

PARTIZAN 20: On the Eve of Revolution

Transcribed by Rain (@ariskofrain/ariskofrain#7358) [0:00:00-0:19:00]

And by Theo (ptpramos#8424) [0:19:00- 3:26:43]

[MUSIC: *TANAGER. PERFECT. TOUCHPAPER.*]

AUSTIN: It was nearly 5,000 years ago, when Stel Nideo first built this secret home in the dust. Castles sprouting from rock in a false nebula. Designed by a generation for whom the radiant twilight of the past was a beautiful place they were born, but hardly recall, and not a paradise they were driven from. In time, it came to be home, not only to Nideo, but to the most powerful members of each Stel, called together with the Princept, in order that they may confer in luxury and privacy. But as the Principality grew stale and neared fracture, this false mirage found itself without steward. Until, that is, it was claimed by what would become the Pact of Necessary Venture. There, in palaces like stalagmites, bathed in the blue and red of the painted particulates that gave this man-made nebula its color, the leaders of the Pact asked - what comes after a Princept? And answered: us.

And so, what was once an opulent yet lonely domain has since become the bustling home for those who elide the difference between treason and patriotism. Now, it is ballrooms and arsenals, command centres and commissaries, shipyards and their countless product. And a grand hall, where the Pact's leaders today convene to determine their course in the wake of expeditionary failure. Before them, a map of opportunities, of blood and what it buys. And there, so near the catastrophe, on the moon of Partizan, fledgeling revolutionaries began to gather. A gift from history itself, they only needed to be courted, brought into the fold, or else brought to light and sacrificed. Necessary venture, necessary gain.

[MUSIC ends.]

AUSTIN: Welcome to Friends at the Table, an actual play podcast focused on critical worldbuilding, smart characterisation, and fun interaction between good friends. I'm your host, Austin Walker, and joining me today, Art Martinez-Tebbel.

ART: Hey, you can find me on Twitter, @atebbel.

AUSTIN: Keith Carberry.

KEITH: Hi, my name is Keith Carberry, you can find me on Twitter, @keithjcarberry, and you can find the let's plays that I do at youtube.com/runbutton.

AUSTIN: Sylvia!

SYLVIA: Hi, you can find me on Twitter, @sylviaurver and you can find my show emojiidrome, @emojidrome, or your podcast app of choice!

AUSTIN: And, Jack de Quidt.

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

AUSTIN: I almost said, “Andrew Lee Swan”, because Dre is still logged in to Roll20...

JACK: Dre!

AUSTIN: ...and Jack, Jack, you need get it-- you need to get onto Roll20.

JACK: When-- well, it's like the button in *Lost*. If Dre logs out of Roll20... the world ends.

AUSTIN: The w-- right. Is that a thing? I don't know anything about *Lost*.

ART: Yeah--

JACK: [overlapping] Yeah, logging out of Roll20 and *Lost*.

ART: Yeah, the button to log out of Roll20 and--

KEITH: [overlapping] I haven't seen it! I haven't seen it, so this is *not* a spoiler, because I don't actually know, but my impression is that that's not actually what that button does, so like *Lost*, I think that Dre can leave, and it's fine. Right?

AUSTIN: Mmm.

KEITH: I'm pretty sure?

AUSTIN: We'll see!

JACK: We'll s-- we'll find out!

KEITH: We'll find out...

AUSTIN: [overlapping] One day, Dre will...

KEITH: ...when, when eventually I find *Lost*-- I will never watch it.

AUSTIN: Or when Dre leaves and the world ends.

KEITH: I watched a season and a half and I quit.

AUSTIN: Fair. Um.

ART: On the other hand...

AUSTIN: Also!

ART: ...what is different than the world now and the world being over?

AUSTIN: Uh? Probably a few things!

JACK: [overlapping] Roll Partizan theme!

AUSTIN: (laughs) Exactly! So, um, it has been, let's say, a week? Since, uh, absconding with Fort Icebreaker. Um, y'all have gone and moved it to a little bay, a little, a little tiny nothing bay, I mean it's kind of a big bay, I guess, but it's not a... it's not, um, I wouldn't say that it's like a big city, there's like a fishing village nearby, but there's not really much in the way of, um, like, infrastructure, or cities, or anything like that. There's a small town called Rezevi, that is towards these sort-of Apostolitian-Kesh... not near the border, but like, um, a little off to the side, right? Not as far inland as to be, uh, a place that there is, like, any danger of, of being stumbled upon, not far enough south to be near where the rest of the kind-of fighting with the-- as a reminder, Stel Nideo got involved here. Um, and also not as, uh, far north-east that they would be-- that you would be discovered by Stel Kesh folks, kind-of coming this way. Um, as they continue to move in. Um! I guess I should say-- I should take a, take a moment to pause and say, we're continuing our game of Beam Saber, if there was any question, by Austin Ramsay, and that my principles are, as always, to ensure that everyone at the table is safe, convey the world honestly, fill the world with detail, and play to find out what happens, um, so yeah! I'm gonna mark on the big map where basically y'all are, I think it's probably like... I'm gonna say it's, like, oh! Let me get the right color here, uh... it's probably, like, here-ish? If that makes sense? Which is like, do you see where I put Rezevi here?

KEITH: Yeah.

JACK: Yeah, yeah, yeah.

AUSTIN: On the north-west? Okay, cool cool cool. Um, so that's like, you're in the, the-- Icebreaker Prime is in the bay there, um, and y'all are on Icebreaker Prime? But are not necessarily, uh, like, unable to, like, go visit that town if you wanted something. Before we get started, are there any questions about how things shook out last time, or like, what the situation is, or anything like that?

JACK: Yeah! What... wha-- as far as people who *aren't* us are concerned...

AUSTIN: Good question.

JACK: ...what has happened?

AUSTIN: So I've been thinking about this a lot, and I-- I think there's actually a really simple answer, which is, hey! The Perennial Wave showed up, everyone got confused, there was a drop in communication - and communications in this world are already not clear - it's already not like you can just call up on a cell phone and reach across the continent and talk to somebody? And so, between all that, the chaos of the fighting, I think that there's a divide, and I've actually reflected this in your relationship stats here.

So for instance, and I'm not going to go over all the math here, because that's kind of deeply annoying? But the, the... House Chasmata has a minus 1 with you? Because of all of the, like, putting them off, and putting them off, and not pulling Icebreaker Prime to you when you were supposed to? But House Whitestar has a plus 1 with you right now! Because as far as they're concerned... Icebreaker Prime never showed up and hit them, and y'all-- they were able to break through, and eventually make landfall into the Barranca, into the Apostolitian territory.

I think, to some people, they might think that y'all are, like, martyrs? "Aw, they died heroically!", or were taken as prisoners. Other people think you maybe flaked out, or... y'know, have gone AWOL. Um, no-one knows, and I think that there's, like, an air of chaos in this past week where there are scouts out looking for you, there are scouts looking for any sign of Icebreaker Prime, um, y'know, Apostolos hasn't *said* that it's been stolen, but they're internally think it's been stolen, but they couldn't say where it's gone? Kesh hasn't deployed it yet, which is what they would have done, probably? It's like, it's-- it's very chaotic and very weird. Um, so I think that's the kind of-- and again, covering all this is this idea that, like, there was this *huge* uptick in the Perennial Wave that made even the things people thought they knew were true not necessarily true, so it's like, "well, who knows if they even sent those messages telling us to hold out a little longer, the Perennial Wave is malicious", right? Like, it-- it will... that is the devil's nanomachines, y'know?

JACK: Sure!

AUSTIN: And so, who the fuck knows? Like, there is, there is just this incredible moment of, of, like I said, chaos and unknowability, that y'all have taken advantage of and managed to kind-of squeak out a-- some distance. I guess my question ends up being for y'all, like... now what? Um, which is a big question, as we go into downtime, but like... I guess, I guess, should we jump into just-- I just want, like, a little bit of a sketch, before I get into, like, specifics on stats and how many supply points you have and downtime stuff, like...

It's been a week, you're living on this captured Apostolitian base, you don't know how a lot of it works - I imagine that a lot of it is sort-of like, coming into almost alien technology, in the sense of like, "alright, this is-- we could figure this out on a long

enough time period, but we don't *have*... we don't have it-- its power ready to use, because it's not ours", y'know? And you don't have enough people on it to run it to its maximum potential, you've enough to move it, y'know, but not enough to, like, turn it into the-- the powerhouse it is. But what has life been like for y'all for this week?

SYLVIA: I think Millie's been in a really good mood.

AUSTIN: Oh, okay! Good!

SYLVIA: Because she's out of the prison. And she, like...

AUSTIN: Right

SYLVIA: ...can stand on the deck of this thing, and like, not have to worry about going back in a prison cell when someone tells her to?

AUSTIN: Totally.

SYLVIA: Um, so I think that is genuinely picked up her mood, but she's still very, like, paranoid that someone's gonna come here and stop it all very soon?

AUSTIN: Sure.

SYLVIA: So she is also constantly armed.

AUSTIN: Good call.

SYLVIA: Yeah, that's how she's been.

JACK: I think Clem is just like a kind-of, like, rolling, sulking storm of anxiety and, um, frustration? I think that she is-- on one level, she felt the ground shifting beneath her feet and doesn't quite know how to regain her balance? Although, has commandeered rooms, and has tried to just be like, "right, here we are", um. But I think that on top of that as well, there's this real anxiety of the scale of the trigger she pulled, is kind-of beginning to settle in on her? Where she's, like...

AUSTIN: Mmmhm.

JACK: ...does Kesh know? Does Cruciat know? Can the thing be found? Um, and so-- but, I think this manifests just into, like, walking into rooms, belittling staff officers, um, like, going and fetching, like, extra chairs from another room to try and make her space better, like, inadequately applying herself to a task.

AUSTIN: Mmhm. I wanna say, for this moment, I think a lot of the people who are with you, um, still feel like this is the operation? And don't necessarily-- they weren't in the room when y'all first had that conversation, the, like, "no offence, Clem" stuff?

JACK: Right.

AUSTIN: And so the degree to which there's, like, a serious potential fracture in the group... *"in the group"*, to-- with Clem's leadership, is not necessarily clear to a lot of folks in this moment. Um, but that doesn't mean that it won't become increasingly clear over time. Uh, also really quick, Millie, can you give me your drive and beliefs? And then we'll go to Clem, and continue going around the room.

SYLVIA: So my drive is "claw your way out", which is at 3 ticks.

AUSTIN: Okay.

SYLVIA: And then my beliefs are-- um, or "connections" is what we mean by that, right?

AUSTIN: Yes, connections.

SYLVIA: [overlapping] I think so?

AUSTIN: Oh-- yeah, they're called beliefs about connect-- like, you see at the side, it says beliefs, but yeah.

SYLVIA: [overlapping] Yeah, right, huge brain today! So, with Sovereign Immunity, I have "a history with Kesh, and he's pals with the warden? I definitely can't trust this guy!" With Exeter Leap, I have "Leap was a pirate? Maybe I could join his crew", and "Leap has my back, as long as it's convenient for him". And then with Clementine Kesh, I have two as well - "Clementine has no business being here, she's going to get me killed", and, "Clementine is better suited to ballrooms than battlefields".

AUSTIN: Love it. Um, Clem, what are your beliefs?

JACK: My drive is "Rule Stel Kesh", it's 4... 4 ticks.

AUSTIN: It's-- yeah, so you have 1 full drive clock, you'd be starting your second drive clock if you advance it today.

JACK: Um, My beliefs with Sovereign are, "When Sovereign's-- when Sovereign Immunity's loyalty to my family was tested, he failed - he is not to be trusted" and "Sovereign Immunity wants me to succeed so that he can get out of prison." With Millie, I have "Millie may prove an effective bodyguard" and with Leap, I have, "Leap is a loose cannon - I will make him a useful one". I also have a belief with my rival, Gucci Garantine?

AUSTIN: Mmhm?

JACK: Which says, "Gucci Garantine is hiding something."

AUSTIN: Ah, so, briefly, Jack.

JACK: Mmm!

AUSTIN: I don't know if you've heard the most recent SBBR game, or if you remember this rule, but rivals can make moves whenever they want.

JACK: Yeah!

AUSTIN: That's not exactly true - rules, as written, is they can make them during a mission. And I mean, I guess... I guess that she did make it during a mission, it just wasn't *your* mission. But I'm going to give you a chance to resist here, if you'd like to-- I don't know what kind of condition you're in right now! Um, what's your stress at, Clem?

JACK: My stress is at, I believe, 6 of 9. Let's see...

AUSTIN: Okay, good. So! Remember that, that, uhhh... that clock that's ticked up? That's been ticking up on-and-off as you resist things and don't resist things about Gucci investigation y'all.

JACK: Mmhm!

AUSTIN: Well...

JACK: The bad one!

AUSTIN: Well, the bad one. Not the *good* one, the *bad* one. Gucci... Gucci currently? Has a pretty good idea of what the fuck is goin' on. Would you like to resist the time that she went into an underground spy base and found out some information about who the Rapid Evening is?

JACK: Oh my God! Um, how would I go about--

AUSTIN: What I will tell you is-- I dunno, maybe it's a retroactive thing, maybe it's a thing where you're like, "nonononono, she wouldn't have seen *my* face, maybe she knows Sovereign Immunity and Millie and Leap are involved, but not *me*."

JACK: I-- I meant, mechanically, but yeah, that's-- that's a good...

AUSTIN: Oh, it's a-- it's a Resolve, it would be a Resolve resist? Which, you have 2 dice in Resolve, you would take stress equal to 6 minus whatever you roll. Which means you are in threat of trying to resist this, and taking a scar.

JACK: And taking a scar!

AUSTIN: Or letting it roll.

JACK: So... Uh, I have... oh, and I would-- I would take my, um, my penalty, because I have not... my minus 1d penalty. Because I have not yet been healed.

AUSTIN: I think that that's-- I think that that's only on... I *think* that that's only on actions, I don't think that's on resistance, but maybe it is.

JACK: Oh, no, I don't want it to be. But.

AUSTIN: (laughs) No? You're sure you don't want it to be? Mmm, here we go, I'm just double checking, uh... yeah, I think it's only on an action, and not on resistance. I feel like it would be really harsh if it was also on resist. It's up to you if you want to resist it or not.

JACK: So I'd roll 2d6.

AUSTIN: Uh huh.

JACK: That's a 1 in 12-- no, that's a, that's a... Art? What's the maths here?

