had a plan since then, but I don't remember what it was so it was also probably not good.

JACK (as Cobb): It was get rid of County!

KEITH (as Walligan): No, it was--

AUSTIN (as Claret): And then it was *hire me*.

KEITH (as Walligan) :No, no, the plan-- the last plan was to have the clearance store.

JACK (as Cobb): Oh, that was after "Get rid of County."

AUSTIN (as Claret): That was a bad plan.

KEITH (as Walligan): It was a great plan!

JANINE (as Tisk): Right that was a... no.

KEITH (as Walligan): Yeah!

JANINE (as Tisk): (quiet) No, that wasn't a good plan.

AUSTIN (as Claret): What is your plan?

KEITH (as Walligan): Listen. Step one A: concentrate the guards around the church. Don't have them walking around near all the stores if they're not gonna do anything. It's freaking people out.

AUSTIN (as Claret): (huffs)

KEITH (as Walligan): One B--

JANINE (as Tisk): She did just say it's not freaking people out.

KEITH (as Walligan): It's freaking the people-- It's not freaking the church people out. It's freaking out the people who usually come to our shops. Now there's guards everywhere. It's makes people feel weird.

JANINE (as Tisk): Some of them are nice! I recommend a book about fencing to this one guy. He was very amenable to--

KEITH (as Walligan): Well, you're pretty close, just got for a walk to the church, say hi to the guards.

AUSTIN (as Claret): (Sighs) If I move the guards away then the people who we *can* punch will not be threatened. Make that decision. That's fine. You want me to move the guards away from the church-- er, you want me to move the guards away from the shops? I'll move the guards away from the shops. When there are the people who we can stop?

KEITH (as Walligan): Mm-hm.

AUSTIN (as Claret): When they come and make a mess? You're gonna have to walk that much further to get one of my guards.

KEITH (as Walligan): I-- You haven't heard plan part one B. (Janine laughs) I think that part one B should have the secondary guard posting at the two entrances to the marketplace.

JACK (as Cobb): Red Jack's got that covered.

KEITH (as Walligan): I don't know that that's his official-- I think that he wants to do his bar thing.

JANINE (as Tisk): I'm a little worried about Red Jack, you guys.

KEITH (as Walligan): Yeah, Jack doesn't seem like he's doing super great. Besides he's not the rules-people; he's the bar-man.

AUSTIN (as Claret): I'll continue to place guards there. Like I said, if it had been anybody else, they would've gotten involved.

KEITH (as Walligan): (doubtful) Okay. Plan part two. (Dre laughs.)

AUSTIN (as Claret): Two A?

KEITH (as Walligan): No. Plan part two does not have a subpart.

JACK (as Cobb): Claret, he doesn't-- Claret, he doesn't know.

KEITH (as Walligan): Sorry, part one had the subpart. Part two is just a single part.

JACK (as Cobb): Do you hear this?

KEITH (as Walligan): I think we should throw a party.

JACK (as Cobb): What? What?

KEITH (as Walligan): A nice party!

JACK (as Cobb): What?

AUSTIN (as Claret): We have a party coming up! It's High Sun Day any day now. This whole place will be just filled with people celebrating.

JACK (as Cobb): Who's gonna cater that party?

KEITH (as Walligan): You could cater the party! We could have Red Jack, we could have you--

JACK (as Cobb): (not happy) Oh, great. We're doing this again.

KEITH (as Walligan): We could have Juno-- Well, you walked out last time! I'm giving you a second chance!

JACK (as Cobb): I *cannot* believe-- Danny has broken his legs. Tisk--

AUSTIN (as Claret): No, Ace broke Danny's legs.

KEITH (as Walligan): No, Danny broke Danny's legs.

AUSTIN (as Claret): (scoffs)

JACK (as Cobb): You wanna throw a party?

KEITH (as Walligan): A block party! A party for the block!

AUSTIN (as Claret): (sarcastic) This will go great. (Resigned) Yeah, lets throw a party.
(Janine laughs) Why not?

KEITH (as Walligan): I think that the guards by the way should be around for the party.

AUSTIN (as Claret): (frustrated laugh) Oh, oh *really*? They should be?

KEITH (as Walligan): Yeah! Yeah!

AUSTIN (as Claret): (mad) Where should they be stationed, *Wally*?

KEITH (as Walligan): That's up to you, I think.

AUSTIN (as Claret): Cool.

KEITH (as Walligan): I like-- you know--

AUSTIN: She like give you a look that is not a look she's given you before, which is just like-- she forgets for a minute that you're not a thing she can just kill. Because you're a hu-- you're a person-- you're like a real person.

KEITH: Mm-hm.

AUSTIN: And not like a rat or a wolf or something that she would just-- just intensely just devour all of its spirit.

KEITH: Right. You're saying that she *forgets* that she can't kill me?

AUSTIN: She forgets that she's not supposed to.

KEITH: Right.

AUSTIN: And gives you that look and walks out the door.

KEITH: I want to-- I want to say to Cobb and to Tisk,

KEITH (as Walligan): I think it'll be a good party. I think it'll drum up business. It'll make the market feel like a fun place and not a place where people get stabbed and paralyzed.

JACK (as Cobb): I better get to work.

JANINE (as Tisk): (tired) I'm gonna-- I'm just gonna-- I'm not gonna-- I just need to go have some tea.

AUSTIN: (Sad sound) Alright.

KEITH: Uh, that scenes over.

AUSTIN: Yeah. Remembrance, your scene.

JACK: Hmm...

AUSTIN: Next day: hotter than the one before.

JACK: All the meat is beginning to turn.

AUSTIN: Yeah.

JACK: Um, because I don't know how to prepare it (lauhs) in any respect. And nobody's buying it. But I'm trying to use it up. I am going to-- I'd like a scene please with... I'd like a scene with County...

AUSTIN: Huh. Where at?

JACK: And I'd like to bring... Lilith, please.

DRE: M'kay.

JACK: And I'd like to meet County... at the bar in Emberborough. Was it Emberborough? No, it was in, um, Juno's old bar?

AUSTIN: Oh, in uh-- that was in Iris Parish.

JACK: Uh... down on the south-- south--

AUSTIN: Southeast.

JACK: East?

AUSTIN: Yeah.

JACK: Yeah, I don't have the map open.

AUSTIN: With all the factories. I think he's gone to work at one of those factories, maybe.

JACK: Yeah, oh god, he's working as like a--

AUSTIN: He's collared. He has a collar on. He has like a big metal collar on with the symbol of Samot on it.

JACK: He's working in like a-- like a-- it's like the difference between like hand-weaving and the big victorian looms, right?

AUSTIN: Mm-hm. That's exactly right.

JACK: What is does now is a big machine-- a big machine comes through--or a big piece of wood is rolled on a conveyor belt and someone pulls a lever and a press presses down and cuts shapes into a piece of wood. He's the next person in line who takes that piece of wood and has a hammer and hammers out the empty spots in the piece of wood so that the pegs-- so that they come out. And it reveals-- just like his old lattice work except like just mass produced and not specific. It's like-- it's Samot, you know, giving a speech, or it's, you know--

JACK: It's like the tower.

AUSTIN: Yeah, yeah.

JACK: Yeah.

JACK (as Cobb): I didn't think you'd come.

AUSTIN (as County): (resigned) Where else am I gonna go? Hm?

JACK (as Cobb): You come here often?

AUSTIN (as County): When someones willing to buy me a drink.

JACK (as Cobb): Hah! Alright, Lilith--

AUSTIN (as County): Lilith, good to see you.

DRE (as Lilith): Yeah, it's-- God this sucks. It's good to see you, but not to see that thing-- what is that?

AUSTIN (as County): Don't touch it. Whatever you do, don't touch it.

JACK (as Cobb): You were right.

AUSTIN (as County): Mm-hm.

JACK (as Cobb): It went bad.

AUSTIN (as County): Mm-hm.

DRE (as Lilith): Yeah, you were-- you were very right.

AUSTIN: He just takes his drink and drinks his drink.

JACK (as Cobb): So here's how it stands--

AUSTIN (as County): I don't care.

JACK (as Cobb): Yeah. (Take a breath.) I don't know why I came. Walligan wants to throw a party.

AUSTIN (as County): (mutters) I wanna throw Walligan through a window. (Sighs) Just-- you're not gonna have any luck here.

JACK (as Cobb): Should we just pack it in? Are we done?