KEITH: laughs.

ART: What you tryna get?

JACK: I need to roll higher-- I need to roll a 3 or higher, right?

ART: On 2d6?

AUSTIN: A 4... uh, a 4 or higher, a 3 would not do it for you, 3 would still scar you. If you take 3 stress, you're scarred.

JACK: Oh, it's when the thing fills, yeah, so a 4 or higher on 2d6.

ART: That's a-- that's a pretty good chance. I mean, it's 50/50, and you're rolling twice, so I think you have a 3/4s chance?

AUSTIN: Uh-huh, you would have-- I'm checking right now, so you have 2 dice, right? You have a... 25% chance of failing. Everything else...

JACK: I have a 75% chance of success?

AUSTIN: [overlapping] ...so, 75% chance. Uh-huh.

JACK: Well, if there's one thing I know about XCOM, it's that a 75% chance of success is basically...

AUSTIN: I just wanna be clear-- you will take a scar if you roll badly here.

JACK: [overlapping] Yeah, this is my, my thinking here actually is just that the narrative pacing of this would be *completely* screwed because... like....

AUSTIN: Okay.

JACK: ...trying to narrate a scar at the beginning of a downtime? And also Gucci...

AUSTIN: Mhm.

JACK: ...I don't know that I would be able to sell getting a scar, like, now.

AUSTIN: We could, we could-- we could waive it in interesting ways here, but it's up to you. Gucci is going to come calling in some manner this episode. The question is, when she shows up, will she know who you are?

JACK: Uh, uh, no. Let's, let's keep it, let's--

AUSTIN: Alright! Cool.

JACK: Let's not resist that.

AUSTIN: I'm gonna... I'm gonna...

ART: [overlapping] Okay, but roll the 2d6 anyway, for the love of *God*.

JACK: Wait, really??

ART: I mean, I just wanna know!

JACK: [overlapping] No, Art, because then I'll... but then I'm-- I'll roll successfully, and say, "I want to go back and..." (laughs)!

[Art laughs]

AUSTIN: Too bad! I won't let you!

ART: Then roll it much, much later. Roll it in 2 hours.

AUSTIN: Yeah, save it, save-- (laughs) Jack's typing... Jack has stopped typing. But I don't know if it's--

JACK: [overlapping] Yeah, look! See! That would have been great!

AUSTIN: [overlapping] Woah! You would have gotten *zero* stress.

JACK: [overlapping] That would have been fantastic!

AUSTIN: You rolled a 6 and a 4! Oh, that's how it be sometimes!

JACK: [overlapping] Austin, can I, can I say that she--

AUSTIN: N-- Absolutely not.

JACK: Austin, no, look, Austin...

AUSTIN: [overlapping] *Absolutely* not. No... Alright! So!

[Sylvia laughs]

AUSTIN: Um, uh, Leap.

KEITH: Yeah.

AUSTIN: What is your drive? What are your, your beliefs?

KEITH: Uh, my drive is. Oh, break out of prison. Um, uh, my beliefs with Sovereign Immunity, I've just got one:

"Sovereign Immunity is playing in a bigger game than anyone else here."

KEITH: Uh, with, uh, with Millie, I have three:

"I bet there's something expensive around here and I bet million would help me steal it."

"Millie can draw attention and drawing attention to it's useful."

And, uh, three "Millie will get me in trouble doing something reckless."

KEITH: Uh, with Clem, I also only have one:

"Clementine's job is to keep us around and I don't think she could do her job."

AUSTIN: Okay. Uh, and Sovereign Immunity.

ART: Alright. Um, My drive is to become Clementine's assigned Sovereign. My connections with Clem I have:

"Clementine's affections are my ticket off this lousy rock" and

"Clementine can be a just ruler of a stel."

I don't know why I'm using indefinite there.

AUSTIN: That's how things go I guess.

ART: We're really going in one direction there. Um, yeah, I mean, it's... Nah, that's for the post-mortem. [chuckles] uh, for Millie, I have:

"I'm a scalpel. I'm not sure I am in need of a hammer" and

"Million is a delight. I simply must show her to the whole universe."

And with Exeter, I have:

"I love a scoundrel, I hate complications.

AUSTIN: All right. So let's keep going around this table. Uh, Leap. How has this week been for you?

KEITH: Uh, I think it's been tense. Um, sure. I think that I'm feeling much like Clem is actually, um, because I basically openly threatened mutiny and it sorta fizzled.

AUSTIN: Um, yeah.

KEITH: But I don't, but I don't think, I don't think, uh, I don't think Leap has given up on trying to sort of, um, I guess wrest control? Is that, is that something you can do to control? Can you wrest control?

ART: Yeah you can wrest all sorts of things.

AUSTIN: Absolutely.

KEITH: Okay, great. You can, I'll try to wrest control from Clem or tried to oust Clem entirely. So we'll see... Um, it didn't, we didn't get it. We didn't get to it cause the end of that last episode, we ended up having some stuff to go over. Um, but. My, my plan was to rush onto the ship and, uh, turn, turn like the biggest private bedroom, like whatever bedroom Clem would have done to turn it into like another bunks for, uh...

AUSTIN: Oh, that's interesting.

KEITH: [laughing] So I think, I think like, that's been like my, my big, um, like, "fuck you" move. It's like, like Clem either has to take a small bedroom or is bunking with someone like, like with like the toughs or something.

AUSTIN: Incredible. Clem, do you take the small bedroom or do you bunk with people?

JACK: I take the small bedroom? [Sylvia laughs]

AUSTIN: Yeah, of course, of course. Um, uh.... Sovereign Immunity, how's the week been for you?

ART: Okay. So. Um, it's, it's been a long time ago, recording-wise now, but you know, uh, Clem, Clementine said that they pulled a trigger that they didn't realize, but what was it? Jack, say the thing you said again.

JACK: Oh, Clem. Clem is realizing the scale of the trigger that she pulled.

ART: Yeah.

JACK: Yeah.

ART: Sovereign Immunity knew the size of the trigger. [all laugh]

AUSTIN: Okay.

ART: And is like, And is like trying to keep busy, like reconciling that and like moving, like moving us toward the next move, but like sort of realizing there's no, there's nothing to do here. Like I can't start calling people.

AUSTIN: Right. Well...

ART: I can't start calling people before downtime moves started happening.

AUSTIN: Yes. There we go. [Jack chuckles] Right, right. I think that's part of it is we zoom in the moment where things are like operational again, and like you've gotten into the habit of like, all right, you've gone out for your second run of like reconnaissance into this local town. You've managed to like, Um, unlock the vault that was, that that had like all the extra rations, like the basics are taken care of. Now you can kind of think about bigger picture moves, if that makes sense. Um, So, yeah, that's, that is definitely, I think, fair for Sovereign Immunity. And we'll start talking about some of those bigger picture moves very shortly I suspect.

ART: Um, yeah, big picture moves like my mech's broken and I have to keep doing the other stuff. I have to.

AUSTIN: You're right. The rest of the game doesn't just stop. Exactly. Um, yeah. Uh, some, some, uh, downtime stuff before, Pre-downtime stuff. Um, one, uh, I gave you a plus one, with the Red Fennecs, which is the group that Tes'ili Serikos runs.

JACK: Oh, that guy.

AUSTIN: Yeah, that guy. Hey, here's a question. Um, not that guy. Sorry. That person, uh, Tes'ili uses, they/them pronouns. That Apostolisian. Um, uh, we really need a gender neutral for like "that one."

ART: Uh, I mean, you just, it depends. You'd have to like put value into it as the problem. It's like, "that schmuck", right?

AUSTIN: Yeah, exactly. Which is fair with Tes'ili "that shmuck" is right. Um, Tes is, uh, I have a question. Is Tes with you, did Tes come with you here or did Tes stay behind?

JACK: Wasn't the plan that we, that we had with Tes to sort of give them an operation inside Cruciat?

AUSTIN: That was the plan or, or, um, it was like, "give me access to your circle. Let me, let me sell my goods. Let me give me like an access to your, to your channels" basically. Yes, inside Cruciat but like also, wherever you go.

JACK: I have a proposal. Tes'ili in a jeep making for the exit of point juniper Fort Icebreaker, rumbling, rising out of the ground of Tes'ili, you know, slamming on the brakes as the gates turns into a cliff. Parking the jeep.

AUSTIN: [laughing] Yes.

JACK: Going back into Fort Icebreaker.

AUSTIN: Climbing onboard. Love it. Great. Perfect. Um, love it so much, alright.

ART: This a Dennis Nedry reference, right? That's.

AUSTIN: Oh, is it isn't but it could be. Yeah, that's perfect. Um, uh, what do you think? What do you think the Red Fennecs and Tes'ili think of you? What is the, what is the positive opinion that they have of you.

JACK: Ambitious.

AUSTIN: I love it. Done! Too late. Wrote it down. Minus one for Motion. Hey Millie, what do you think Motion thinks of you in the Rapid Evening?

SYLVIA: I've been trying to think of like a good word for this. Cause I'm looking for like a middle ground between annoyed and amused. Um, cause like, I feel like this is something so beyond us that it's kind of looking down on us.

AUSTIN: [amused] Yeah.

ART: What? We wrecked...

SYLVIA: I know, but it also could have made like, it could have kept going.

AUSTIN: Right. So that's the thing. It's like Motion, Motion made a deal. Um, and you definitely, there is, um, there is a, uh, uh, you, you won the fight, but also it should be clear that that fight could have continued in such a way that the rest of the spear could have been brought to bear. Um, so you chopped off the head, but if there had been more time or if she had wanted, to could've left and come back with another wave, um, the Black Century is a hundred people. Right? Y'all killed seven or whatever. Um, and that's...

ART: Effortlessly killed seven.

AUSTIN: What was that about repairing your mech again?

ART: It's fine. It's a free action.

AUSTIN: No repairing your mech isn't... Is it hurt, hurt, or is it just, no, it's not even hard. It's just upkeep. You just need to do upkeep. Yeah, you're fine.

ART: Could have done that all day.

AUSTIN: It's not even. Yeah. Uh huh. Um, we'll find out, we'll find out about that in the future I think. Um, what was I saying? Oh, so yeah. So Motion something between amused and what was the other one?

SYLVIA: Amused and annoyed.

AUSTIN: Um, hmmm. Any thoughts here?

SYLVIA: Wordhippo says "riled."

AUSTIN: Vexed? Riled is fun. I don't mind riled.

SYLVIA: Vexed is also pretty good.

AUSTIN: Alright. Let's do vexed. Vexed I think, communicates part of what Art was arguing, which is like y'all did win. House Chasmata.

ART: Yeah we did win.

AUSTIN: Uh, okay. House Chasmata again, not pleased with being kind of left, hung out to dry. There are tier five, tier five squad in Kesh. What, uh, what about them? What

do you think they feel, uh, Clem? As you, you failed, you waited way too long to call, uh, Icebreaker Prime away from them.

JACK: What is a slightly softer "abandoned." What would, what would a, the government report talking about abandoned to say?

AUSTIN: Um, Hm. Hm.

JACK: Cause abandoned sounds like the general is like going, "you abandoned us." And I wonder if it's one step softer than that, which is more like, there was an, like an infrastructural failure between the squads.

AUSTIN: Right, right, right. Like, like, uh, a verb that doesn't take a direct object.

JACK: Yeah.

AUSTIN: You know, like, uh, yeah... Hmmm.

JACK: But still, but still apportioning some kind of blame just if not quite, as strong.

AUSTIN: Neglected?

JACK: [amused] Oh neglected is pretty good, actually.

AUSTIN: Untended? Yeah. I think neglected is good. Um, that, and then what about the positive from House Whitestar? Who you don't like but who has found you to be useful?

JACK: [disgruntled] Fucking Lucia...

AUSTIN: Uh, huh.

JACK: I've already done two. Does anybody else have...

ART: Useful is not bad.

AUSTIN: Yeah. Let's just do "useful." Boom, done. We don't have to be precious on this. Uh, alright, cool. So that's that stuff. Um, other stuff here from, from like the beginning of, of a downtime segment, um, the... I've not moved Kesh at all. Your Kesh, like overall trust has been flat because again, no one knows, um, uh, your reputation, I'm, increasing by five, because even if all that happened was you died, capturing or holding back Fort Icebreaker, that's very... That's a big move. Um, if you go public with the fact that you captured it, I will double that increase and will start lowering your reputation with Kesh, your trust, with Kesh for everything you've done. In general, expect your, your trust with Kesh to be trashed if you go public with this shit. Or the, to the degree that you did it right? Um, other than that, uh, here's an important thing.

That's kind of, the timing is so good. I did a lot of downtime roles for, um, for NPC squads and factions, and what they're pursuing. Um, this success along with successes across the board, means that Kesh has successfully completed their, their goal; "Divided They Fall." Which was all about getting someone else to join the war. Even if it was, even if it was, uh, you know, not necessarily as a pure ally. And as you know, Stel Nideo has now joined the war. Has captured Lion's Rest the Apostolisian kind of, capital. And, uh, uh, "Divided They Fall" gives y'all a really great ability or it would, if you were connected to Stel Kesh's infrastructure still. Um, that's the move that lets you move, uh, ticks between clocks.

JACK: [disappointed] Oh come on. [chuckles]

30:26

AUSTIN: But you don't just get it. You're not part of Stel Kesh right now. Right? Um, if you, you may take those steps, then you'll get it again, but we'll see where that goes. What's fun is, fictionally, this is a coup for Kesh. As the, for the, for the intelligence community of Stel Kesh has successfully made maneuvers. Um, and by, by the intelligence community, unfortunately that includes you in a weird way because it was your maneuvering that convinced the world, the Gur Sevraq was in Apostolos and that's what led Stel Nideo into war there.

AUSTIN: Um, one other big picture thing that I, that I should catch you all up on because it hasn't hit your game is that there is now also a much more active trade war between Columnar and Orion. Um, Orion has signaled that they are planning to support Stel Nideo as a force of stability in this war. Um, and they're doing it by like giving them cut rate prices on gear and equipment. Um, Columnar is not pleased with that, uh, and, and wanted that contract, um, basically. And so on top of doing all the stuff that goes into a regular trade war around currency manipulation and, you know, uh, pricing, commodities and resources and stuff, there's all sorts of straight up like blockades and, um, piracy happening between these two, these two, uh, states between these two Stels. It's just happening in such a way that's like, "But we haven't declared war." Of course we all were just part of the principality, first and foremost, we just need to protect our shipping lanes. So we just have, uh, additional, uh, defensive, uh, our motto is in place to make sure that our shipping lanes are not, uh, transgressed upon, by any additional, anyone else. Um, and they're are absolutely sinking ships out there.

AUSTIN: So, uh, so that's happening in the background too. All stuff that would have filtered in eventually over the course of this week, basically. Um, uh, and then, yeah, the next step I think is to do, uh, upkeep if, if y'all want to spend resources on upkeep. Oh, I had to give you, um, supply for this. I'm not giving you the Kesh bonus. The Kesh bonus would have been extra trust with Kesh and one more point of, uh, Uh, what do you call it? Personnel? You don't get that because you're not tied in with Kesh, but I'm giving you the basic supply roll anyway, because you stole a big fortress and I bet you that shit

there's stuff in there. Um, I did that role already. You got the highest, well, you didn't get a crit, but you got six supply out of it.

JACK: Oh nice.

AUSTIN: So you'll see on the Rapid Evening sheet that you have six supply, and then you also were sitting on one personnel already. That's not a lot of. That's not a lot of resourcing, uh, for what, for what's going on right now. But you know, there's ways to get there's ways to get resources in play.

ART: Hey Jack.

JACK: Mmm.

ART: Could you just do me a favor and read Clem's surname from the character sheet.

[Austin laughs]

JACK: Kesh?

AUSTIN: Doesn't work like that?

ART: [enthusiastically] Kesh. Connected.

JACK: Yeah.

AUSTIN: That doesn't work like that.

ART: Will Smith's point.

JACK: Austin does my credit card work.

AUSTIN: You don't have a credit-- that's not the world we're in. [Jack laughs]

JACK: Okay. Sorry. Yeah. Sorry. Sorry.

KEITH: Credit Chip?

AUSTIN: [laughing] No, no, there is not. You have a line of credit.

JACK: I have a purse.

AUSTIN: You have a purse, you have lines of credit at particular places. Um, your name is still good. Certainly, but your name is not good here in Apostolos.

JACK: Yeah unfortunately my name is actually extremely bad here

AUSTIN: Exactly.

JACK: But I do have a purse.

AUSTIN: You do have a purse. You do have, if you need to go buy, you know, some goods from the market, I'm not going to make you roll for it. Uh, but, but yes, um, anyway, you've gotten six supply just from like recovering stuff from this Fort. And I think part of what having Fort Icebreaker is for the foreseeable future is you can continue doing that. Um, as we do downtime actions here, um, until you would run out of it, which we'll have to play by ear, um, In any case, uh, the next step here is, did the drive clock stuff, we did that last time actually. Um, but blah, blah, blah, blah. Alright. And every pilot can take a free upkeep downtime action, but it must, they must still spend the required material, um, who has burned quirks? Clem has burned two. Sovereign Immunity has burned one. Leap has burned one. Millie has burned three.

JACK: Ooh whee...

AUSTIN: Um, I'm guessing. That Millie, you definitely want to do this.

SYLVIA: Yeah.

AUSTIN: This is... The way this works is you get to roll one die for every material you spend.

SYLVIA: Sorry, what was our total material again?

AUSTIN: You have six generic supply points that will, that you can turn into material or personnel until the end of the session.

SYLVIA: Okay. Uh, could I use two here.

JACK: Yeah.

SYLVIA: Is everybody okay with that?

KEITH: Yeah.

ART: Absolutely.

SYLVIA: Okay, cool. I had to know know. There's only six so I want to make sure.

AUSTIN: Okay.

SYLVIA: That's a five and a four.

AUSTIN: All right. So that is, you get to clear... uh, the highest result. So yeah, you clear them all.

SYLVIA: Okay, cool.

AUSTIN: Um, who else wants to do upkeep?

ART: I would... I'm sorry. I was on the wrong page. I would like to spend one. Cause I think I have to succeed.

AUSTIN: You, you will succeed no matter what, because you only have one quirk expended, so you don't even need to roll. If you spend one, you're going to clear that one. There's no way to roll less than a one on the one on a 1d6, right?

ART: I mean, maybe it's not worth it.

AUSTIN: Here's the question.

ART: But um, someone just made a big, scary mech their rival.

AUSTIN: That's true.

ART: My plan was to never be in this dumb thing. [Jack chuckles]

KEITH: No one can say whether or not that's a good plan.

ART: You know, for the sake of resource management, I'm going to at least pass for now. Come back to me at the end of the upkeep phase.

AUSTIN: Okay.

KEITH: Uh, I'm also going to do an upkeep then.

AUSTIN: Okay go, also one quirk.

KEITH: Yeah one quirk so I just...

AUSTIN: Spend the, yeah. Get rid of the, get rid of the thing, it's "cartilage tissue and synovial fluid" and then I'll reduce your supply again. Here at three supply.

JACK: Uh, I will use one.

AUSTIN: All right. Give me a role as you have two.

JACK: The forward slash key on my keyboard isn't working very well, but I've got it. Okay.

AUSTIN: Great.

JACK: So good news. I'm 100% for rolling a six and a four.

AUSTIN: Wait, did you roll two?

ART: Wait, you said one, you shouldn't have rolled two.

JACK: Oh, I should have rolled one. It's —

AUSTIN: Okay. Whatever, it doesn't mean. Both of those are over two. I'm going to let it roll.

JACK: Okay. I can roll it again.

AUSTIN: It's not like there was a six and a one.

JACK: No.

AUSTIN: That's, just take the, you're fine. Uh, so that brings you down to what?

AUSTIN: So wait, Millie used two Keith used one or a Leap used one and now Jack used one. So yes, you're at two supply, uh, two generic supply in one personnel.

ART: I mean, if everyone else is going to do it, I'm going to do it.

AUSTIN: Okay. Well then we're at one supply.

JACK: It's a box of wrenches.

KEITH: We, we, we have upgraded tier recently, right?

AUSTIN: Yeah, well, yes, you're in tier one now.

KEITH: So it's, it's a low tier and we don't have much material, but we did just upgrade. So it's at least we're not like we wasted all of our points that we were about to upgrade with.

AUSTIN: Totally. No. Um, well, my guess is you may need some points soon for other stuff, but we'll see.

KEITH: Not me. But I am leaking.

AUSTIN: Fair. [chuckles] Okay.

KEITH: I forgot I was leaking.

AUSTIN: You forgot that you were leaking. It's important. All right. Uh, entanglement time. This is the next and final step of pre-downtime, pre-downtime action, downtime stuff. Um, "Entanglements exist because the world is unfair, the brass do things that seem random and incompetent, and your friends are vulnerable simply because they know you." Um, let's see. What is your... All right. Your relationship with the squad or with the faction is... So that's minus one with Apostolos right now. Let me double check. Uh, it might be minus two. Uh, it is minus two.

ART: Do they know about this part yet?

AUSTIN: They know the part where you were there fucking up, Fort Icebreaker, certainly, or, or fucking up Motion rather. Uh, so minus two, um, if the target squad blah blah blah, it's not that, uh, if it's minus two, roll on table B. So you gotta be on the table B uh, then roll number of dice equal to three minus the squad's relationship with your patron faction, which is still one. So roll 2d6 and we're looking at a table B, which begins on page, uh, or it's all the way on page 173. So who wants to roll entanglements?

ART: I've already done it. So if someone else would like to get a chance, I think...

SYLVIA: I can do it.

ART: Don't really want volunteer anybody.

AUSTIN: Alright Millie give me a to give me a 2d6 Millie.

SYLVIA: All right.

AUSTIN: And I don't think y'all, you don't have any abilities on entanglement stuff. Oh, I'll, I guess I'll give you this right now. I'll, I'll remind people of this rule, which is, you can also spend, um, let me see. You can spend, you can make use of a region's criminal element by spending personnel equal to the region's crime rating before the entanglement is rolled.

If you do this, you can then move your entanglement role down by equal to the crime rating of this region. Um, which I can get you in a second just to let you know if that's even possible. Uh, I think it is, I don't think the Barranca has, especially, uh, high crime... It has crime 1. So yeah, for one personnel you would get the ability to move, whatever you roll here up or down, single result on, on a table B.

SYLVIA: How, how are we feeling about this one? I don't really have strong feelings either way.

ART: I feel like it's not worth it. I mean, like we got, we get what we get right?

AUSTIN: Okay.

ART: I mean...

SYLVIA: Well that's a one and a four.

AUSTIN: Uh, and you take the, what did I say before lowest or the highest?

KEITH: Um, gosh, can't remember.

AUSTIN: Take the highest you take the highest results.

JACK: Oh, no!

AUSTIN: Wow. Huh?

JACK: I don't think this quite means what the title implies.

AUSTIN: No, no. We've seen this one before. We've seen this one before. Uh, Sovereign Immunity resisted this previously. Um, "One of your squad, is debriefing. One of your squad is questioned by your superiors." This has rolled three times on this, this season.

JACK: Wait isn't it a four? Because Sylvie rolled a four.

AUSTIN: Oh, it's a four. Sorry. You're right. You're right. [enthusiastically] Oh! No, no, no!

JACK: You see? No, I don't think this means what it says it means. I don't think.

AUSTIN: I see... You're right I was looking at the wrong thing. Okay. "Rivals: A squad with status zero throws their weight around." I see. Yes. Uh, "they threaten you, a friend, a contact or other ally. Forfeit, either one reputation or one personnel per tier of the rival, or stand up to them and lose one status with them." So yes, it is not literally a Rival[implying Motion]

JACK: That would suck.

AUSTIN: That would be extremely bad. This is someone one who is, Hmm. Okay. Forfeit one rep one personnel per tier of the rival. Uh, so their status status zero is

basically someone who has no... is just an equal on the reputation with you, right? Um, I think I know who it is. I actually think I know exactly who it is. Uh, but I just need to double check. Cause I think you actually have a relationship... Um, I think that this is, so I'm going to read again, the actual thing, "A squad with status zero throws their weight around. They threaten you, a friend, a contact or other ally forfeit, one reputation or one personnel per tier of the rival or stand up to them and lose one status with them."

AUSTIN: Um, and what this is, is you eventually, you eventually like get the Fort on, right? Like you kinda, you get like all the supplemental, um, uh, stations on the Fort, like activated not all of them, but like, you know, kind of secondary, secondary primary things. Um, you know, the, the sort of like second tier of, "yes, this fortress is able to move and send messages and stuff like that." Um, and on it is a, um, uh, on the base on Icebreaker Prime is one of the Strand Semaphore systems. The Strand Semaphore system, uh, is able to send basically text messages anywhere else on the planet that has one of these Strand Semaphore messages, more like units. Um, and it is able specifically, uh, to do that, um, via some appropriated Hyphan technology. For people who listen to the road to season six or who remember the Sable Court stuff. So it's like, it's like Psionic tech, uh, designed by, by the Hyphan people that has been basically stolen by the Columnar to let them send text messages.

AUSTIN: Um, and I think Clem, as soon as you log in, you get a message from Cas'alear Rizah. who is the leader of the Swordbreakers, um, who are, if you remember the group that you negotiated with over Past's body. Um, and it says, um, and this is the sort of like forfeit rep or personnel, um, per tier of the rival. Uh in fact, I'm going to say I'm actually just going to, they're tier three and I'm going to say you could mix rep and personnel here if you want to, because you just don't have that much personnel. Um, Cas'alear says, um,

AUSTIN (as Cas'alear): I've discovered, I've discovered the truth about Past. As a show of good faith, put me up, uh, in a location of your choosing, um, so that I can discuss this with you. This is imperative and if you are as honorable as I suspect, then you will accept this offer. Um, and literally the expenditure here is spending to find a place that's safe to put Cas'alear up nearby. Either, either literally your personnel points like your. You're paying someone money or you're calling in favors or your reputation as you fail to actually pay back whatever you've promised. You're like, "yeah, we'll take, we'll take care of it" and then word spreads that Rapid Evening doesn't fucking pay their bills.

JACK: How has Cas contacted? How do they know?

AUSTIN: Through the Strand Semaphore like, it's just like you logged into your account basically.

JACK: Oh, I see I went to Clem@Kesh.net or wahtever.

AUSTIN: Yes Yes exactly.

JACK: Or whatever. It was like, no, I don't think email works like that. I think it's, I think it's 14 numbers that you have to remember.

AUSTIN: Almost certainly right? Yeah, exactly. Exactly. Yeah.

JACK: Worn on a bracelet on my left arm or something.

AUSTIN: [laughing] Yes.

JACK: Um, um, okay, good I'm just making sure.

AUSTIN: You probably have a private, you probably have a private one of those and a more public one. Um, this comes to your private one, which, which means a Cas'alear has already expended some degree of resource for them to be able to reach, reach out to you in this way. Um, and signals... Cas is basically signaling to you "hey, this is for real, real."

Um, I'll note, I was rolling behind scenes for, um, for other squads, like I said before, and one of them was Cas'alear investigating what the fuck happened with Past.

JACK: How do we feel about this? I was ready to just say, "fuck off, back to where you came from we have a massive military installation," but what they're actually putting on the table is more interesting than I thought it was going to be. So I would be prepared to discuss that with others.

SYLVIA: I wouldn't mind putting them up because either like one, we can keep an eye on them.

JACK: Oh true.

SYLVIA: Like we would have someone who might know how to like, use this place a little better than us. [Austin chuckles]

JACK: Absolutely and I feel like if the war is, I mean, the war is happening, but like, as Divines are becoming more and more active in the war, knowing information about, about the fates of Divine seems like it would be, it would be useful political currency. What do you think Art? Keith?

ART: Put up here?

JACK: I probably wouldn't put them up here. I probably put them up in, um, uh, in Rezevi . No, I wouldn't. That would just be basically like saying we're here. It would be, it would be I'd put them up somewhere else.

AUSTIN: I would say that that's, I would, I would say that, that I don't want to, I would like, I think Rezevi is far enough away. It's as far enough away from where you are that it's the closest place, but not so close that it gives your position away.

JACK: Oh, okay. It's not like a little Cornish fishing village with a Simon Stalenhag monster in the harbor.

AUSTIN: I mean, it is exactly that, but you're more than, but you're more than an hour away from it.

JACK: Okay.

AUSTIN: Right. Um, by fast boat. So I don't want to, yeah. I don't want to have to draw up a second little place. I would like us to go to this little fishing village if we can. I'd rather move Icebreaker than move the town.