AUSTIN (as County): Move to a different neighborhood. You... maybe. I dunno. The rest of them... For all his promises of a new Marielda Samot hasn't really shown himself around much.

JACK (as Cobb): I thought I was gonna meet him. Hah.

AUSTIN (as County): I did.

JACK (as Cobb): In person?

AUSTIN (as County): He lectured a bunch of us, the prisoners, about how we'd be able to work off our sin and show Marielda we still really... were... true citizens rehabilitated.

DRE (as Lilith): How long-- how long do you have to wear that?

AUSTIN (as County): True citizens can wear collars, I was told.

JACK (as Cobb): Hmph. We got a church now, to him. Just to him. Just to him. It's real fancy.

(01:35:07)

AUSTIN (as County): Hm, how's business?

JACK (as Cobb): (laughs without humor) The meats turning.

AUSTIN (as County): Lilith?

DRE (as Lilith): (Sighs) It's better. I don't know if it's good enough to be worth all this.

AUSTIN (as County): Hm. Here, you know, uh--

AUSTIN: He like reaches through his pockets and finds a little statue and hands it to Lilith.

AUSTIN (as County): This is a-- you know, it's just something-- I mean, uh, it's the first carving of Samot anyones ever done. The goblin people to the north did it. Tell them that. It'll get you a pretty penny on High Sun Day.

JACK (as Cobb): You don't to give us that.

AUSTIN (as County): (Huffs) I've got a dozen others. (Jack laughs) Don't worry about it.

JACK (as Cobb): Yeah.

DRE (as Lilith): County, is there any way that we could get you pardoned?

JACK (as Cobb): Oh! (laughs)

AUSTIN (as County): Lilith.

JACK (as Cobb): No.

AUSTIN (as County): No.

DRE (as Lilith): What...Not like— what about like a lance noble? Or somebody?

AUSTIN (as County): No.

JACK (as Cobb): How are we gonna talk to one of them? What can we give them? We don't have a bar.

DRE (as Lilith): Uh, well, I may know—

JACK (as Cobb): We have like a shitty distillery.

DRE (as Lilith): (sighs) Listen, I know a guy.

AUSTIN (quietly): Ha!

JACK (as Cobb): Do you?

AUSTIN: That's true she does know a guy. Yeah, she does. (Dre laughs.) That's factual.

JACK (as Cobb): Oh... I don't— No. No. These stories don't go like that, Lilith.

DRE (as Lilith): They might!

JACK (as Cobb): This doesn't happen like this anymore.

DRE (as Lilith): Ugh, we don't know until we try!

(Austin laughs quietly.)

JACK (as Cobb): This is not a we-don't-know-until-we-try situation—

DRE (as Lilith): Augh! I sound like Walligan! What the hell is going on here!

JACK (as Cobb): (resigned) We should go. Thanks for coming out, County.

AUSTIN (as County): Thanks for the drink.

JACK (as Cobb): Alright.

AUSTIN (as County): Wait, a word of advice.

JACK (as Cobb): Yeah?

AUSTIN (as County): If you do this party, just... be careful. Lot's of things can happen at a party and you'd think all those people around— you would know— there'd be witnesses, but that many people... lots of people see lots of different things. Fifty people say they saw one thing. Twenty-five say they saw the other. It doesn't matter who had better perspective. Eh?

JACK (as Cobb): Yeah.

AUSTIN (as County): Don't be afraid to use that either.

JACK (as Cobb): Thank you.

AUSTIN (as County): Alright—

JACK (as Cobb): Keep goin'.

AUSTIN (as County): I gotta get back to work.

JACK: Alright.

AUSTIN: And he, uh, he finishes that drink.

JACK: Yeah, that's that.

AUSTIN: Okay. Um... so I think Claret wants a scene with Red Jack and... Hazel and it's late at night after everybody else has gone to sleep. Claret is— it's at the archway, um, that day. It's still day time. It's still bright out, because it's still leading to the day of High Sun and uh... earlier that day the Canopy Investment and Innovation, which is headed up— uh, Quick-as-his-blade, this is Prin and Martin Quick-as-his-blade, this is their family. Prin is the daughter of the matriarch of the family. Martin married into the family. Um, so the Quick-as-his-blade family runs Canopy Investment and Innovation and they have, on the morning of that day, come in and... what did they install? What is a thing that they built in preparation for the takeover? That they think is still— is definitely happening.

JACK: Oh.

JANINE: One of those like "Coming Soon" signs.

AUSTIN: Yeah, you know what they did is— you see this like eastern wall of shops that we built? They just like— those are all shut down today. They all were served notices that Canopy Investment and Innovation has bought out all that land.

JACK: I think that also like there's probably carts of building materials beginning to form a line outside the archway. They can't get past Red Jack and they're probably like legally not allowed to, but if you stand in the archway you can just see like slate, and granite, and limestone being piled up ready to go.

AUSTIN: Mm-hm. Like the second that it's the new year, they're going to move it. As long as the paperwork gets finalized and all that, but they're pretty sure it will be, so they serve notice. Um, so I think this scene is just Claret sitting with a drink that is cool to the touch on the— like she relieves the guard who was there and then like sits down on the ground, in the dirt, in the dust

next to Hazel and Red Jack, and is sipping this iced drink. And sh is trying to figure out what to do.

(01:40:21)

AUSTIN (as Claret): This place was always ugly. Big red house, god.

AUSTIN: Also in my mind Red Jack is still just a statue? Is that right, Jack?

JACK: Oh yeah, absolutely. (Janine huffs.)

AUSTIN (as Claret): Hazel? How long have you been, uh— how long have you been in Orchid Parish?

JANINE (as Hazel): Oh, I dunno. Had— I've had a few kids grow up and branch out and... (Dre laughs) A while.

AUSTIN (as Claret): Is that a funny thing you say? "Branch out." Is that intentional? Is that a joke? I don't wanna laugh if it's not a joke?

JANINE (as Hazel): (laughing) You can laugh at it.

AUSTIN (as Claret): It's funny. I just don't know. (Sighs) I could... I could stop them from coming in. It would probably cost us a lot, but I could stop them. I could take this place over. I could hold it. I could call in some old favors some people owe me. And it could be another— one more event this year, right? One more wild thing before the new year starts and they talk about it all the way from Emberborough to Chrysanthemum— about how (sighs) that old lady who's been in this city since before it was a city, how she had one more revolution up her sleeve.

JANINE (as Hazel): This place isn't a fortress, Claret. It's not a big building, with big walls, full of people who can fight for it. Got a few fighters. Got a few people who can do that. Got a few wall that can hold, but...

AUSTIN (as Claret): Hazel, you were—

JANINE (as Hazel): It's just people and they're tired.

AUSTIN (as Claret): You were three weeks late getting your paperwork in for me this year. Your— your permits and your references—

JANINE (as Hazel): I'm not good with a pen! What do you want?

AUSTIN (as Claret): No, it's fine. That's not my point. My point is for me it's fine. For folks like Martin and Prin, that's an excuse to get rid of you. You're loitering. You're... *begging*. You're not official.

JANINE (as Hazel): I'm not saying what they wanna do is good.

AUSTIN (as Claret): Then how do we stop it?

JANINE (as Hazel): I'm not saying— Well, you find a way to work with what you have but not with some weird idealized idea of like a reverse siege. You can't— you can't pretend this is place that's built for that, cause it's not.

AUSTIN (as Claret): I was born here. I know what this place was built for. I killed someone here before I was fourteen. And it was the first person who was killed on this block by any means.

JANINE (as Hazel): So you—

AUSTIN (as Claret): So in some ways it's always been—

JANINE (as Hazel): (sarcastic) So you're gonna keep a shopping district alive by killing a bunch of people? That'll work. People love that.

AUSTIN (as Claret): No, my point is... this world gave me a sword and I got pretty damn good with using it. You need security? I can give security, but I am all— I am all of the— everything that's here, it has to come through me. There's nobody else who can make a decision. It's on my shoulders. So I have to live with it at the end of the day. What would you do?

JANINE (as Hazel): Well... we come from different places, Claret.

AUSTIN (as Claret): (Scoffs.)

JANINE (as Hazel): We come from very different circumstances too. Weaers... we're a pretty adaptable people. We... we lay our roots where we can and when there's an obstacle you work around them and you just kinda keep going and hope that eventually you'll find the good soil that's nice and soft and will have you a little longer than the rocky stuff. So I can't say what you should do. I can only say what I'll do if it does go bad.