JACK: But I'm not going to put them on Icebreaker. No.

AUSTIN: No. Okay, cool. Um, so they are going to go there or are you going to spend supply or reputation or what mixture of both. Uh, you have two supply, one personnel and one supply, and then you have, uh, a bunch of reputation. You have, you have five reputation at the tier rec that you're at.

JACK: Um could we spend one, uh, that personnel and one rep?

AUSTIN: It would be one personnel. It would be two personnel and one rep or two rep and one personnel or three rep. Those are your kind of options here.

JACK: Uh, let, we should keep some, we should keep some, uh, loose material around in case we need it. Um, so I would probably say one personnel and two rep?

AUSTIN: Right. All right. I think that's probably it. Also ya'll have a level. We haven't talked about this yet, but you did level as a group. Um, and so you need to put that somewhere. Um, but we don't, we haven't had any discussions about where that might go. Um, so maybe, I don't know if you're gonna sit on that or what, or people do have ideas, but I did want to raise that. Um, and we'll do that. We'll do that. What do you call it scene? We'll do the, the, um, the Cas'alear scene, I think maybe a little bit, maybe we'll do a first round of stuff and, and, and then Cas will show up somewhere along the line. Um, but, but yeah, so I think it's time to move on to downtime actions. Do people have downtime activities that they want to do?

KEITH: Yes.

AUSTIN: What's up?

KEITH: Well, I guess here's the question. What? I'm not at the prison.

AUSTIN: No.

KEITH: But I've got a lot of what makes the person a prisoner here?

AUSTIN: Like being stuck.

KEITH: Like being stuck here, like it's Clem, that is why I can't leave.

AUSTIN: Although a lot of, there are other people who are here. Yeah, exactly. My suspicion is, and like, Clem, you can tell me if this is not true, but like you haven't like called for the rest of your people or stuff yet, right?

JACK: No, not yet.

AUSTIN: Or have you? Like the rest of that prison hasn't been moved here.

JACK: No. Um, maybe...

AUSTIN: That was part of the deal that Gur Sevraq was trying to push you into.

JACK: Maybe we have sent for like this really, uh, editorialized first shipment almost, um, which contains things like our infirmary and our, um, you know, stuff that's like, "Oh, we're going to need this right away." But I think that rather than pulling over stuff that, uh, Gur Sevraq would have talked me into, beyond that stuff. I think Clem has also just brought over like a drinks cabinet and like, um, uh, uh, a massive steamer trunk full of books. Um, or like, a wardrobe or something. So, that like, it's, it's kind of like the reverse of Sovereign disguising the mechs in the crates where it's like the first cargo container opens and it's like a load of hospital supplies and equipment. Back 10 feet and then everything beyond that is just like arbitrary nonsense.

AUSTIN: Which just like overstuffed your new, terrible little room.

JACK: Yeah, absolutely. Out into the corridor.

AUSTIN: Fantastic. Um, Uh, so wait, what is, uh, so given that, I guess... Go ahead.

KEITH: Given that, can I case the prison and finished his clock or should I try and decode the Vernacular comms?

AUSTIN: I mean, that's up to you. Um, I would say both of those things are on the table.

KEITH: Okay so we're not saying I cannot case because we're out of the prison.

AUSTIN: No, but casing the prison here ends up being about building a relationship with, um, the people who would like, the people who are from the prison, which you could rely on either if you went back to that prison or here in Fort Icebreaker. Right? Does that make sense? Um, so yeah, I would let you do that.

KEITH: Okay.

AUSTIN: Uh, and that would, that would complete, um...

KEITH: Yeah, I want to do it.

AUSTIN: All right. Um, what's that look like? I'm not going to make you roll. For people at home, there's only one tick left in that clock and there's not, you don't fail rolls like that, so you don't have to roll for it.

KEITH: Yeah.

AUSTIN: Um, right. So that finishes and drive clock will go up, but go ahead and, uh, and tell me what that looks like.

KEITH: Um, I'm curious what, uh, like. How big is this thing again? Like, what is this? The size of?

AUSTIN: It's an aircraft carrier.

KEITH: It's an aircraft carrier. It's a, it's, it's a ship that carries smaller ships. It's a vending machine vending machine.

AUSTIN: Right? Right. I mean, it literally does, like, it has a huge, a huge like compartment filled with where hollows go, you know, a huge hangar. Um, the specific touchstone for me is this thing called Spirit of the Mother Will, mixed with that strand beast that I linked the last time.

KEITH: Spirit of the Mother Will, I've never heard of.

AUSTIN: I've linked to you. Uh, it is a mech. It is a mech base. Uh, there's a giant mobile fortress from Armored Core 4, uh, jump two minute, or jump to second, uh, 2:22 ish. Uh, and, uh, on the video, I just linked Armored Core 4 answer, uh, FA uh, uh, Defeat Spirit of the Mother Will is the name of this video on YouTube and you can see it off in the distance as this just giant fortress. Uh, that is in the sands, uh, in this like city buried in the sand. And then eventually if you zip ahead, even further, you'll see, like, it is just a gigantic, like open aired aircraft carrier that is walking around on giant feet, basically. Um, huh. Yeah.

KEITH: It's the Egg Carrier.

AUSTIN: Yeah, of course. The Egg Carrier. Yes. We all have different touchstones. I have armored core, you have Sonic Adventure. Yeah.

KEITH: Yes.

ART: Like Master Mold if it was a boat.

AUSTIN: Right. Exactly. Um, and yes, it's in the water just to re-clarify from last time. Um, the last thing that happened here was like Gur Sevraq made it invisible. And then y'all drove it into the sea. Um, so, there it is.

ART: Yeah boat isn't precise. I'm being...

AUSTIN: But I want to emphasize that you were right. That in fact it is at least in the ocean.

ART: Where boats go.

AUSTIN: Where boats go.

JACK: That's where boats go.

KEITH: Ocean, where boats go. www.ocean.org.

ART: Visit oceans. [All laugh]

AUSTIN: It's ocean day. [all laugh]

KEITH: So, uh, so I guess I'm trying to conceptualize on a, on a, on a thing this big, like either we have something where, because it's so big, everyone's sticks close together because who the fuck knows where everything is?

AUSTIN: And also it's dangerous. What if there's like other Apostolosians still elsewhere on this thing.

KEITH: Right. Yeah.

AUSTIN: Hanging out. Waiting to kill us.

KEITH: Like an entire hanger full of people who are, you know, just taking care of mechs

AUSTIN: [laughs] Right. Yes!

KEITH: Because they think that, they don't even know that we're, that we've taken this.

AUSTIN: Who knows. Um, so yeah, I think we, I think that is where I would lean. Keith, I think you're totally on point there.

KEITH: Okay. Alright.

AUSTIN: Where it's like. Everyone's on the same deck of the ship and the other half of it is it was also damaged badly, right? It showed up damaged because of being in war against a huge... Against House Chasmata. So there are parts of it where it's just like, "we can't go in there because if we do, there might be, you know, a chemical material inside that's been breached." There might be just like broken metal and stuff. It's just like wreckage that we have to clear out slowly.

ART: Are we doing a submarine movie? Is this a submarine movie?

AUSTIN: This is a submarine movie. This is a sort of a submarine, well it's submarine movie mixed with Mother Base again from, from Metal Gear Solid 5

KEITH: I'm watching, this fight is playing on mute and it is pretty sick.

AUSTIN: Listen, Armored Core 4 and For: Answer fucking slap. Uh, this game is great. Anyway. Um, yeah. Yeah, I think that that's right. So yes, you have, you have a lot of proximity with people, for sure.

KEITH: Um, um, I want, I think this starts, I dunno, how long Leap keeps us up, but I think the way that this starts is sort of the, uh, sort of what happened towards the... Ooh, was it the beginning of the last session or the end of the previous session where, uh, where I think Clem was talking to, uh, Sovereign Immunity and I was like, "wow, I can't believe even, even with all this Clem still wants to be in charge of us." I think it's still like, that's the tone? Like, can you believe, like we can all just leave, but we can't like, but could we?

ART: Wait, can we? Can I?

AUSTIN: Yeah.

ART: I'm planning on working on my, working on prisoners drive.

AUSTIN: Sure.

ART: And I don't want to like get into a position where I've lost my project.

AUSTIN: Okay. Why would you have lost your project?

ART: Because Leap seems to be doing the opposite of what I'm doing.

AUSTIN: I see. [Keith laughs]

ART: And my project is "make a network with the prisoners" and Leap's project, is "case, the prison." And I feel like mine being more specific.

AUSTIN: Um, I think, I don't think those two things actually, uh, counter each other what's being communicated to those people is, "Leap really wants to get the fuck out of here." Um, and that, the fact that they would help him do that might be different than your thing, which is building a network with them.

ART: Alright.

AUSTIN: No, the Keith's thing, Leap's thing is not, "I'm leading a rebellion to get people out of here." It's, "I'm getting out of here." Uh, and so that is the success of this project is giving Leap an additional tick on a new drive clock working on your second drive clock. Now, um, as a reminder, you need two to change your circumstance, you can spend one for lots of mechanical benefits, like, uh, negating any harm or damage or changing any roll to a six.

KEITH: But they're extremely, um, brief benefits.

AUSTIN: Yes, they are. The thing I like to think about them with is like the, the main song from the anime starts playing and you do something pretty incredible, but then the episode ends. You know, and it's, you've beaten the big bad, but you're still in the show. The show is still on.

KEITH: Or like you get the shit beat out of you, but then you stand up and smile like "heh heh." Like, "I'm still in."

AUSTIN: Yes, that's exactly- I'm still in it.

KEITH: For some reason, me getting the shit beat out of me and then being unconscious for 20 seconds didn't mean anything.

AUSTIN: It didn't mean anything. [zealously] I'm better now actually! Negate that harm or damage.

ART: I'm sorry to have interrupted.

KEITH: It's okay.

AUSTIN: No, you're good. You're good. You have one drive clock and now there's a tick in the second one. Sovereign Immunity, Did you just want to knock out that prison at work one right now?

ART: Yeah. I get two downtime actions?

AUSTIN: Three.

ART: Three. Great. That's awesome! I'm going to need all three. [Austin chuckles]

AUSTIN: You can buy more with supply. If you have supply...

ART: No three is going to be great. Three is the perfect number. Three is a magic number.

AUSTIN: I heard that.

ART: Um...

AUSTIN: So this is what? This is you trying to assert your like, uh, not even authority, but like your...

ART: I'm trying to, to, to show that there's like a better way forward here is really it. That like, "stick with me and we're going to get through this," You know, you're not even in the prison right now. Maybe we're not even going back. Maybe this is it. Maybe now you're the crew of fucking Icebreaker.

AUSTIN: Yeah,

ART: Stick with me and I'll, I'll make sure that this all works out.

AUSTIN: It sounds like a Consort to me.

ART: I try to keep them as Consort. Cause that's the stat I have.

AUSTIN: [laughs] Yeah.

ART: Consort and nothing. That's my, that's my stats.

AUSTIN: Okay 2d6. Mhmm.

ART: Boxcars!

AUSTIN: Alright. So that's two ticks. Yeah, boxcars. Two ticks. You only have one left on this. Now, you could, in a longterm project, uh, after, after roll, you can spend one

personnel point to, to increase the result by one level, which would complete this. But it would also mean in this specific case, finishing your last remaining, your last remaining point of supply. Which is interesting.

1:00:09

JACK: There's a good narrative here as well about like Sovereign taking it in his hands to a certain extent.

AUSTIN: Yeah.

ART: Yeah. I mean what approves...

AUSTIN: Goes in and applies to hold a feast or something, you know, like...

ART: Yeah. I think it's like Sovereign. I don't know how to make this use. I guess it's using the supply because I'm using supplies. Um, yeah, [Austin laughs] I got there. I talked myself into it. [Austin laughs] It's just like breaking into the, the stores, right? The like, this place must have a pantry, the size of a fucking stadium, right? Like, and just like, "we're eating all of it tonight," you know, [Austin chuckles] and it's a future pantry so it has things that you couldn't put in a modern pantry. It has you know, there's there's rehydratable turkeys.

AUSTIN: Mmm.

ART: Oh yeah. You pour some water on it and you put it in the microwave and it's a turkey dinner.

AUSTIN: Yup. Sounds bad.

KEITH: Nope. It's really good.

ART: It's good now.

KEITH: It has a sort of sponginess that is really appealing.

AUSTIN: [grossed out] Ugh... I love a good Turkey sponge...

ART: [excited] It soaks up the gravy! It's like, you're not even trying.

KEITH: Mm mm.

JACK: The gravy is just two cubes that you rub together over a pot of water.

KEITH: You know, when you cook an egg too hot and it gets sort of like bubbly with all those craters in it. It's Turkey that's that, but in those craters is gravy. It's like the waffle of meat.

AUSTIN: Oh...

ART: No, one's talking to me out of this dish so far, uh, "the waffle of meat" wonderful. You know what I love? Waffles! You know what I love? Meat!

AUSTIN: Love them...

KEITH: Gravy traps.

ART: [agreeing] Gravy traps!

SYLVIA: Oh my God...

AUSTIN: Anyway, great meal. Congrats on that...

KEITH: You said gray meal, because they are, it is gray. That's like the one [Austin laughs] The meat is gray.

AUSTIN: Just flat, flat gray. Alright so I've increased your clock by, your second drive clock by one. Um, nice work on that. Uh, and you've completed this, which I think does indicate that this is true, right? This is true of the fiction now. People here in, in the prison, right People on Fort Icebreaker, Icebreaker Prime, uh, believe in you as, as like their representative, right. They're coming to you for advice. They're coming to you for, um, direction. They're coming to you with problems to solve.

ART: For protection?

AUSTIN: I was going to say, you're talking about this as being Goodfellas in the original sequence- And yes, protection. Right. Um, and my suspicion is you have the skillset to make most of that work.

ART: Yeah I can keep Clem off their back.

AUSTIN: Uh huh. Clem living in a small room with no window. Just trunks of clothes out in the hallway...

ART: I think bleeding into the hallway is actually perfect. Like turning like the hallway into like a sitting room. Like there's a lot of, there's a lot of good room there. Well, not literally, good room, narratively good room.

AUSTIN: Now. Yeah. Um, um, the Wolf-, the modern Wolfenstein games have a really good base that's like this exact thing.

JACK: Oh yeah, yeah, yeah.

AUSTIN: This is like the exact thing. Now that I'm thinking about that, that's a great touchstone.

JACK: I just want to be clear that ours is, the level design is a little clearer in terms of how to move around in our version.

AUSTIN: Is it?

JACK: Well, if it was a game.

AUSTIN: If it was a game, ours would be yes, a hundred percent, um, or it would be distinctly more frustrating to move around on purpose, but we would pick one direction. We wouldn't want to be the former.

JACK: IGN would hate us.

AUSTIN: [chuckling] Yes, exactly. Um, what, uh, what's up Millie? What's up Clem?

JACK: Oh, it's that time again... Clem's going to go to the doctors.

AUSTIN: Oh, you're still ill. So wait, do you bring, here's a question. Here's a question. Do you bring your doctor on board? Is Dr. Skyler Stevens here?

JACK: He is. But he is, at least until we know and can confirm where he stands, a prisoner.

AUSTIN: Great!

JACK: Um, uh, well actually now that I'm thinking of it...

KEITH: You can be a prisoner without knowing.

JACK: Yeah my real worry is that he's going to let something slip.

KEITH: Yes.

AUSTIN: Oh! Pause! Time out! Hey, what's up with the documentary crew?

JACK: Oh yeah. Great question. No, those are prisoners. Um...

ART: [sarcastically] They're all dead. I think is what-

AUSTIN: Whoa! [all laugh]

JACK: No no no. I don't think... Yeah?

SYLVIA: All right. I just, yeah I mean... No...

JACK: No Clem wants to be, Clem wants to be loved. I think the way she thinks that's going to happen is, is not a good way of thinking about it. But I, you know, I think there are members of the Kesh family who would probably say the documentary crew is dead. I think what the documentary crew is, is absolutely locked down. Their equipment has been confiscated.

ART: Well, what if we just wrapped it in tinfoil.

KEITH: Well, hold on now. The other side of this is I feel like that movie shows, shows Clem being extremely heroic in a way that isn't maybe even true.

JACK: And staging a coup no, they're locked down. Everything. We have all their equipment. [Austin laughs] We have all their tapes, you know.

ART: We should be editing the tapes, cause this is going to be a great documentary.

AUSTIN: You know, I just want you all to know this does intersect with something I already have planned in a very, very good way. So don't worry about it.

JACK: Okay. Basically, I think Clem's goal is Kesh, Kesh prime do not get what they shot and the information on those tapes is both extremely diplomatically powerful, and also potentially extremely dangerous. So I think it's like everything has been locked down, including the documentary crew. Everything is, you know, under ward and guard, I think there might be some editing going on, but I think it's like A.O. Rooke and the toughs. [chuckles]

AUSTIN: Right. Great.

JACK: Or like, it's, it's like... We, we can't vouch for any of these people.

AUSTIN: God... the A.O. Rooke fucking hype video [**JACK:** Yes!] of this is so fucking good.

SYLVIA: I want to see the A.O. Rooke fan cam.

ART: I want to...

AUSTIN: I want to see it too! Like that's all I had was that "me too." Art go ahead.

ART: I want that A.O. Rooke's people start making a documentary about the making of the documentary.

JACK: Oh yeah yeah.

AUSTIN: Yes!

ART: And it's like, it's almost like that episode of Community where I want to see like A.O. Rook talking about his like big vision for the prod. Like, I want A.O. Rooke to like become a film student, basically.

AUSTIN: Yes! Love it. This is all happening in the background.

JACK: I think the documentary crew are probably, on some level, confused and thrilled. Cause they're just like, "we went out to film a documentary and we caught a coup" it sucks that we are in prison and can't do anything with our footage, but like they are part of the story in a way that they weren't maybe anticipating.

ART: They're going to win a documentary award.

JACK: Oh, a hundred percent.

AUSTIN: For sure those definitely exist in this universe.

JACK: I'm gonna, I'm gonna hang the medal around their neck. [Austin laughs]

ART: Is there a medal on the neck? Who knows?
[Jack laughs]

AUSTIN: But they definitely have medals... For service. Um, Clem you're sick. You're going to get help.

JACK: Yeah. Yeah. Okay. I mean, I'm actually, I'm actually willing to hear alternatives to how we might handle the doctor being onboard. Um, alternatives to bringing Dr. Skyler in and basically just being like, "we are making a play. We don't trust you. We're keeping you here to continue to serve the Kesh family as you've always done." Um, but I could also see another alternative. Right. Is there?

AUSTIN: Yeah, I mean, the interesting thing about him, I will say mechanically speaking, there is nothing that keeps them loyal to you.

JACK: Yeah, that's concerning.

AUSTIN: He's not a cohort. He's not a specialist. He doesn't, you know, he is, he is, he uses your infirmary. We fictionally have said he was tied to that infirmary in terms of gaining, um, access to him for that, for that time. He'll be around, but there's nothing that means that he's loyal to a coup. That's such a big, different thing than, "yes, I'm happy to be assigned to this black ops division that works for my government."

KEITH: Is this Rooke you're talking about?

JACK: No, no.

AUSTIN: This is Dr. Schuyler Stevens, the winter doctor.

KEITH: Ah yeah yeah yeah.

JACK: The winter doctor. Um, right? Do we?

KEITH: "Captain A-medical, The Winter Doctor."

ART: Ooh!

AUSTIN: Uh huh!

ART: That's great! And I hate it.

[All chuckle]

JACK: Is there a version where we go to get medical support from the town?

AUSTIN: Oh, maybe that's an acquire asset role probably.

JACK: Yeah.

AUSTIN: For finding a local doctor.

JACK: That's an additional roll isn't it?

AUSTIN: Oh, it sure is.

ART: Wait. How... If we go to town, are they going to know who you are?

JACK: No, I have a fine cover identity. Um, I'm, I'm, I'm, I'm prepped.

AUSTIN: This is not the sort of town that has like a TV or maybe it has a TV. You know what I mean?

ART: A town, TV?

AUSTIN: Um, Uh huh, yes. [laughs] Uh, this is like the sort of place that's like, you know, uh, primarily interfaces with the rest of Apostolos because people show up with trucks and buy the fish from them. You know, um, they go out in big ships and come back. Not even big ships, like about in ships, especially compared to Icebreaker, like go out in ships and fish, you know, with nets and, uh, and stuff, and then come back and, you know, do what they can do, but they're not, um, they're not, this is not a big fishing town. This is like a town of like a few hundred people.

KEITH: You're saying it's not a big anything town.

AUSTIN: It's not a big **anything** town.

JACK: It's rough right? Because like, I think it's like...

AUSTIN: You could lie to Dr. Skyler.

JACK: Oh, yeah, no, absolutely. That's great. I'd forgotten that lying was something Clementine did all the time to everybody. Um, right. Yeah.

AUSTIN: It's still means that there's a down the road. This could all break bad.

JACK: There is a potential risk but it punts it down the road to when we might not be, uh, in as a precarious position.

AUSTIN: Right.

JACK: It's Partizan things are going to get less precarious.

KEITH: Future Clem will have all the answers. [Austin chuckles]

JACK: Uh huh. No, I do like the idea.

AUSTIN: I think it's... Yeah, go ahead.

JACK: It's like, um, I think a message goes out to Dr. Skyler that is like, "Clementine Kesh injured deeply." Basically, like this is very secret. Um, and then when he gets here, we brief him on the capture of Icebreaker. We brief him on the...

AUSTIN: Do we get to like, he's on a, he's on like an off-board boat, you know, or outboard, motor, uh, and like has a bag over his head to cover where he's going.

JACK: Yeah. Absolutely.

AUSTIN: He gets led to Fort Icebreaker without knowing he's in Fort Icebreaker.

JACK: I think he's just told, you know, like, "this is basically like an official secret right now. If this information, were to get out, it could jeopardize Kesh's position in the ongoing war..."

AUSTIN (as Dr. Skyler): Is this Apostolisian equipment?

JACK(as Clem): Yes.

AUSTIN (as Dr. Skyler): Where are we?

AUSTIN: You know, that style of thing is happening here.

JACK: Yeah, yeah, yeah. Um, but I think he's told, you know, like this is, "this is an ongoing situation that will be resolved." So I am going to...

AUSTIN: I'm going to say that you get to roll. What did we roll? What did we roll for him before?

JACK: Uh, let me...

AUSTIN: How would I even know?

JACK: Yeah, I mean....

KEITH: Rolling for the healing?

AUSTIN: For his healing. Was it 2d6 before?

JACK: He did a fucking shit job, but he did a way better job than the other surgeon who showed up immediately afterwards. [Austin laughs]

AUSTIN: Yeah. Um, all right. I am going to say, uh, this is 3d6 because it's a combination of Dr. Skyler stuff, your infirmary, uh, and specifically like the infirmary that is here, the infirmary that is here on this... [**JACK:** Oh sure.] Like extremely high quality thing you've stolen. Um, uh, uh, which is probably a higher tier than that even, but you don't Dr. Skyler doesn't know this stuff. So roll 3d6 and uh, you're going to take whatever your role.

ART: Whether it's good or not.

AUSTIN: What do we got?

JACK: Uh, two fours and a three.

AUSTIN: Two fours. So you're gonna mark two steps in your healing clock, bringing you up three out of, [Jack groans] and you are, you are literally one thing away. You don't have any supply left because, because, Sovereign immunity decided to throw a feast.

JACK: Sovereign Immunity spent it all. Oh, that's wonderful.

AUSTIN: You could have boosted this by one and unfortunately you cannot.

ART: It was a great feast though.

SYLVIA: I, yeah, I think I could help here maybe just cause like, what are we doing this on the Icebreaker still?

AUSTIN: Yes.

JACK: Yes.

SYLVIA: I feel like having someone who like knows her way around an Apostolisian infirmary would help.

JACK: Oh yeah absolutely.

SYLVIA: I mean, she know what everything looks like she knows... Yeah.

JACK: Just like picking up a, picking up a box with a symbol on it and being like, "oh, this is disinfect" or whatever.

SYLVIA: Yeah.

AUSTIN: Right. Okay so give me 1d6 Sylvie.

SYLVIA: That's a four.

AUSTIN: It doesn't change anything.

SYLVIA: Yeah.

JACK: [disappointed] Oh, come on!

AUSTIN: Unfortunately...

SYLVIA: I tried...

AUSTIN: [chuckles] You tried. I mean, you know, it didn't backfire certainly.

ART: You want me to help?

AUSTIN: Only one person can come and help on this thing unfortunately. Um, you've made your, you've made, you've made good progress here. You're getting better, but you're still ill. You're still sick.

JACK: Yeah.

AUSTIN: Um, so we didn't what does this even mean? What is treatment for someone who like, is this just like checking. Like maybe like an injection of new, not an injection, but like an ongoing, like blood transference, or a...

JACK: Yeah, I think it's like Clem, Clem, goes...

AUSTIN: IV bags.

JACK: Yeah. Yeah. Clem spends two hours hooked up to IV bags or something. Um, and, and also just has symptoms checked and, and things, you know, like during the previous mission, Clem probably felt symptoms, but didn't have the know-how to know what they meant or what the consequences were and so just having a doctor where she could be like, "Here's the deal." You know, that dream version of doctors where they listen patiently to your symptoms.

AUSTIN: Right. Jack, I'm going to, I'm going to give you a thing.

ART: We sure are in science fiction now.

AUSTIN: [laughs] Dr. Skyler, and again, we're pulling from fiction here, says

AUSTIN (as Dr. Skyler): What you need is just, um, uh, rest and relaxation far from a place like this. You need sunshine and a good drink. People of your noble stock do best away from the front lines. You understand? A beach maybe?

JACK(as Clem): Will it keep me away for long?

AUSTIN (as Dr. Skyler): No, no, no, no, no. Just a little , rejuvenation, just a little, um...

AUSTIN: What do they call it? What is the thing you go to like a beach side resort to kind of thing?

JACK: Oh, right. Yeah. Take the air.

AUSTIN: Yeah, yeah, exactly.

AUSTIN (as Dr. Skyler): Go on a, go on some constitutionals.

ART: This is the advice they gave in Little Women. This is...

AUSTIN: Well, here it is. Who is the littlest woman? Clementine Kesh.

[all laugh]

ART: It didn't work out for her in the movie.

JACK: Uh, Clem is a, is a, uh, I'm trying to think which little woman is Clem.

AUSTIN: [chuckles] Fill out this BuzzFeed quiz.

JACK: Yeah. [laughs]

AUSTIN: We'll find out.

AUSTIN (as Dr. Skyler): Your family has the beach on, on the Isle of Logos?

JACK (as Clem): Yes, we do.

AUSTIN (as Dr. Skyler): Maybe a brief...

AUSTIN: :like this is Gur Sevraq being like,

AUSTIN (as Gur): Yes. Um, Clem. I've been, I've been meaning to suggest the same.

JACK: Clem is deeply suspicious, but also it's the kind of suspicion felt when two people you don't fully trust, offer you a fully paid beach holiday. Uh, where you're both like, "I don't know what's happening here" and also "I would like to be on a beach."

AUSTIN: Yeah. Um, Have you told anybody about the Cas'alear stuff?

JACK: Um, uh, Sovereign? Sovereign.

AUSTIN: Okay. But not Gur Sevraq. Okay.

JACK: No.

AUSTIN: Gur Sevraq as like, you know, you're prepping now for a beach holiday. I just kind of want the image of the two of you walking down a kind of cramped a hallway and they say like, um,

AUSTIN (as Gur): Opportunity approaches, Clem, clear your mind. Um, I will be in touch with more. Good things are coming.

JACK (as Clem): I hope they are.

AUSTIN (as Gur): Whatever our differences, we are moving towards open sky.

JACK: Just like a like a rolling blackout pluses across the corridor as some kind of-

AUSTIN: [imitating the sound] *boom kun, kun, kun, kung, kun, kun*, like you literally hear the breaker shut down and then reopened, you know?

JACK: Yeah. Um, god... um,

AUSTIN: And so then yeah Clem, you're going to leave for the next term.

JACK: Yeah. I don't think I've left yet.

AUSTIN: Yes. Okay.

ART: Clem is Amy. I just wanted to, before we move on.

JACK: Yeah. Clem is absolutely Amy. I was, I was just trying to remember which little women was which cause it's not Jo and it's not Beth.

AUSTIN: Okay.

KEITH: Mm... I don't know what that means.