AUSTIN (as Claret): Do you know what happened when I first fought Samot? I was-- when he was coming and the snow, and the ice and all that, froze. He froze the fields so that we'd slip and fall. He made the soil bad, right? Our horses didn't know what to do. You should've seen the cavalrymen. It was a joke. So what we did is we ruined the soil. We made it all filled

with spikes and stones, so that *no one* could go over it. Not us. Not him. Moving for the good soil isn't always an option. He won the war anyway, of course, so.

(01:45:22)

JANINE (as Hazel): Yeah, I didn't want to say, "Where'd that get you?" but...

AUSTIN (as Claret): It got us another year of Samoths, right?

JANINE (as Hazel): So you kept moving.

AUSTIN (as Claret): What about you, Jack?

JACK: I think Red Jack turns, um, where he's been standing and I don't know if it's entirely clear if he's been listening. When we say Red Jack is a statue I want to be clear that he's not sort of transformed in any way, he's just sort of been standing very still.

AUSTIN: Yeah, yeah, I gotcha. (Janine chuckles.)

JACK: You can probably see him breathing. But it's not clear if he's been listening and he turns and he says,

JACK (as Red Jack): I rode to Marielda from the east. It took me many years and it took me no time at all and in the first bar I stopped at I met a woman who told me that this was city full of sin and fire and I should never visit. And and each bar I stopped and changed my horse, I asked the bartender to draw onto my map something of this city that you call home and they drew plants and they drew orchards and orangeries. They drew a city that reconfigured itself night by night, a mall with hanging vines on it. And as I passed by each inn, I grew to forget the city of fire that the woman had told me about far in the east. I have been here for many years and no time at all, and Samoths is gone and I can see it burning.

JACK: And then he turns around and stands still again.

AUSTIN: She nods.

AUSTIN (as Claret): You'll do fine, Hazel. You'll do fine.

AUSTIN: And she walks to Red Jack's bar and undoes Ace from the stand and leads him away.
Scene.

JACK: (Takes a very deep breath and sighs.) How many more scenes are there in this challenge?

AUSTIN: One.

DRE: Just mine.

JACK: Oh, Christ. (Janine makes an amused sound.)

DRE: Yeah.. I'm trying to piece through this next scene.

AUSTIN: Yeah.

DRE: Would it be too self indulgent to have a scene with Sige?

AUSTIN: You would have to not play one of your characters.

DRE: Well, I was gonna ask you to play him.

A Yeah, you could do that. I don't think, Dre, that its too-- I think it's a little self-indulgent to go to Sige here, but not the most self-indulgent.

DRE: I mean--

AUSTIN: I just need to figure out what Sige would do and be true to that character.

DRE: Yeah, that's fair.

JACK: Are we-- Is not doing the party in this scene essentially locking off the party?

AUSTIN: No, I imagine the-- my gut is the outcome of this scene is the outcome of the party, right? That's kinda my like--

JACK: Okay.

AUSTIN: Like, I don't know if this party is like a fun happy block party or on the other side of spectrum--

JACK: No, I'm just making sure that like-- it would be a waste to not have the party.

AUSTIN: Yeah, no I think that-- I kind of like the notion of the outcome of the party being decided. Like, the party is happening no matter what, because it's gonna be High Sun Day.

JACK: Yeah.

KEITH: Yeah, I...

JANINE: Mm-hm.

KEITH: Here's-- my perspective is that-- I feel like the party-- doing every scene and then having the party as the epilogue sort of locks-- I don't know (laughing) I feel like a party might not liven the mood--

AUSTIN: (crosstalk) I don't think it's the epilogue.

KEITH: Because everything right now seems like total horseshit garbage.

AUSTIN: I don't think the epilogue is-- the epilogue isn't the-- the epilogue will be what happened to you character in the long run.

KEITH: Oh, you're not saying that the party is po--- is the epilogue.

AUSTIN: I think the epilogue is the outcome. (Quoting) When you describe the outcome of the challenge--

KEITH: I think I was misunderstanding-- Okay. I thought the party was gonna be like a lens for the epilogue.

AUSTIN: So if we get two-- It's a lens for the outcome, I think.

JANINE: The way to think of the party is probably a bit like, if this place is holding a party on that particular holiday and they have the church there, but they also have all their people-- if that party is a success then it has to bode well for that neighborhood because people are like, "Well, okay, maybe we can hang out here." But if it flops then--

AUSTIN: Yeah, let's not-- let's not pre-des-- Let's wait and see how this next scene goes, because that could totally change what success and failure look like--

JANINE: Well yeah.

KEITH: (Sighs) Yeah..

AUSTIN: For that party. Like, having people there with guns will change what that looks like.

(01:50:04)

JANINE: I'm just saying in general maybe thinking of it less as a block party and more as sort of as a-- Block party to me means like members of that community only.

AUSTIN: No, people get invited to block parties all the time from other communities.

JANINE: (doubtful) Do they?

KEITH: Yeah.

AUSTIN: Yeah! A block party is a thing that happens to invite-- Like it's like, "Oh wow, everyone's here," but then also like nearby neighborhoods can come through and like have like the cool stuff like--

JANINE: Okay, okay.

KEITH: Right.

AUSTIN: "Oh, wow your mom makes the best whatever," you know?

KEITH: Yeah, yeah. I was thinking of it as a sort of mash-up between that and like when-- You know how people go like trick-or-treating in malls now?

AUSTIN: Yes.

(Dre laughs.)

KEITH: Like, a combination between those two things.

AUSTIN: Yeah, I got it.

JANINE: Yeah, okay.

AUSTIN: But let's not pre-- Let's-- Yeah, let's just-- Cause it could still be either one of those things. We'll just need to figure out what it look like in--

KEITH: Sorry, in Walligan's mind it going well looks like that.

AUSTIN: I get it. So, Sige, or (laughs at his mistake). So, Lilith, do you wanna have that Sige scene, or do you wanna just--?

DRE: Yeah, so-- Well I think the scene is that it is late. It's after Walligan has gone home.

AUSTIN: (laughing) Okay.

DRE: And Liliths--

KEITH: I stay until a quarter to nine now.

DRE: Oh.

AUSTIN: Oh, wow.

DRE: Well then it's probably around eleven o'clock. Um.. and Lilith comes banging at Walligans door because her store just got robbed and she got attacked and she has brought Sige with her to Walligan to discuss getting extra security at Walligans party.

AUSTIN: So you're at Walligan's *house*?

DRE: Yes

AUSTIN: Ooh, what's Walligan's house like, Keith?

KEITH: Um, I think--

DRE: Does it have that couch?

KEITH: It-- No, it doesn't have that couch!

DRE: (disappointed) Mm.

KEITH: There's a-- Hm, what are the-- what do-- what's like the average house in Marielda? Is it-- Are there wooden houses? But it to me feels sort of--

AUSTIN: Well what neighborhood is he in? I don't-- We'll start there. As a reminder, there are a bunch of neighborhoods. The vast majority of people live in Helianthus which is apartment buildings. Then in Orchid Parish there are like townhouses and stuff like that, uh, and like condominium style places where it's like, "Oh, yeah, I own the two floors-- I own the upper two floors and someone else owns the first floor and the basement." That sort of split-- you know, split level or whatever. It's most of like the-- if you own a buil-- if you own a home... I feel like if you own a shop and don't live in that shop you can probably afford to live in Orchid Parish.

KEITH: Um, I would say that he, uh-- You know, he probably lives in Orchid Parish, but right on the line--

AUSTIN: Sure, that's fine.

KEITH: Between that and Helianthus. Um, but it-- and it's probably-- It is probably um, sort of nice looking but smaller than-- much smaller than on average Orchid Parish has.

AUSTIN: Sure.

KEITH: Single floor, fireplace, carpet.

AUSTIN: It looks like leftover from before the big, like buildings got put in or whatever.

KEITH: Yeah.

AUSTIN: Like it's from a different generation of-- a previous generation.

KEITH: Mh-hm, yeah, um. So I think it something that like Walligan considers to be quaint and it is quaint especially compared to Orchid Parish, but that maybe like, I would say probably anybody else in, um, the market place would be like, "Wow, this is really something." And who is it that's co-- It's Sige and, uh--

DRE: Lilith.

KEITH: Uh, Lilith? Um, I think I'm agha-- I think I consider this to be rude that that they would do this. (Dre laughs.)

KEITH (as Walligan): (annoyed) Wha--Can I help you?

AUSTIN: Sige is-- Sige is wearing like the coat of like a Golden La-- he is a Lance Noble. So, keep that in mind.