AUSTIN: Is Amy the littlest one? Yes.

ART: In age I'm not sure, but she's...

JACK: She's definitely. She's the one that goes to Paris to paint.

ART: Yeah. Uh huh.

AUSTIN: Right. Okay.

ART: She's she's uh, Florence Pugh in the latest one.

AUSTIN: Gotcha. Okay.

JACK: Little Women is great by the way. Massive shouts out to Little Women.

ART: Yeah. The new film is a good film.

AUSTIN: I still haven't seen the new one so I'm mad at myself.

JACK: It is incredible.

AUSTIN: Um, all right. So that is, is that our whole first round?

ART: No Millie.

AUSTIN: Millie did you do anything?

SYLVIA: I still have to go.

AUSTIN: Millie, you haven't gone. Yes. Millie what's up?

SYLVIA: Um, so I, I kind of figure out, uh, I'm just looking at the downtime activities. I need to look at the actual book probably to get this answer. There was a move to like remove stuff that you had slotted to your mech, right?

AUSTIN: Totally. It's not a move. It is just, it's just, it costs something. It doesn't cost a move. What it costs is a material, which you have none of.

SYLVIA: Okay. That's fine.

ART: Did you come to the feast though? It was great.

SYLVIA: Yeah of course. Fantastic time.

AUSTIN: I mean, it's a good question. Did people go to the feast? Were there, were people feasting?

JACK: Yeah, Clementine was there for like 15 minutes, it was like the most, I think what they thought was, "Oh, I want to be Crysanth here."

AUSTIN: Ahhh...

JACK: Um, so they just like showed up, like sulkily ate something when it didn't go as well as they thought they would and went back to their room.

AUSTIN: God...

SYLVIA: And, um, the action "Fix." Does that also require a supply point?

AUSTIN: No.

SYLVIA: Okay.

AUSTIN: You can just do a fix, if you wanted to do more than one fix, it would start costing you supply points. Um, but the, or I think it might be, if you've used up all your things, it would start costing you. For the record, just in the, in for the future. Um, you can undeclare load on your vehicles by spending material equal to the number of slots

occupied by the gear. So if you want it to undeclare, for instance, Millie your armor, that would cost two material.

SYLVIA: Okay, cool. Good to know.

AUSTIN: Just so you know, the More than Meets the Eye switch between thing. That's fine. You can switch between those two sets whenever during downtime.

SYLVIA: Oh yeah for sure.

AUSTIN: But like, if you want to undeclare a fine heavy canon or something you would have to spend.

SYLVIA: Yeah. Okay, cool.

AUSTIN: Um, um, anyway, Fix though, Fix does not a cost you a material to just do. You could boost your response, your results and stuff like that with it. But, um, you, you use your workshop, which I think y'all have a workshop, right?

SYLVIA: I believe we do.

KEITH: We do have a workshop yeah.

AUSTIN: You still have one here. I'm not taking that away from you. Um, uh, and you roll your Engineer, um, and get to fill up the, um, the fix the repair thing, but you only have to have a level one so as long as you do it, it's gonna clear. Um, so yeah, you can just clear that.

SYLVIA: Okay. Cool.

AUSTIN: Uh, what's it. What does the repair look like here? I guess like specifically that idea that you hit on before Millie in, in a... Apostolisian workshop and you know, this is, this is stuff that you were trained on.

SYLVIA: I think this like, is so much faster is the thing, like there's some... Like the um, status that I'm getting rid of here is "dented" and I think that, like that is talking about like a giant, like dent in it. But I think there are a lot of cosmetic stuff that Millie just like, hasn't had time to fix up.

AUSTIN: Oh, that's interesting.

SYLVIA: Like scratches on the armor and things like that. And like...

AUSTIN: Right. Having the right sort of paint and finishes. Having the right sort of like lighting that slots into this machine that wouldn't have to, you know.

SYLVIA: Yeah. But also just like upkeep on like minor armor or like, like joints and stuff here and there. That's just like starting to go bad. Things like that.

AUSTIN: The good oil.

SYLVIA: Yeah.

AUSTIN: Like the oil that's actually meant for these joints. Yeah.

ART: You got that clear coat paint here.

AUSTIN: Yep.

SYLVIA: I hear they put glitter in it.

AUSTIN: [intrigued] Oh okay.

ART: [whispering] Don't say it's glitter. It's a secret.

SYLVIA: Sorry, my bad.

AUSTIN: All right. There's our first round. Um, second round of actions.

ART: Are we going to keep our customary waiting to cut loose until the last round?

AUSTIN: Up to y'all.

KEITH: I was, I was going to do that, so yes.

JACK: I think will.

AUSTIN: Circumstances on the last round are going to get interesting as well. I'm going to say.

JACK: Oh all the better.

ART: I love cutting loose. Honestly, cutting loose in a non-interesting circumstance is basically [imitates spit sound] I'd. I'd rather be stressed.

[All laugh]

JACK: That is "pugh" to you?

[All imitate Art's spit sound]

ART: I'm spitting on the ground.

JACK: Oh I see...

KEITH: Spit is underrated. What an insulting thing to do.

AUSTIN: Mhmm

SYLVIA: Yeah.

JACK: It's very insulting.

KEITH: It's extremely rude.

AUSTIN: All right. Second actions. What's going on?

ART: Oh, I don't have any ideas. I just...

KEITH: I've got, I've got a quick one, I think.

AUSTIN: Leap, yeah what's up.

KEITH: I'd like to heal myself.

AUSTIN: That's a good idea.

KEITH: Yeah but I don't have a... I don't have the same body that the doctors knows how to doctor on.

AUSTIN: You still have two things. One is a workshop. Uh, no, I guess you would still use... Recover is still... When we talked about this on the other side, on the other side of this game, it's one episode a scene and two robot bodies also, by the way, Valence has a robot body that came out in the episode, that just came out. Or it, it will be coming out before this, uh, it's a whole thing. Valence's whole body... Y'all have to go listen to it. It's a wild episode for Valence let me tell you.

SYLVIA: Valence gets naked!

AUSTIN: Uh... Valence gets?

SYLVIA: [sassy] Am I wrong?

AUSTIN: Some stuff happens. No, no, you're not wrong. Um, there's, it's I don't know. I can't spoil it.

ART: Is the other side doing nudity? I don't... [Keith laughs]

AUSTIN: Yeah, they're being out. We were doing a whole bunch of nudity stuff now.

SYLVIA: What?

AUSTIN: That's the whole, I mean, I say to you as a joke, but there was a bathhouse in the last episode.

SYLVIA: I'm so mad!

KEITH: Like you get this horrific war, war, movie, matched up with a prison scene and then, then the other side is like, Porky's.

AUSTIN: [laughs] It's wild over there. Um, anyway, you'd still use Recover. I think the difference is you'd use Engineer or someone would have to use Engineer instead of using...

KEITH: Yeah.

AUSTIN: Uh, or they still use Engineer. Engineer is also how you heal people. It just that you need Engineer plus the ability... There's a specific, uh, technician ability called, um, Doctor that'll let you use it on humans instead of just robots and robot people. Uh, but anybody with Engineer can totally just do it.

KEITH: Okay.

AUSTIN: So, um...

KEITH: Is there someone with better Engineer than me? Either a PC or a...?

AUSTIN: You don't need to roll it. You only have a level one harm, which means any success here is going to clear that level one harm.

KEITH: Okay. But, you know, I would like, I would like more, some of the more dice to be able to roll.

AUSTIN: But there's no role that will fail.

KEITH: Oh, there's no role that will fail. So I just?

AUSTIN: That's what I'm saying, doing it will do it. Uh, the, the thing here is you still need someone else to do it because if you try to repair or recover yourself, you take stress for it because being your own doctor is stressful. So you do need someone to do this for you. Um, that can be Dr. Skyler while, while he's around. It's just that he... He probably doesn't have that particular expertise fictionally. You're right.

KEITH: Yeah.

AUSTIN: Um, but if you needed like Millie or Sovereign Immunity to, or, or Clementine to, you know, put a patch on some, some, you know, leaky, you know, whatever, tubes that's possible.

KEITH: Or what if I went to Clem and was like, "you owe me one." I'd, you have doctor me.

AUSTIN: Clem?

JACK: Are you going to?

[Keith reconsiders for a while]

[Millie laughs]

KEITH: I, I have to... I have time to go to multiple people if Clem says no, it's like, yeah, we already have established that we have a doctor patient relationship.

SYLVIA: What if we flip that around?

KEITH: What if we flip that around?

ART: You want to go both ways? [laughs]

[Sylvia laughs]

JACK (As Clem): [serious] Leap.

KEITH (As Leap): Yeah?

JACK (As Clem): [serious] Not in a million years.

AUSTIN: [laughing] Oh, awww...

KEITH: Million. I can ask Million.

AUSTIN: Aww [chuckles] Millie?

ART: For the record. I would have done it. I just want to...

AUSTIN: Yeah, of course.

KEITH: Well none of you have engineer, right?

SYLVIA: No.

KEITH: So no one has Engineer.

AUSTIN: No one has Engineer.

KEITH: So there was not like a better idea.

AUSTIN: Yeah. We'll let Millie roll it. I just want to see what the roll is. Millie, are you going to do it?

SYLVIA: Yeah, let's fucking go. Um, 2d6?

JACK: Oh can I come?

AUSTIN: What do you mean can you come? You're gonna watch?

JACK: I want to. Well given how it went last time?

KEITH: Yeah. Ask. If she wants to.

SYLVIA: If she wants to be there, she has to help.

JACK: No, I'm not interested.

KEITH: You don't get to say that you're not interested. You are the one wanting to come.

JACK: I changed my mind.

KEITH: You shouldn't have asked.

ART: You're objectively interested.

KEITH: Yeah. We will both know you're lying.

JACK: I wouldn't ask Leap.

AUSTIN: You're asking Millie.

JACK: Oh, sure. I'll ask Millie.

AUSTIN: Okay.

SYLVIA(as Millie): Yeah and you gotta help if you're coming of watch me perform surgery on our friend.

JACK(as Clem): I wouldn't want to do any damage thanks to a lack of knowledge.

SYLVIA(as Millie): I mean, look there that, I don't think, I think that ship has sailed if I'm being honest. Um, Cause like one of us has gotta be doing it either way.

KEITH: Um, it's going to be super easy. I can talk you through it I've got a mirror.

SYLVIA(as Millie): He's gonna be with me the entire time.

JACK: Oh my God. It's the Nick.

SYLVIA: Oh my God it's the Nick!

KEITH: It's the Nick?

AUSTIN: Uh huh.

KEITH: What is?

SYLVIA: It's a TV show. It's good. A guy does a normal surgery and it goes really well.

KEITH: I thought we were talking about Nick, our friend, Nick.

SYLVIA: No.

AUSTIN: No.

KEITH: I was like, did Nick at some point do do this? Like in season one, like try it?

JACK: No no no.

KEITH: And I was like, I don't remember that.

ART: Neither in season one, nor in real life.

JACK: Thankfully.

AUSTIN: Yes.

SYLVIA: Should I roll this?

KEITH: No one can repair these dribble bones, but me.

SYLVIA: It would have been a three.

AUSTIN: If it would have been a three, it doesn't matter. Uh, even with the three because of the alternate healing rules, a level one harm gets cleared even with the second, you increase the repair clock, no matter what. So go ahead and get rid of, uh, get rid of your "leaking."

KEITH: Great, thank you.

SYLVIA(as Millie): No problem. Always happy to help my friends stop leaking.

AUSTIN: Great.

SYLVIA: Yeah.

AUSTIN: Great phrasing. Love it. Um, Millie, Clem, Sovereign Immunity? What else? What else is popping off here?

ART: I need to talk to someone, but I don't know who I want to talk to and it's, it makes it hard.

AUSTIN: What do you need to talk to them about?

ART: You know, gestures at everything.

AUSTIN: This, all of this. Yeah. Um, I'm trying to think about timing here. Gur Sevraq has some stuff... Well, the second you're... At this point Gur Sevraq has had Gur Sevraq and Dr. Skyler have told you to go to the beach. Uh, as for the other people in this call, Jack does a scene on that beach. Clem is on that beach, um, for some amount of time here. Um, so, so we know that somewhere in here, this turn or the next turn, you will not be here, Clem.

JACK: Yeah, yeah, yeah.

AUSTIN: Um, and that can be weeks of time. That can be days we don't know. Um, but it's some amount of time. And, uh...

JACK: I think before I go, I would like to, it doesn't even need to be a scene. I think I would just like to impress upon Sovereign the precarity of the situation and the, I think it really is on some level it's like, uh, uh... Like trying to teach the teacher thing where it's like Clem saying to Sovereign like,

JACK(as Clem): We're on a knife edge here and I resent having to go away. Do not let us lose our advantage.

ART(as Sovereign): Yeah. Uh huh.

JACK: And then leaves.

AUSTIN: Okay, cool. It's a shame y'all already used up all the supplies you could have had a second feast. Um, what else is happening? Who else is doing stuff here? Or I guess, do you still need to have a conversation is what you want Sovereign Immunity?

ART: Yeah, but I can't figure out who it's with yet. So if someone else wants to go.

AUSTIN: Okay.

KEITH: It's tough because I feel like Leap probably understands your, your machinations best, but is also sort of opposed to them.

ART: Well, do we want to talk about what machinations we're talking about and if you're opposed to them?

KEITH: Uh, sure.

AUSTIN: Is there a sequence here where like y'all can do a thing. That is... The thing is we can have this as a Cut Loose.

KEITH: Downtime joyride.

AUSTIN: Downtime Joyride, great album. Um, yeah. What are you, what are you doing while this conversation happens and how is it not cutting loose? Is it training? Are you doing a training downtime activity? It just happens to be a scene where you're all are talking while doing it, or you doing something else. Are you salvaging something? Are you?

1:30:12

ART: I mean, I would be willing to help Leap with whatever downtime action is next. And then we could talk about... Then we could talk while we're doing it.

AUSTIN: I suspect. I suspect that his next downtime action is Cut Loose.

ART: I thought we all agreed that round three was Cut Loose.

AUSTIN: That is round three. Right Leap? You did something already before right?

KEITH: I have done two things. Yeah, I did my, I did a drive thing and then I did a doctoring.

AUSTIN: Yes.

ART: Oh, you're out of things.

KEITH: Yeah. I'm out of things.

AUSTIN: Yes.

KEITH: Do you, you can do something and I can be there.

ART: Well I mean mine would need to be a Cut Loose cause my third one has to be telling someone about this.

AUSTIN: About what?

ART: This.

KEITH: Oh, you're going to snitch?

ART: I'm not going to snitch. I'm going to gossip.

AUSTIN: With who?

ART: I don't know. That's what I'm figuring out.

AUSTIN: Gossip?

ART: Gossip is a strong word you know.

KEITH: Gossip is Cut Lose you could, you could combine those two things.

AUSTIN: I think. Okay. Here's, I'm going to bring it a little structure to this Clementine Kesh leaves. That night, at dinner Gur Sevraq stands up and says,

AUSTIN(as Gur): I am grateful to the patience of all here who have fought together under strenuous circumstances. Those of you who are bathed in light of the Future, do it justice. We are approaching something amazing. A collection, a conference, a coming together of the sorts of people on Partizan, who under normal light of day, would never reveal their selves to the world. In a matter of weeks, Fort Icebreaker would play host to a **conference of dissidents**. The particulars are... Developing. If you have contacts with any groups, treasonous or rebellious, oppositional, or alternative, please reach out. Let me know where messages must go. The rules that we are used to. The structure of the day The roles in which we inhabit. **Will shift**. There are moments in history where this happens, where the **impossible** becomes **necessary**, where the certain **shakes**. We should prepare for it. If you have any questions, let me know.

AUSTIN: And sits back down. Um, and it's true. Gur Sevraq has been party to, um, a slow organization of potential revolutionaries. Um, uh, you'll note on the clock or on the, on the table, on the map. There's a thing that says "Conference members: 10." Those are... That represents 10 representatives or one representative each at least from 10 different groups, uh, that will be showing up here on Fort Icebreaker. Um, when it, when it inevitably leaves this little coastal town and moves into the middle of the sea, uh, where it will play host to this revolutionary conference.

AUSTIN: That number 10 represents the group of original factions or squads that were tied to it. Which was the Oxblood Clan and, uh, Horizon, um, uh, and SBBR. Um, and then. Those groups have kind of branched out a little bit includes now the Church of The Resin heart, including Gur Sevraq. So that's four. It includes the Sable Court, which is a group of, uh, Ashen witches, in the North of Columnar territory. That's five. Uh, that includes... dah, dah, dah, dah, dah... Um, uh, other groups that those groups have invited, but have not necessarily come up on screen yet. So I'm not going to say more

than that. Uh, but that was at five and then basically I rolled dice for squad for each of those squads to attempt to reach out to additional groups. If that makes sense.

AUSTIN: Um, this. This, uh, 10 includes the idea that the Red Fennecs Tes'ili Serikos will be involved here. If you wanted to kick them out now it'd be the time to tell Tes and be like, "no, you don't get to come here." Um, and that would reduce this, this number from 10 down to nine. If you instead, wanted to increase it and could think of other people you would want to invite into this thing, you could do that during this downtime. Um, if you wanted to talk to Gur Sevraq about all this shit that I just said, now would again be, be a good time to start thinking about that. Whether or not, you think it's interesting that he waited to tell you all of this until Clementine Kesh was on a boat or a beach that's up to you. Um, and what I will say is, you know, they definitely have, they have enough thoughts about all of your various positions in all of this, you know?

KEITH: Hmm. I could invite Callister Drive Callister.

AUSTIN: You could. You could try.

KEITH: He owes me one.

AUSTIN: He does owe one. Um, the, the thing that I want to be clear about here is you'd be inviting people to, this is it's like a, kind of a serious and interesting thing. Which is, right now, there are 10 members here. Um, all of them are people who want to, in some way, subvert the status quo. Um, The inviting them does not guarantee that that will mesh well and when we get to this thing, a big question will be how well it meshes to what degree does it get sold out or does it get sold out? How do you prevent it from being sold out? Does it sustain itself or does it fall apart? Does the conference work or does it become, um, something, something, uh, uh, a place of where hopes the hope of creating something that sustains itself as revolution is dashed before it begins. Um, I say that because my impression of Leap is that he thinks that Callister Drive Callister is a fucking sell-out. But I don't want to...

KEITH: That is what I think.

AUSTIN: Okay.

KEITH: But, but my last, I mean, this is it's complicated. The, the, the only interaction that you've had with him on screen, he did. He sold out his boss, which is sort of the opposite of being a sellout in the way that I was thinking that he was. But he did have something to gain.

AUSTIN: He had something to gain. Yeah, totally. Um, there's another group, there is a group that he told you about, which is there was a group of Equiaxed on this planet.

KEITH: I forgot about that.

AUSTIN: Who, who who we haven't checked in on since then, but you do know that there is a group of Equiaxed in, um, in, uh, Vigil City, which is, the, Capital of the Colmar territory. Um, there was like a commune there. He kept calling them a colony because he didn't know the word commune, which maybe underscores his commitment to radical politics. Um, uh, I'm just, I'm being a, I'm being a friend of the players and saying, if you, if you invite that motherfucker in, it should probably be because you want to undermine the entire thing not because you think he would be a good contributing member. He probably wouldn't be. Um, he's not your rival or anything. You never made that declaration, but he is the sort of person.

KEITH: He helped me.

AUSTIN: He did help you. Well, you know, rivals help each other sometimes. Um, you know, I'll note... Oh, one of the other groups that is confirmed, that we know is Horizon Horizon is going to be at this group or at this conference. So rivals show up sometimes rivals, rivals to friends is a thing.

SYLVIA: Yeah, I hear that's what it's called.

AUSTIN: That's what it's called, "rivals to friends."

SYLVIA: Yeah.

AUSTIN: Gucci could do better. That's all I'm saying.

KEITH: "The Pontoon Rivals to Friends Ocean Party!"

AUSTIN: Mhmm

KEITH: Um, I would, I would be...

AUSTIN: Also, you don't have to engage with us. Like this could totally be a background thing for you. It doesn't have to be a primary thing for every player, you know, like it, it is, uh, or every character.

KEITH: Well, I did, I did forget about the, uh, the equiaxed group.

SYLVIA: I think I have someone I want to invite.

AUSTIN: Oh, okay.

SYLVIA: Um, So we haven't actually had them on screen yet.

AUSTIN: Sure.

SYLVIA: They are characters that I've mentioned sort of in character creation and a bit, but it's Si'dra Balos.

AUSTIN: Oh Si'dra, right.

SYLVIA: ort of, um, I think pacifist, Apostolisian was what you described them as their living in Columnar right now.

AUSTIN: They, they live in Columnar. They work for... Let me just pull it up really quick. Um, ba ba ba ba ba... Si'dra... Ba ba ba..., uh...

AUSTIN: Si'dra: Sunny, flexible, pacifistic. "During their time in the communications division of the Apostolisian Navy Si'dra saw the cost of war firsthand. Now they dream of a world where people can connect instead of fight."

AUSTIN: Um, and they are, uh, they work for Strand Semaphore the group that I mentioned. Clem used that technology to send a message earlier or receive a message from, uh, from The Swordbreakers, from, from Cas'alear, Si'dra like works on that, on that technology. Um, and Strand Semaphore is, this is the communications network that like, that allows that sort of messaging to happen basically. Um, and they are like, their whole goal, uh, is, um, using ancient Hyphan technology. Uh, this messenger services able to send text-based communication anywhere on moon. So long as they've built an outpost, there. "Goal: to spread the network as far as possible." Which should paint, you paint a picture of a certain type of, um, a certain type of liberatory, like technologists vibe, right Like they're, they're very much like "information should be free" type people. Um, that doesn't necessarily mean that they are, that they know that they're, that that's a revolutionary thing that they, they tie that to politics, but it's, it's there in some, in some regard. Right. Um, I'm very excited to have all these people who have very different ideas and demands about what a better world looks like in the same room.

SYLVIA: Millie's is just trying to get someone she can trust in this room.

AUSTIN: I get you. Totally. I think that makes perfect sense. So what's that reach out look like?

SYLVIA: I think it's like. I feel like they, like, I I've been picturing them...

AUSTIN: What was their relationship like? Cause you already have a relationship with Si'dra, right?

SYLVIA: Yeah.

AUSTIN: You're, what is, what is the...

SYLVIA: "Sympathetic" was what I had it as.

AUSTIN: Interesting.

SYLVIA: Which like, I think I described a sort of like both personally sympathetic and then like sympathetic towards their ideals. Um, but I kind of like seeing them as being like pretty close friends from when Millie was still like in Apostolos.

AUSTIN: Right, right.

SYLVIA: Obviously Si'dra wasn't like part of Glory, but I do think that Glory soldiers serve with regular Apostolosians. I don't know if we talked about that.

AUSTIN: Totally. That makes sense. Yeah. The idea that like they were, if Si was in a naval position it's totally possible that, um, that Millie was like deployed on that ship and Si was like, um, a, um, uh, the communications officer there or something.

SYLVIA: Yeah.

AUSTIN: You all got lunch together or whatever.

SYLVIA: Yeah I think they were like the only person who had any sort of idea that Millie was planning something, um, that sort of like their closeness.

AUSTIN: Have you been in contact? Probably not right?

SYLVIA: No, I think Millie's been presumed like KIA by most people.

AUSTIN: Interesting. Okay.

SYLVIA: Which is why I think this is like... How does Strand Semaphore work? Is it just like a message board or like?

AUSTIN: It is literally like the one time it showed up on the screen before was when, um, uh, Valence sent messages to Kenzie who was a contact of theirs in Columnar and it was literally like, you have to go. It's like going to a LAN café that has AIM installed on it.

SYLVIA: Okay.

AUSTIN: Or like, or like whatever Skype or whatever, but like no video, no, no call just like literally it's text it's text communication.

SYLVIA: Okay. I think it's like... I think that what happens is, uh, Si'dra gets basically a message from a new account that Millie just made or like whatever the equivalent would be, because I don't think she would have access the old way she does.

AUSTIN: Sure.

SYLVIA: Um, and I think it's like... It's sort of the stuff that we covered, I'm not going to like do it word by word because I did not prepare that. But, um, and it's like, "Hey, there's something going on that I think you would want to be a part of." And like, it's a way to sort of, um, "I think that like having, having someone like you in the room would help people more than it would hurt people." And then like Millie, I, I wanted to do something where like, Millie, Millie signs it so, uh, they know it's her.

AUSTIN: Yeah.

SYLVIA: But it's not actually her name. So I came up with a pseudonym.

AUSTIN: Oh, I'm ready. What is it?

SYLVIA: "Cinnabar Cyan"

AUSTIN: [impressed] Oh my fucking God.

JACK: Incredible.

SYLVIA: Which is just synonyms for Ver'million Blue.

AUSTIN: Uh huh.

SYLVIA: I really like it.

AUSTIN: So much. Um, so. Si'dra is... Um again for, for spelling there it's S, I, apostrophe D, R, A, and then last name is, Bah-los or Bay-los. It's probably Bay-los, uh, Si'dra Balos, um, is, you know, 20 something, you know, uh, idealistic, like I said. Um, curly red Bob. Um, and then we had a lot of greens and like dark blues for Apostolisians, but I think that, uh, they are more of like the purple. Like purple red, um, uh, coloring on their face and kind of like scales and stuff. Um, uh, and you know, Si is very excited to see this message, um, and sent you back, um, like. "Give me the time and the place." Uh, and, and, you know, is excited to show up and also it's just like, "OMG! How are you? Are you okay?"

SYLVIA: Oh yeah. I think this devolves into like an entire night of just this. Right? Of just them talking.

AUSTIN: Totally. I love it. Um, all right, I'm going to, uh, is this a move? Are you doing something tied to this or is this just?

SYLVIA: I don't know what it could be.

AUSTIN: Because if you want to, if you want to like spin it into a training thing or into a, a new long-term project or something you could do that, you know, um, uh, like to me it sounds like your training Consort or Resolve.

SYLVIA: Yeah, I would be down to put like a point into, um, Consort maybe.

AUSTIN: Yeah. So actually what it is is it literally just went into Resolve.

SYLVIA: Even better.

AUSTIN: But listen, honestly, the idea of like, you spent the night talking to a friend for the first time in...

SYLVIA: Forever.

AUSTIN: Forever-ever is, I guess you should get a point for that. So, yeah, go ahead and put a point into your resolve.

SYLVIA: Okay.

AUSTIN: And we'll call that a move. I'm gonna increase this conference members thing up to 11 as Strand Semaphore gets a representative at the table.

SYLVIA: Okay. Awesome.

AUSTIN: I need to add that to my notes.

JACK: People who can communicate rapidly across a planet during the revolution seems like good people to have at the table.

AUSTIN: Mhmm.

JACK: God, it makes me wonder if there were like active resistance cells in like phone operators.

AUSTIN: Probably.

JACK: During World War Two.

AUSTIN: Yeah. So... Who else has a downtime action for the second round? We still need, we still need Clem and Sovereign Immunity.

JACK: Yeah. I feel like I, as much as I would like to do something interesting for my second downtime action, I feel so hampered by this dice penalty.

AUSTIN: Um, that hits action roles mostly. Right, so what is the?

JACK: No, what I mean to say is I don't want to go into the next mission with the minus 1d.

AUSTIN: I see. You want to clear, you want to do another Recover action here.

JACK: Yeah. Because I need to, I need to cut loose. Um, right, but like it's rough, right because I'm sure we can find a way to narrate, this, this island, this beach in an interesting way, but like, this is the game, right? Like there's the version of Clem that wants to be like doing some cool plotting or scheming and then there's the version of Clem who became so obsessed with her target that she threw herself into objective after objective and, and was like, like hampered by this thing. So I think it's just... Austin have you played the... The last Hitman level on Haven islands? The resort.

AUSTIN: Um... No, I haven't.

JACK: It is a tropical resort and it's just fucking the worst.

AUSTIN: I should play this. I've seen it. I've seen this place, yes, yes, yes, yes, yes. It's miserable. It's like a bunch of, it's like Tahiti or something, basically. Right. It's like...?

JACK: In the best way that IO can be. It's, it's both. It's the resort that the great news story came out about, about those two, like white people who had been to Bali and had accidentally, accidentally trapped everyone in the resort. Right. Because they didn't want to leave because they didn't want to spend \$900 on a flight or whatever. Oh, my God.

AUSTIN: You know, there's like what Fyre Festival was supposed to be, where like "everyone gets a Villa." That's what it is. Except it's like on an actual tropical Island.