KEITH: Okay.

KEITH (as Walligan): (clears his throat) Uh, (uncertain) how may I be of assistance?

DRE (as Lilith): Wally, just let us it-- just let us in. We need to talk about this stupid party.

KEITH (as Walligan): Okay?

DRE: I think she's got a big cut above her eye.

KEITH (as Walligan): Y--you may come in.

DRE (as Lilith): Thank you.

AUSTIN (as Sige): Thanks.

KEITH (as Walligan): What about the party? I'm excited that you want to talk about it, but it is--

DRE (as Lilith): Oh (sighs)

KEITH (as Walligan): It is unseemly to show up this hour.

DRE (as Lilith): Wally, I just got jumped and all my stuff got stolen and you know who it was.

AUSTIN (as Sige): (sighs)

KEITH (as Walligan): Who was it?

DRE (as Lilith): (exasperated) It was the-- it was-- I mean it wasn't him, but it was some of Martin's goons.

AUSTIN (as Sige): We can look into it. We can go and, you know, Audrey and I will go through and see what we can find. We'll return the stuff to you as soon as we can.

DRE (as Lilith): *Jesus*, Sige! Do you hear yourself right now?

KEITH (as Walligan): Well it's one better than Claret who wanted a note.

DRE (as Lilith): I mean--

KEITH (as Walligan): A *note* for a crime.

DRE (as Lilith): Listen, this party is going-- (sighs). Claret's not going to do anything when they try to start stuff at this party. They're gonna send a bunch of their goons when there's everybody here and they're gonna instigate something and they're gonna use that as an excuse to kick us all out!

(01:55:19)

KEITH (as Walligan): Hmm.

DRE (as Lilith): And we need real *impartial* security there.

KEITH (as Walligan): Like who?

DRE (as Lilith): (sighing) Like the Golden Lance.

AUSTIN (as Sige): (cross talk) Like us.

DRE (as Lilith): Yes.

AUSTIN (as Sige): She means us. Look, it would be great if I could say that we're gonna go and tell the Quick-as-his-blade family not to mess with any of you, and you know what, I'm gonna do that. I'm gonna go and I'm gonna make it clear that they're not supposed to-- no more goons, okay? (pause) But, we--

KEITH (as Walligan): I don't like goons or ruffians.

AUSTIN (as Sige): Me either!

DRE: Lilith like chortles at that. (Austin laughs.)

AUSTIN (as Sige): But at the same time, Samot has made it clear that we are not ourselves supposed to be goons or ruffians like the way the lance used to be. It's why I signed on. We can't just go kick down the door and bring justice to people anymore.

DRE (as Lilith): (sighs)

KEITH (as Walligan): I--

AUSTIN (as Sige): We have reviews now, for god's sake!

KEITH (as Walligan): I think that-- How many Golden Lance-ers? Golden Lance-ee? What do you call yourselves? What a group of Golden Lance called?

AUSTIN (as Sige): Just call us the Golden Lance.

KEITH (as Walligan): How many of you all do you think you'd bring to the party?

AUSTIN (as Sige): There are only eight of us.

KEITH (as Walligan): (sighs) Is it possible--

AUSTIN (as Sige): And we can't bring all of them. Can only bring a couple.

KEITH (as Walligan): Okay. This doesn't sound bad.

AUSTIN (as Sige): (crosstalk) The other thing is it's gonna be High Sun Day and there's gonna be a lot of things happening all over the city. Even if I'm-- I can be there because you know I'm from here, so I can be there. That's where I can station myself for the day and I'll have extra pala-din doing lap or patrols throughout Orchid elsewhere.

KEITH (as Walligan): (makes a concerned sound)

AUSTIN (as Sige): But not--

KEITH (as Walligan): Oh.

AUSTIN (as Sige): I'll come-- I could bring some pala-din?

KEITH (as Walligan): No, no.

DRE (as Lilith): Sige, I want you there, but I don't want this you there. I want *you* there.

AUSTIN (as Sige): (laughs) What do you want me to do? Hit people? Throw table at them?

DRE (as Lilith): I mean shit it's what they've been doing to us!

AUSTIN (as Sige): Listen, if I do that I lose my job!

KEITH (as Walligan): I think we should all--

AUSTIN (as Sige): *And* it doesn't change anything!

KEITH (as Walligan): We should all focus on that this is a party--

DRE (as Lilith): (long sigh)

KEITH (as Walligan): And to get people to like to be at the market we shouldn't start by *throwing tables*, and in fact I was relieved to hear that maybe two-three Golden Lance will be there? That's not too imposing for people. I don't see anything wrong with having a couple extra security especially people that aren't Claret's. They don't seem up to the job.

AUSTIN (as Sige): Me being there could make it go a bunch of different ways.

KEITH (as Walligan): What are the-- What's the most likely ways?

AUSTIN (as Sige): I dunno, how likely is there to be a fight? How likely is there to be--

DRE (as Lilith): *Very*.

AUSTIN (as Sige): To be goons.

DRE (as Lilith): *Very*.

KEITH (as Walligan): It's a party. Who's fighting at a party?

DRE (as Lilith): The same people who break into Tisk's shop and throw his books all over the ground!

AUSTIN (as Sige): Listen, Wally, you and me have clearly been to some different parties. Lotta fights at the parties I've been to. How do you think I go this big?

KEITH (as Walligan): Exercise?

AUSTIN (as Sige): Food and fights. That's the two Fs that I like by.

DRE (as Lilith): (Sighs.)

KEITH (as Walligan): I live by... functionality and punctuality.

AUSTIN (as Sige): That-- one of those is a P.

KEITH (as Walligan): I know.

DRE (as Lilith): Jesus, this was a-- this was a mistake. Wally--

AUSTIN (as Sige): Lilith, I'll be there!

DRE (as Lilith): No--

AUSTIN (as Sige): I owe you that much.

KEITH (as Walligan): What do you-- Well, what do you want from me? You-- I'm okaying the Lance--

DRE (as Lilith): Wally, I want you to understand something that you never will.

KEITH (as Walligan): I'm very sleepy. (Austin laughs.)

DRE (as Lilith): (sad) Yeah. I'm-- I'm tired too.

KEITH (as Walligan): I think we mean two different things.

DRE (as Lilith): Yeah, no, that was-- that was-- (Austin laughs.) uh... (Dre laughs.)

KEITH (as Walligan): What's the thing? Please, help me help you.

DRE: (laughing) I think that's the-- I think that's the end of the scene. Um...

AUSTIN: Okay.

DRE: And I think from there...

AUSTIN: Yeah, I think he shows up.

DRE: Oh, I'm wondering if I want Lilith to do something really rash.

AUSTIN: Mm. What would she do that's really rash? Cause she feels like she's not going to get the support she needs? Like is she going to go strike first? Is she going to go...

DRE: Yeah.

KEITH: Ugh.

(02:00:00)

AUSTIN: Sige probably tries to talk her out of it.

AUSTIN (as Sige): Listen, don't do *that*...

AUSTIN: Like that sort of thing, but... you know, people make decisions. What's she go and do?

DRE: Um... She... cuts Prin's face the way that she cut Jack's.

AUSTIN: (surprised) Like, just like catches her in the street? Like breaks into her house?

DRE: Yeah, she breaks into her house.

AUSTIN: *Jesus Christ*.

JANINE: (laughing a little) Holy shit.

JACK: Woaahh. Woah.

AUSTIN: Well that lines up with how Lilith is. That's-- yeah, okay. Whoo!

JACK: Yeah, we were talking about rash, I guess.

AUSTIN: Okay. Does she get out? Or does she get caught?

DRE: Um, she gets seen, but she gets out.

AUSTIN: 'Kay. Great. Good. That's the worst outcome. (Dre and Austin laugh.) Okay! Let's uh-- it's time for the end.

DRE: I rolled a, uh, seven to nine.

(Everybody laughs.)

AUSTIN: Yeah, good.

KEITH: I feel like-- Does it ever feel like we're all trying to fail? (laughs)

AUSTIN: Loo-- That's part of the game, Keith.

JANINE: if you win all the time it makes for a pretty shitty story.

AUSTIN: But I think c--

KEITH: When have we won *ever*? Name a time we won!

DRE: Hey, we passed the second challenge!

JANINE: Yeah!

AUSTIN: We literally all voted to pass the second challenge. There was no red stones.

KEITH: I mean broadly over the history of Friends at the Table.

JACK: Oh, I think--

AUSTIN: Welcome to Friends at the Table a actual play podcast focused on critical world building, smart characterization and fun interaction between good friends--

DRE: I think--

AUSTIN: (quoting from the rules of Follow) It is in fact more dramatic to leave to problems hanging and resolve them later. That's what the rules say. Let's go to stones.

KEITH: It-- all I'm saying is "often" not "every." (Dre laughs.)

JACK: Yeah, I guess the other thing as well is that like often we fail and then we complete all the heists.

AUSTIN: Exactly.

JACK: And then now Samoths is dead.

AUSTIN: (laughing) Yeah.

(Dre and Janine laugh.)

AUSTIN: My favorite-- one of my favorite video games of all time is Metal Gear Solid 2, a game in which whenever you beat a boss fight as Raiden, the next cut scene is him getting his shit kicked in by that boss, um... (Jack laughs.) Because diegetic success and mechanical success are not always in line, um, but I'm not saying that's always the case, but I dunno ya'll beat Rigour. That was...

JACK: Yeah!

AUSTIN: Tough.

DRE: Yeah, I thought that ended well.

JACK: Show them that God can bleed!

AUSTIN: Outcome.

JACK: Okay.

AUSTIN: (Reading) Third challenge draw. The outcome of the third challenge decides the entire quest. If we fail now, the quest is lost. Start with no stones in the pool. Add one white and one red. (Not reading) So there's already one white and one red in the pool. I'm just gon say those, so, you know, they're right here. One white. One red. Okay. (Reading) Then, add one white for each successful challenge and one red for each failed challenge. (Not reading) One white. One red. (Reading) Each player takes two red. Say: If your main character is unhappy about the path the fellowship has taken, hold one red stone. If your main character actually wants the quest to fail, hold two red stones. Otherwise hold one red stone. (Not reading) Let me know when you are ready to enter your thing--

JACK: Otherwise hold no stones.

AUSTIN: Otherwise hold no stones! (Reading) Decide secretly then reveal simultaneously.

KEITH: Are we all aware of Lilith getting caught?

AUSTIN: Yeah.

DRE: Yeah, I think so.

AUSTIN: Yeah.

KEITH: And, uh, presumably arrested?

AUSTIN: No she's not been arrested.

KEITH: Okay--

AUSTIN: Actually, wait, she hasn't been caught yet. Right? She--That was the whole thing?

DRE: She was seen, but not caught.

KEITH: Oh, I thought you said-- Oh, okay, sure.

AUSTIN: She was seen, but not caught. I think people know she's wanted. I believe it's like one of those things like you wake up in the morning and the children are running through the streets saying, "The Day of High Sun is here! The Day of High Sun is here! The priests are saying so," and uh-- and the other thing that's being spread is that an elf is wanted for assault-- for breaking and entering and assault. An elf woman who matches Lilith's description. What's Lilith look like again?

DRE: I don't know if we ever decided.

AUSTIN: No, we didn't. Sorry, fan artists.

DRE: I wanna say she's built like an MMA fighter.

AUSTIN: Alright, dope.

DRE: Where she is big but in like a leath kind of way.

AUSTIN: Yeah, okay, um... Let uh... Okay, so, has everybody entered their things?

KEITH: Okay. This is actually-- this is really tough for Walligan. This one's hard to do because I'm very disappointed and angry with, uh, Lilith, but also the party is happening and I have that second store and people's business is technically a little bit better.

AUSTIN: Yeah. Feelings.

KEITH: Yep.

AUSTIN: I think I'm gonna actually-- Okay, hm. Hm. I'm now rethinking mine. (Dre laughs.) Cause, like Claret's gone, but I don't know if she's unhappy about the path it's taken. Let me think.

DRE: Yeah, I'm also like-- I'm trying to figure out... how to play this.

AUSTIN: Alright, I know where I'm at. Yeah. Mm--

DRE: Because I don't think-- I mean, Lilith isn't unhappy that she broke in a cut that lady's face, but like she might be unhappy that the party is still happening.

(02:05:03)

AUSTIN: Yeah, weigh all that stuff. Let's take-- this is the last one, so let's all like take a second to really think through--

KEITH: Yeah, okay.

AUSTIN: In the grand scheme of things where our characters are in terms of their happiness about the path we've taken.

DRE: Yeah.

AUSTIN: Ready, everybody?

KEITH: Yeah.

DRE: Yep

JANINE: Mm-hm.

DRE and AUSTIN (at the same time): Jack?

JACK: Mm-hm!

AUSTIN: Three, two, one, (keyboard click) go. One red from me. One red from Jack. One red from Dre. I-- for Claret it's that she's disappointed on the path she put the fellowship on. Um, she shouldn't have gotten the church involved. They should've stayed small and quiet and

struggled, but gotten through, and she should've just beefed up the security and punched-- She shouldn't have gotten herself into the light where she can't just fucking punch people.

JACK: Cobb picked up the butcher's apron because he wanted to find peace.

AUSTIN: Yeah.

JACK: And he has not found that here.

DRE: Mm.

KEITH: Um, Walligan didn't put any stones in because Walligan didn't hear everybody constantly bashing him. That's the one--

DRE: (laughing) Poor Wally.

KEITH: That was like-- That was the straw that kept the camel's back from breaking, what him not hearing people shitting on him the whole time.

JANINE: Tisk, um, is really upset with Lilith, because he doesn't want people to like-- He doesn't like the aggression of a confrontation, but the thing is that like when shit was going bad for him in his store everyone kinda rallied around him and that made him feel a little more okay than he might have otherwise.

AUSTIN: Right.

JANINE: Like things are still bad. He's still not super happy, but he feels like the community is still kind of there in a way that counts.

AUSTIN: Okay!

DRE: Um, Lilith doesn't sleep anymore. One, because she's on the run, but two whenever she does manage to fall asleep she just has a nightmare where *she's* in the collar instead of County.

AUSTIN: Mmm, fair. (Reading) Each player takes one white and one red. Say: as a player do you think that the fellowship succeeded at *this* challenge? (Not reading) Again, this challenge is, uh, I wanna get the exact specifics... *Deal* with dangerous wildlife. Uh, so (reading) as a player do you think that the fellowship succeeded at the challenge. Hold white if yes, red if no and this will decide the entire quest, not just this challenge.

KEITH: At *dealing* with the wildlife.

AUSTIN: Deal with the wildlife.

JACK: Ooof.

AUSTIN: And this is the player not the character. (Pause) Okay. Let me know when you're ready.

DRE: I'm ready.

KEITH: Oh one sec.

JANINE: Yeah, one minute. (laughs)

KEITH: Yeah.

AUSTIN: Mm-hm. "Deal" is a really broad term.

JACK: Yeah

KEITH: "Deal" is a very--

JANINE: Yeah...

KEITH: Yeah, okay I got it.

AUSTIN: But the thing that I wanna-- I guess like here's my analogy, before we decide. There are two ways, right? We can think about the term wildlife-- the wildlife nearby. There are lots of ways to deal with it. The way that we need to consider it is, does it impede on the success of the colony? Specifically. So if this was a weird sci-fi colony, you could deal with the wildlife by killing them all. You could deal with it by herding them and teaching them to be-- by putting them to pasture. You could theoretically deal With them by just "eh, there's just horses everywhere! There's just cows, they just walk around. I dunno, there's just snakes everywhere, but we've learned to live with snakes. We've dealt with it." But I don't know that that's really dealing with it. I guess it's up to you to decide if you think it is. It's not-- But that's how I'm think-- *I think that's* how I'm thinking about it? I dunno.

DRE: Yeah.

JACK: Yeah, I think I'm ready.

AUSTIN: Gentrification is weird. (Sighs) Alright, ready?

JACK: Mm-hm.

AUSTIN: Three. Two. One. Go. Huh. I didn't expect that. One red from Jack, one red from me, one red from Janine, one white from Andrew, and one red from Keith.

KEITH: Which part didn't you expect?

AUSTIN: I didn't expect Andrew's white. Why?

DRE: (Sighs) I mean, it hasn't worked out for individual characters--

AUSTIN: Yeah.

DRE: But I think it goes back to like your third option where you're like, "I dunno, there's fucking horses everywhere." Like, I think like with Lilith gone, with County gone, with Red Jack probably on the way out, or at this point just being like a weird statue, like I think that the wildlife could deal with a cobbin bookstore and... I mean, I guess that's it, right? There's a cobbin bookstore and everything else is owned by people.

AUSTIN: A weaver who sells--

DRE: Who sells oranges.

(02:10:005)

AUSTIN: And there's a weaver in the bookstore?

KEITH: The cobbin runs, uh Wally's laundry.

DRE: Mm.

AUSTIN: Right, the cobbin--

KEITH: Tazik Wonderful.

AUSTIN: That's great, also the cobbin-- or the weaver-- does-- was Hazel working there sometimes?

KEITH: No, no, Hazel didn't want to.

JANINE: No.

KEITH: And then I wrote in the chat while we were still discussing it and I said that if Hazel won't do it then I'll hire a cobbin named Tazik Wonderful.

AUSTIN: Oh, that's a good name. Tazik Wonderful.

DRE: That is a good name.

AUSTIN: Alright. It's time. So, one white, two whites, three whites. Uh, reds. One red, two reds, three reds, four reds, five, six, seven, eight, nine reds.

JACK: (Inhales)

DRE: (whistles)

AUSTIN: And three whites. Is that right?

JACK: (sighs) Ohhh, a nine in three chance.

KEITH: Uh, one, two, three whites.

AUSTIN: Okay, nine and three. So I'm gonna roll a--

DRE: D12

AUSTIN: A D12. And I'm gonna say one two three is white?

JACK: Mm-hm.

AUSTIN: And the rest is red?

KEITH: (groans)

AUSTIN: Uh-huh, that's a red. And I'll roll one D11. One two three are white. The rest are red. (Deep breath.)

DRE: Ugh!

JACK: Oh!

AUSTIN: O-oh, that a four! So close! Oh, so close! Alright. Red red. (Reading) A character betrays or is betrayed by the fellowship and is lost, lose the challenge. (Not reading) Um, I'ma also go to the end of the thing here, uh, I guess that's, uh, do that here. Who is betrayed? And how does it happen? I think--

KEITH: I'm like basically positive that it's Walligan that gets betrayed.

AUSTIN: Oh, no, it's Lilith.

KEITH: You think it's Lilith?

DRE: Yeah I think so.

JANINE: Yeah, I'm so sure it's Lilith.

KEITH: Oh, I had assumed that Lilith was out of the running cause--

DRE: Oh, yeah, no, no.

KEITH: Lilith was not around.

JANINE: She's on the run.

AUSTIN: She's in the fellowship, yeah. I think they rat her out.

KEITH: Yeah, but she's already on the run.

AUSTIN: Uh, no, she's still part of the fellowship.

KEITH: If she's-- right sure, If she's able to be ratted out then it's definitely Lilith.

AUSTIN: Oh, yeah.

DRE: Yeah. No, I a hundred percent agree.

AUSTIN: I think she fucks up. I think she tells somebody where to find her, or something.

JACK: Yeah.

AUSTIN: Do you know what I mean? She's like, "Okay, well when all this dies down (laughs) you can send me a message here." Or through this means.

JACK: Yeah. But it gets out. Or the person she told tells someone.

AUSTIN: Yeah. How's the party go?

KEITH: Um.

AUSTIN: My gut is *it's fine*. And like that's the-- It's just like there--

JACK: It's like a really tepid street party?

AUSTIN: Uh-huh. (Janine laughs.) And like--

JACK: The meat isn't good.

AUSTIN: Yep. (Laughing) Like the meat is literally not good.

JANINE: And Tisk brought some like books for people to read, but no one wants to read books at a block party, Tisk!

AUSTIN: (Laughing) No, it turns out.

JACK: Also--

AUSTIN: And there are people standing where Lilith's shack, or like, Lilith's little rugged in shop was.

KEITH: Yeah.

JACK: Also, like about half way through, some priests of Samot come out of the church and tell people to be quiet even though they're not making that much noise.

AUSTIN: (huffs) Yeah. And, uh-- And I think it's just one of those things of like everyone goes like, "Oh, yes, of course," and... they're all wearing shirts a little too fancy for you. Red Jack, what's-- what's Red Jack do? I guess we should move into epilogue here. It's-- the other stuff at the party is like it's super hot and super boring and any sort of feeling of like this is *our* party-- you're like visiting. You're at this party. This is not your party. It's like when you're at a restaurant and someone else rented your place for a party.

JACK: Yeah.

AUSTIN: Like you're working the restaurant and someone did that, or you're working at an office and there's an office party going on but like, you don't know any of those people? But you work with them, apparently. And like you're, uh, okay, I guess I-- technically you live here, um...

JACK: Oh god! I guess we should also say that like-- what happens to the, um, like the goods that are queued up outside the archway?

AUSTIN: Oh they come right in, right?

JACK: Yeah! Like probably as the party is happening.

AUSTIN: Do you think Red Jack--

JACK: Cause Red Jack's not there.

AUSTIN: Yeah. Who--

JACK: Um, it's not clear-- Oh, no, go on.

AUSTIN: Who specifically betrays Lilith?

DRE: I'm trying to think of who she would tell. Um... the only two people I can think of that she would tell would be Cobb or Tisk.

AUSTIN: Right.

JACK: I think Cobb would be-- would be quicker--- Well, Tisk, Tisk talked about like the, um-- you know, there are rules-- sticking by the rules, but at the same time like Cobb is just like a human like swimming-pool-owner from elsewhere in the city (Dre and Janine laugh) who probably like doesn't quite know what to do when he hears that this person who--

AUSTIN: Has attacked a person?

JACK: I don't think anybody here are *friends* is the other thing.

(02:15:02)

AUSTIN: Yeah.

JACK: Like, I was gonna say, "hears when his friend has attacked someone" and I don't think anybody here's really friends. Um... like probably some major characters and some minor characters are friends. Um, so I think-- I think what Cobb probably says to himself is like, "Well, you know obviously I'd tell Claret but Claret's not here so I should just tell somebody else, right?"

AUSTIN: (quietly) Yeah.

JACK: And so I think that, rolling that into the epilogue, I think that Cobb just kind of like leaves-- probably leaves like as soon as he's betrayed Lilith, and just leaves all the meat out, because he's not gonna need it. And, um, and nobody really knows what to do with it, so it and the shop and the room above the shop just kind of sit there as High Sun Day and the days after High Sun Day continue. And as for Red Jack. God, I don't know, because I think that he's gone asw-- like Red Jack is *gone*. Um, and I think probably that night there's rumours or, you know, somebody

cross the bridge, or like a horned creature is crossing the bridge, or like a settlement near the outskirts on Marielda hears hooves and it's Red Jack and Ace moving and I think they're moving--

AUSTIN: N-- is it a new Ace?

JACK: Oh, it's new Ace!

AUSTIN: You think he gets a new horse?

JACK: Oh, yeah, immediately!

AUSTIN: Okay.

JACK: It's not-- It's Claret. I think Red Jack knows that horse is gone.

AUSTIN: (huffs) Yeah.

JACK: And I think he's moving east and he's moving east very quickly and um, yeah. I don't want to presume whether or not Red Jack thinks fondly or sadly of the events that have happened, because I think he's fairly inscrutable, but I think the fact that he's gone and that he's gone very quickly, um--

AUSTIN: Mm-hm.

JACK: He's gonna have a memory of Marielda.

AUSTIN: Mm-hm. Okay, who else? Wally? How's Wally do?

KEITH: God, um, I think Wally is just so disappointed. I feel like Walligan is different than any character I've played on Friends at the Table before, but I think it ended up feeling exactly like playing Sokrates.

AUSTIN: Hm.

KEITH: And so I think it just feels like, "I tried to help: didn't work." At every turn everybody though was trying to hurt--

AUSTIN: But how's he do, in the future?

KEITH: He does fine.

AUSTIN: (laughing) Okay.

KEITH: People need stuff signed. People need laundry done. Um...

AUSTIN: Does he ever open up another shop?

KEITH: Um, no, that's-- it's just two and-- I had ideas for more shops and I-- you know, I don't see any reason to open them cause it's not-- there's no one to expand with, so why even bother. Like, you know, I don't think that Walligan was opening more shops for money, or maybe not as much money as like wouldn't-it-be-fun-to-have-one-of-these-too? You know?

AUSTIN: Mm-hm.

KEITH: Um, but you know, basically no one buys the antiques, lots of people get things notarized, a fair amount of people get laundry done and that's just kinda it. He goes home at seven now.

AUSTIN: (laughs)

DRE: Mm.

AUSTIN: (snorts) God. Uh, Tisk?

JANINE: Um, I think... there's no way that Tisk can open another shop or do-- like it's not-- it's just not really within his means, especially--

AUSTIN: So does he-- he does shut down the shop?

JANINE: I don't think he has a choice, really.

AUSTIN: Mm.

JANINE: He doesn't fit into-- He doesn't into what this place is gonna become--

AUSTIN: Right.

JANINE: And what this place is gonna become doesn't fit into his shop cause his shelves are still exactly the way they were.

AUSTIN: (Laughs sadly.) Right.

JANINE: Um, so, I think what happens with him-- And like especially because you know he's got Danny to think about--

AUSTIN: Yeah...

JANINE: And he's not gonna just like ditch Danny, so they need to come up with another plan. So just like one day when all this rebuilding is happening, um, he has just sort of put out on the street that, you know, cobbins come here, get books. No money, you just come here, you get books. He needs to clear out his stock and he's not gonna-- He's not going to just let his whole ideal, his whole thing that he wanted drop, like he's not just gonna abandon these books or try and pawn them off to bargain hunters or whatever--

AUSTIN: Mm-hm.

JANINE: He still wants these books in cobbin hands, so just one day there are dozens--

AUSTIN: Aw.

JANINE: Like dozens and dozens of cobbins. They are just all over the place. They are queued up. (Austin huffs.) They come in, they get as many books as they can carry, and you know like Tisk is shoveling books into their arms as much as possible, but they can get into the back of the store, they can get what they want.

AUSTIN: Right, right.

(02:20:13)

JANINE: Um, and eventually the store is emptied out and Tisk sort of... takes the stuff that is his, you know the books that he wants for himself and you know the various things and just kind of slips back into the place that he came from. Like, he goes back to Emberborough and gets a really small really uncomfortable place for himself again.

AUSTIN: (sadly) Mm-hm.

JANINE: And just kind of you know probably makes ends meet doing things like tutoring or like he has a-- he would almost certainly end up with a good reputation among his community--

AUSTIN: Definitely.

JANINE: But outside of his community no one knows or cares.

AUSTIN: Yeah.

JANINE: Like he is something good to his people, but beyond that he's very forgettable. Um, and do we for minor characters, or no?

AUSTIN: Yeah, if you want to. We can talk more about--

JANINE: Or yeah.

AUSTIN: We can talk more or-- we don't *have to*, but we can.

JANINE: Hazel-- Hazel just moves to sell her oranges by the factories because people like a nice fresh juicy orange when they come out from work. Gets the blood sugar up, you know. She does well. She always did well.

AUSTIN: Right.

JANINE: She didn't let on that she did well. She did way better than anyone would think that she would do, but she was quiet about it, and she still does okay.

AUSTIN: Um, in Hazel's lifetime some of the weavers begin to leave. Like, the sameway that people years and years ago began to leave The Canopy and walk into the woods, the weavers, with no words spoken, leave. Not all of them, but some of them. The ones who stay begin to get sick and develop strange rashes. Not all of them, but some of them. What's up with Hazel during all that? Does she get sick? Does she stay? Does she leave?

JANINE: She probably wouldn't leave immediately, but would catch like a second wave of departures.

AUSTIN: Mm.

JANINE: Like she would-- Maybe the first time she would be like, "No, they'll be back." (Austin huffs.) But then they don't come back and she's like, "Well, keep moving."

AUSTIN: Yeah. Um, secondary characters also. Danny continues to-- what-- does Danny live with Tisk still?

DRE: Uh, I dunno. Will Tisk have Danny?

JANINE: Yeah.

DRE: Okay, then yeah I think so.

AUSTIN: That sounds fun. That sounds nice. That's something. Clipper?

KEITH: Um I think that Clipper-- Clippers bummed out that the fellowship is gone because the fellowship was interesting--

AUSTIN: Right.

KEITH: And there was stuff going on and people to talk to, but the church is here (Austin laughs) and now uh, now they make a killing.

AUSTIN: Yeah.

KEITH: Like a real killing. Not that they ever did poorly but it was always like, you know, don't steal too much cause this is your friends shops and you don't want people to catch on that you're pilfering them. But now it's just a church so no restraint, nobody ever catches on. They're super good at it...

AUSTIN: Hm.

KEITH: But it's boring.

AUSTIN: Yeah. Um, Clarets gone. Claret leaves. Claret walks into a world that she thinks will be more stable than Marielda and could not be more wrong about. Um, I think Red Jack, in the future, in Old Man's Chin, says like,

AUSTIN (as Red Jack): Of course, she and I, we bumped into each other years later, but that's a different story.

AUSTIN: Um, Lilith?

DRE: Um... I think after she gets caught she gets put to work with County. Um... and I think they cause a raucous together.

AU Mm. Does it go bad?

DRE: No, I think it goes good.

AUSTIN: (laughs) That's good. (Dre and Janine laugh) What do they do?

DRE: They find a way to break the collars.

AUSTIN: Mm. Do they stay living in Marielda? Do they leave?

DRE: Mm... What do you think County wants to do?

AUSTIN: I think like when they meet again County is like pretty fuckin' broken and is like, well I guess this is it for me, stamping woodblocks for the rest of my life. Like, this is it. The end. And seeing Lilith get caught was like, oh man I wasn't the only one who tried some shit. Cool. Um,

and gets a little bit of a spark of life back and like breaks off the collars and I imagine that they get up to some bad shit-- or not bad shit. I imagine that they like stage sit-ins and break into other people's factories and like try to keep agitating in that way. Um, and probably see some improvement overall to the working class in that part of Marielda, but also they are forever in that part of Marielda. Right, like... they don't get to move into nice homes in Orchid. Unless they end up years late like kind of betraying some of their own principles. Right, like, well of course / get to live in a house in Orchid.

(02:26:02)

DRE: Yeah.

AUSTIN: Which would maybe be the most depressing thing.

DRE: (laughs) I don't think she would.

AUSTIN: No.

DRE: Not after what she did.

AUSTIN: No, I don't think County would at that point. I think it's very letter-writing-campaigns and sit-ins and every now and then you throw a brick through some windows and are just generally an agitator of the sort that's like keeping people from falling back into that specific slump.

DRE: Yeah.

AUSTIN: Um, and we've already spoken about Samot's rule being generally positive, uh, change from Samothos. Um... But I don't think he ever-- he's never a craftsman again. He never makes stuff again. He never carves stuff.

AUSTIN (as Red Jack): A home is a promise, but a promise is a bundle of questions. What is promised? And to whom? And will the promise be kept? If we made a mistake in Red House, it was believing that the market was a promise *to us*, an assurance that in this new world we would all face success and failure as equals, our mistakes and our triumphs written enduring in stone. But there on the first High Sun Day of his reign, the real promise was clear: Red House and it's new church was a promise to him! (*'Red Jack' begins playing*) If only I had met his eyes while he was still just a prince, but by the time I saw him that day he was a king gleaming. He did not wear his royal arms. He was steeped in regality itself. His armor silver and gold, a cape that moved like a howling blade in the embered wind. Yet when I looked him in the face I saw the weight of too many broken promises. There was, we'd learn, a proclamation, a dedication to the past and future all at once. But none of us heard that, of course. None of us were allowed so close to the city's new sun. We had to find our own heat, our own light. (sighs) Ladders. Homes.

Promises. *Kindling, all of it.* Laid right, watched, prodded, replenished, they will keep the fire of life *burning*, but I learned there in Red House that kindling will not suffice. We must bring our own fuel to the fire. Now, rest well, friends, and enjoy the sun. I fear night approaches quickly.

(02:29:33)

(‘Red Jack’ stops playing)

(02:31:00)

AUSTIN: Cool.

JANINE: (quietly and a little sarcastic) Meerrry Christmas! (Austin and Janine laugh)

DRE: (laughs) That last one was kinda on a higher-ish note!

AUSTIN: Yeah, well I think that the-- (sighs). Change is hard.

DRE: Yeah.

AUSTIN: I dunno. Like--ugh.

DRE: Yeah, I think two people planting seeds and not being able to see a tree isn’t a sad ending.

AUSTIN: Right. Right, and I imagine that’s generally how the people who leave that-- like I think even Tisk bringing back the knowledge to the cobbins is like, “Hey, I’m gonna do this here instead.”

JANINE: Mm-hm.

AUSTIN: I wanted other people to learn about cobbin history and to learn about who we were, but the cobbins are gonna remember now, for sure. Right?

JANINE: Yeah. He got to fulfill his principles even if things didn’t really turn out in the best...

AUSTIN: (sad) Yeah.

JANINE: You know, he didn’t make a big wonderful knowledge emporium that people were lining up to read about how cool cobbins are. (laughs)

AUSTIN: (laughs) Did you know that cobbins knew how to make glass before anybody else? Cool, thanks. Thanks, Tisk.

JANINE: Here's 400 pages about it! (Austin laughs) I'll give you a free bookmark! We have coupons!

AUSTIN: Ah, I think Juno Eveningleave does pretty well for herself. Everyone loves a--

JANINE: She probably gets to stay, right?

AUSTIN: Oh, yeah.

JACK: And you know like she was kicked out of the tea witches for all that sort of stuff, but there's a certain level of knowledge that you get being a tea witch that you don't lose.

AUSTIN: You don't lose it, no. It-- you know.

KEITH: And she wasn't kicked out for not being good enough, it's just that she wasn't brewing tea.

AUSTIN: Right.

JACK: (laughs) Right.

AUSTIN: She had a broad definition of what tea was.

JACK: Yeah, you know there's lots of different sorts of tea.

(Austin and Dre laugh)

JANINE: She could've invented kombucha and they probably woulda let her stay.

AUSTIN: That's true. (Dre laughs)

JACK: Yeah, I mean, look--

AUSTIN: She probably-- She figures it out years later and-- (Keith and Janine laugh)

JACK: Loosely, I've always thought beer was a form of tea.

KEITH: Yeah, adult tea.

AUSTIN: Yeah! (Dre Laughs) Very slow tea.

KEITH: It's-- Yeah, its *very*-- (Laughing) It's cold brew tea.

JANINE: If it's water you soaked garbage in for a while-- (Dre laughs)

AUSTIN: It's tea! Yeah, that's it. That's what I'm saying. Ahh....

KEITH: Coffee? Also tea.

AUSTIN: Yeah, maybe she does invent kombucha. Like, maybe that is the thing she eventually does. (Laughing) She's like listen, I figured it out! I can make this work--

KEITH: I got it!

AUSTIN: (laughing) Tea witches. I wanna get smashed. Y'all wanna be fancy. Check this shit out.

KEITH: Can you get smashed on kombucha?

JANINE: There's this fizzy drink with this plug of fungus on top.

AUSTIN: Yep.

JACK: I'm gonna be honest, I don't really know what kombucha is. I think it's less of a thing here.

AUSTIN: Uh, it's-- it's--

KEITH: It's a very mildly alcoholic fermented tea...

AUSTIN: Yeah.

JANINE: Yeah. It can kill you if you do it bad.

AUSTIN: Don't do it bad. You gotta do it right.

JANINE: Yeah.

KEITH: Yeah, don't do it bad.

AUSTIN: (laughs) Just like everything else.

JANINE: And it's like vinegar in that you get a big like thick layer--

AUSTIN: Yeah, it's gross.

JANINE: Of like gunk on top called the mother--

JACK: *What?* (laughs)

JANINE: And you can use that to make more kombucha.

DRE: Mm-hm, yeah.

JACK: Oh my god.

KEITH: Mm-hm.

AUSTIN: Mm.

JANINE: Yeah, it's gross.

KEITH: It's very gross. All food is disgusting.

JANINE: Yeah, it's pretty disgusting.

JACK: Happy holidays! All food is disgusting!

(Everyone laughs)

AUSTIN: "And that's the story of Red House!" says Red Jack. (Everyone laughs) I'm Austin Walker. You can find me on Twitter @Austin_Walker. Where can people find you, Keith?

KEITH: Uh... My name is Keith Carberry. You can find me on Twitter @KeithJCarberry. You can watch the let's plays that I do at Youtube.com/runbutton. I actually just uploaded the last episode of the Arctic Alive let's play that I streamed with--

JACK: Oh my god.

KEITH: Jack and Ali. There is eleven episodes.

AUSTIN: It's a very good watch. I should watch the rest of that.

KEITH: It is totally digestible, so you should check that out.

AUSTIN: Yum, digested.

KEITH: Yeah, all food is disgusting.

AUSTIN: (laughing) Jack, how about you?

JACK: You can find me on Twitter @NotQuiteReal um... and you can buy any of the music featured on the show including (sighs) what was probably going to be like joyful upbeat Marielda music (laughs) when we started.

AUSTIN: Yeah--

JACK: And there'll be some of that, I think.

AUSTIN: I think there's some of that in here.

KEITH: There can still be some of that. It'll be a fun juxtaposition.

JANINE: That second challenge went well, that's your fun music time right there.

AUSTIN: It was really good.

JACK: Yeah!

AUSTIN: It turns out that when left alone a community can totally withstand whatever (laughs) is thrown at it.

JACK: (laughs) Um, yeah, you can buy any of the music featured on the show at Notquitereal.bandcamp.com and read my writing about videogames at Waypoint.vice.com.

AUSTIN: That's true. Or Waypoint.zone.

JACK: Waypoint.zone is the one I use, if I'm honest.

AUSTIN: That happens to a lot of people. I know, because Hover.com, where I got that from, broke recently and I got like twenty tweets of people being like, "Hey, your site is down," and I was like, "No, it super isn't." (Dre laughs) Then I realized that they were all going to Waypoint.zone and the forwarding-- (Jack laughs) the url forwarding was down--

JANINE: Oh wow.

AUSTIN: And so they were like, "Your site looks like it's down to us," and that was not-- That was the first time I regretted doing all that forwarding stuff.

JACK: Weird.

AUSTIN: Anyway!

KEITH: I also-- I exclusively use Waypoint.zone, so...

AUSTIN: Okay.

DRE: No Bazinga.zones around here? Uh, y--

AUSTIN: I don't run Bazinga.zone! Someone tomorrow could change Bazinga.zone to be something very bad--

DRE: Oooh.

AUSTIN: And I would have no idea.

DRE: Okay, yeah, then don't do that.

AUSTIN: Yeah. (laughs)

DRE: Well, you can find me on Twitter @swandre3000.

AUSTIN: And Janine.

JANINE: You can find me on Twitter @BleatingHeart and that's usually where the stuff that I write gets retweeted or posted or so that's the best place to keep track of that.

AUSTIN: That's true. Do you know if your Best Of list will be up by then? Do you know when that's getting published?

JANINE: I dunno!

AUSTIN: Okay.

JANINE: I'll say I'm doing a-- Wait, you said "best of"?

AUSTIN: Yeah, the uh, or, Game of the Year list that your doing.

JANINE: Yeah, okay! I got confused and I was worried, like, is there a thing that I forgot about that I'm gonna say is--

AUSTIN: No.

JANINE: Game of the Year! I'm doing a Game of the Year list for Giant Bomb--

AUSTIN: Yay!

JANINE: As a contributor there, so, yeah.

AUSTIN: Go look at that.

JANINE: You could probably check that out when this goes up, or at some point in the future close to when this goes up.

AUSTIN: True, also some stuff over at Waypoint, so check that out too. Thank you so much for listening, everybody. I really hope that next year-- this year, by the time you're listening to this part of it, probably, is going to be better for all of us. I think it was good-- I think that this show-- I've said it before but the show is by far the thing that I am most proud of that I do, and that is-- probably sounds absurd since I launched a huge website this year, um, but like I pour so much of myself into it and I get to do that with all of my friends who also pour so much of themselves into it, to bring something that can be thoughtful and funny and strange and I like to think pretty unique. So thank you so much for letting us do that and for supporting us, and sending us your fan art, and for telling us that we help you, and for giving us your fan theories, and asking us questions, and all that. It really means the world to me that we can touch people's lives in this way, because it is sometimes very easy to forget that there are other people in the world, that like the Twitter world is actually other people who, um, touch each other. And so, like I'm very happy to be reminded of that. So thank you so much and look forward to everything we have coming on next. We have at least-- (smiling) We have three other seasons in preparation. (Dre and Janine laugh) There'll be another big Season Three even coming up shortly, so after the current archs wrap up there'll be another big event that if timing had been differently would've been the big holiday event, but it'll be like the big February even instead. That'll be fun. There're holidays in February. So, uh--

DRE: It's my birthday. Thank you for the birthday gift, Austin.

AUSTIN: You're welcome, Dre. It's just for you.

DRE: Thank you!

AUSTIN: Thanks so much. Let's talk soon, everybody.

JACK: Have a good night.

AUSTIN: Peace.

KEITH: Later.