KEITH: Yeah I'm seeing this.

AUSTIN: You see there's a bunch of little um...

JACK: It's an incredible level. It's so good.

AUSTIN: What are those called? What are those called? Like, not a Villa, but like, like it kind of like...

JACK: Shalley type thing? Where it's all mountainous?

AUSTIN: A bungalow or something like that?

ART: Are you looking for "cabana."

AUSTIN: Right. Cabana sure. Is that what I'm thinking of?

ART: I don't know.

JACK: No they're like rooms that are like individual little rooms out on a kind of pier almost.

AUSTIN: Anyway, people do like, "Oh, I'm going to do my, my honeymoon and we're going to go to blah and blah. I have money." Sorry, that's me making fun of...

KEITH: Anyone that can take a vacation.

AUSTIN: Anyone who, yeah. Who has had money for a vacation in their lives, which is probably a lot of people listening. Sorry.

JACK: Is it?

KEITH: They get to go on vacation? Yeah go on vacation you can deal with it there.

[All laugh]

AUSTIN: That's what the money is for.

ART: That's what the money is for.

JACK: Oh god...

AUSTIN: That's what I've heard.

JACK: Yeah. So is it? It's like a spa, right? It's like?

AUSTIN: Yes. Does it like spin up for you? Is it like, "Oh lady Kesh is coming. We need to, we need to like get the spa going."

JACK: Yes. And in that sense, it is deeply lonely. Um, but I don't want to be crying tears for Clementine here because I think what we have is a montage. Right. And it's just like, it's the motor boat coming in. It's the, it's a hot stone massage. It's um, cocktails. It's sunbathing. It's Clementine finishing a book and picking up another. It's, it's just like, it's,

it's like shots of crabs scuttling across the beach, or like, um, you know, uh, someone chopping fresh fruit or something it's like utterly alien to anything we've seen before. Um, because even the wealth that we've seen has been the cruel winter of Cruciat. And this is just, this is just a bizarre montage of an, of an island holiday.

AUSTIN: Um, so when you are, um... When you are waiting to uh... Sorry, "if you want to just wait to spend your recovery, your Recover activity, convalescing to heal naturally, take one stress and roll zero dice... I'm going to give you one die because of the quality of care here, but take one stress because there isn't a doctor here, right?

JACK: And it's also...

AUSTIN: Unless we'll send Dr. Skyler with you.

JACK: Yeah. And I think that there is a degree of whiplash that Clem feels.

AUSTIN: Right.

JACK: All her life, she has had access to this kind of luxury, but never before has she had it come so soon after stealing, an Apostolisian defense battalion.

AUSTIN: Mhmm.

JACK: Um, so I think I'm going to mark one stress.

AUSTIN: Yeah.

JACK: And I'm going to roll one die.

AUSTIN: As long as this isn't a one you're in very good shape. Is all I'm gonna say.

JACK: That's frozen. It just says "rolling the dice." That bodes well. [laughs]

AUSTIN: Mhmm. God, as long as it's not a one it'll reduce-

[Jack shouts in surprise]

AUSTIN: [glumly] It's a one, it was a one, it was a one. So your "ill" gets reduced from a level two harm to a level one harm. Unfortunately it does not disappear altogether. If you had gotten anything more than that, I would have, it would have rolled over and healed all the way, but instead you're ill just drops from a level two to a level one. What is your level one harm.

JACK: [groans] Oh man...

AUSTIN: What is the lingering illness here? Is it fatigued? Are you?

JACK: Yeah. Yeah.

AUSTIN: Yeah. Okay.

JACK: I think it's fatigue. I think... Yeah.

AUSTIN: Love it. Miserable. Love it. Um, uh, and somewhere in here is when a being from another world wearing the mask of a wolf shows up and has a conversation with you. Um, Love it. [Keith laughs]

JACK: Yeah...

AUSTIN: It's not nude. Don't worry Sylvia, Valence is not nude.

SYLVIA: Okay good to know.

AUSTIN: There's a whole, there's a whole digression about robes and fashion and everything.

SYLVIA: Okay.

JACK: Computer, can you show me a nude Valence? [Austin laughs] Screws eyes shut...

AUSTIN: Oh god..... Um... Sovereign Immunity. You still have to go the second round, right?

ART: I'm, I need a little help. Yeah. I want to invite someone to the conference.

AUSTIN: Sure.

ART: But I don't want to invite them because I think, I don't know who this is, but I want to invite someone who while appropriate to the thing. I don't, I don't care that they're coming.

SYLVIA: What?

[Jack chuckles]

JACK: Ahhh, hmmm.

ART: I don't, I want, I want to call it, invite someone as like a, and like, it'd be a "fuck you."

JACK: To whom?

ART: Great. I don't care.

AUSTIN: What? [Keith laughs] Weren't you the one, is you're a head screwed on straight?

KEITH: You want to insult someone by inviting them, but it's not important who you're insulting.

ART: Uh huh. I want to find someone who didn't help me when they could have, and now I'm inviting them to the conference at Fort Icebreaker.

SYLVIA: What the fuck?

AUSTIN: Ah... I have a person for this. It's not that they, okay. It's not, it's not that they didn't help you, it's that, it's interesting. And we could fill this in a little bit, maybe. Um, uh, it's interesting because one, they're sort of a rival and that they're part of your- They're not literally a rival. They're sort of a rival cause they're from your, um, your group. They're from your, uh, your, your... What's the, what's the word I'm looking for from the Shepherd's Crook.

ART: Ah yeah, "order?"

AUSTIN: From here... Your order, yes. Your order is what I was looking for. Um, the person who comes to mind for me is The Blossom from Stel Nideo's Lambic house, uh, which is, tied to the Shepherd's Crook, makes a bunch of beer, uh, and is a person who specifically has a relationship with Clementine Kesh. Um, and that relationship is that Clementine Kesh... What is the exact word again Clem? Do you remember? "Tantalized?"

JACK: Is it "tantalized?" Yeah.

AUSTIN: It's in the original document. Anyway, it's "tantalized," you've written to him for help before. He's this other giant big fucking fuck off monk who has, you know, uh, vaguely revolutionary aspirations. Um, but who has never been, who is not in your position. Right. Um, He lives in the mountains. He makes beer, he delivers beer for the people in the mountains and is the sort of person who is like, he's the sort of person who tells you that you really should ask your boss for a raise or that you should really like- That it's okay to like steal a little bit off the top from the harvest this year. Um, or that, you know what I mean? Um, I think the phrasing on him and I've said this now a bunch of times is that every time he delivers a, a shipment, it comes with a little, a little, um... a little... what's the phrasing? I have to find it now...Uh, babababa, um, "a short populist whisper." Um, uh, and I think he's someone who you would know would be

upset that he wasn't already at the, at the, the foreground of this. You know what I mean?

ART: Yeah.

AUSTIN: Um, so that's, that's one thing, I guess you could be Apparatus Aperitif, the motherfucker who has, uh, all that, the disco ball all over their body. They run the night than the kind of nightlife of Logos City.

KEITH: The night mayor.

AUSTIN: Just know the night life, the "nightmare" no. Keeps it from being a nightmare.

KEITH: No, sorry, night mayor.

AUSTIN: Yes. I thought you said nightmare. Yes. The night mayor.

KEITH: No [chuckles] no no no.

AUSTIN: Night mayor. Yes. Correct. Correct. Correct. But that's up to you Sovereign. I don't know if there's anybody else in this list? Uh, or like on the list of factions... If I look at, um, no one else jumps to mind is people who would be like, you would want to get one over on anybody. You know?

ART: No, the, the blossom is a good one. I'm just trying to, I'm just trying to be petty for a minute, you know?

AUSTIN: Yeah, I got you. So what's this look like? What's this invitation? To someone else in your order who is not a Sovereign Immunity.

ART: Right. I wonder if it's even like in person, I wonder if it's, this is like, I wonder if this is a letter, not a call.

KEITH: Postdate, the letter so it comes after.

AUSTIN: Yeah. Yeah. It's almost certainly a letter.

ART: Yeah.

AUSTIN: Right.

ART: And so like, there's like a floweriness that I don't think I'm capable of getting to. Of like, You know, I'm sure, like, I'm sure it's two paragraphs before the, we get to the thing.

AUSTIN: Right, right. Is it just like, um, yeah. You tell me what are those two paragraphs about?

ART: I mean, like, I I'm sure, like the introduction takes a long time because every Sovereign Immunity is, is named Sovereign Immunity. There's like. There's like a, there's like a heraldry portion of it.

AUSTIN: Sure.

ART: Like Sovereign Immunity who served, you know, house Kesh in blah-blah-blah and who currently serves under the, the prison warden. [Austin laughs] That's my official designation right now. Um, you know, for someone who's technically my employer, he does not take a lot of interest in my activities.

AUSTIN: [sarcastic] Huh? Weird.

ART: Um, And like...

AUSTIN: He was always a figurehead.

ART: Right. Yeah. Um, you know, and it's just like, it's very granular. It's like recounting specific, you know, who attended the conference of so-and-so with, with, with such and such and negotiated the treaty of that place, you know? And just like it goes on.

AUSTIN: Then it's a paragraph about like the weather for a full paragraph or like the seasons we're having.

ART: Yeah. It's like, So, so good to talk to you now in the, in the... What, what season are we in? Winter?

AUSTIN: I forget, I forget where we are in terms of months. I'd have to look at the calendar. It's a whole thing. Don't worry about it. But yes.

ART: Alright. In this season, you know, I hope that the, you know, the whatever plant is there, you know, I hope that the such and such flower is, is blossoming now. Or if it's not, you know.

AUSTIN: Right.

ART: You know, just like it's very polite for so long.

AUSTIN: And then?

ART: You know, I, I trust your view of Mount whatever is not obscured by the Fogs through the, you know... [Keith chuckles]

AUSTIN: Yes.

KEITH: So this is also intentionally wasting someone's time?

ART: No, this is, this is, this is the exact same as this would be if this was my best friend in the world.

AUSTIN: Mhmm.

ART: This is the same... This is just like what it is to be, especially between members of this, of this order. Like, this is what it's like. You have to be very specific because identity is so tenuous, you know?

AUSTIN: Mhmm and so then you send the invite hits, I guess, right? The rest of that is something about his presence being requested or an opportunity or a subluxation.

ART: Yes, happy to present you the opportunity...

KEITH: [sarcastic] When I heard that nobody had thought to invite...

AUSTIN: [Laughs] Right!

ART: Yeah. Happy to present you with the opportunity to come to Fort Icebreaker and attend a summit put on by Gur Sevraq and hmmm... I'm trying to figure out the way to phrase the involved with the Clem slash The Rapid Evening.

AUSTIN: Is it just a thing of like a, a Scion, a *Scion* of the great Stel Kesh or something, you know, without being very specific.

ART: Yeah. And the Scion of Stel Kesh and their retinue. Um, you know, I had heard that you had not been invited otherwise. But as a principal figure in the conquest of Fort Icebreaker, I wanted to reach out personally and make sure that your esteemed presence was going to be at our conference. I know that we haven't spoken in decades since the unpleasantness, but I, I want to paper that over. I want to make it better.

2:00:13

AUSTIN: Love it. Incredible.

ART: Hopefully we can have. Hopefully we can, you know, we can share, a beverage and reminisce about old times.

AUSTIN: Signed the Sovereign Immunity who served under Stel Kesh. [laughs] And it's the first paragraph again!

ART: Yeah, it's a lot of the first it's it's, it's not the same, but it's a lot.

AUSTIN: Yeah. Yeah. Love it.

ART: Yeah, "Negotiator of such and such. It's like, it's like the first paragraph, but like phrases, like almost like, you know, It's like titles almost.

AUSTIN: Yeah. Um, all right. That, you know, again, this is not a roll for a thing. This is a, you've done the work. Um, mean I'm bringing this conference members clock up one more to 12.

KEITH: Maxed conference.

AUSTIN: Max conference, conference maxed out any more than this would be, would be irresponsible. Uh, again, this accounts for Tes'ili being invited, if you would like to stop inviting Tes'ili, that is a free action. If you want to say "you don't... no listen, sorry. This is private." You could do that. Uh, I think, I think they would understand. Um, do you want this to have been a train action in the same way that it was for Millie?

ART: Oh, I don't know. Um...

AUSTIN: Or do you want to take a different actual action here?

ART: Yeah, I'll take it as train.

AUSTIN: Okay. Okay. You training resolve also? As is in terms of like, this is what it is to, to communicate with people.

ART: Yeah. Yeah.

AUSTIN: Practicing those old skills. All right. Cool.

ART: So I'd take one X?

AUSTIN: Yeah. Um... So before we get to the cut loose, which I know is coming, I think we should have the Cas'alear conversation, probably. Right? Um, Clem, I imagine it's like you stopped by Rezevi before, before, um... Going back to Icebreaker Prime, right?

JACK: Yeah. Like get a boat out there.

AUSTIN: You even arrive from a different direction than where Icebreaker is from You know, cause you're coming from the Isles of Logos and not from wherever Icebreaker Prime is. Um, so it's like, even if you tracked, even if they tracked your, uh, your path here or something or watched you with binoculars, it wouldn't look like you were coming from where Icebreaker is.

JACK: Right.

AUSTIN: Um, um, and you find them, uh, you get your, you get there first. Who gets there first?

JACK: [long exhale] I think, I think I do. I think, uh, fleeing the beauty of the resorts.

AUSTIN: With the conversation with Valence in your mind still, um, you, um, yeah, you, you sit down uh, and, uh, and get your chowder or what type of chowder is it?

JACK: What, what's, what's the fish that is, is it some kind of cool space fish?

AUSTIN: I think it's probably this type of core space fish where you're like, "cool space fish," and when you're eating it, "oh this is fish."

JACK: Yeah. Fish is fish, you know, they're out there.

AUSTIN: This is yeah. Yeah.

JACK: But it's, well-made.

AUSTIN: Um, and Cas'alear Rizah shows up. Wearing, uh, their best dress uniform, same as it was when you first met them. Uh, which is like that kind of long tailed, um, uh, like military dress uniform. Uh, with, with like the buckles on the front and all that stuff, you can go back to that, that first Rapid Evening arc, if you want a more, a more detailed description here. It's like a, it's a coaty is what it's called, uh, that they wear with their like sawed-off rifle under the, their arm and their tan uniform pants. Um, and they sit down across from you again as they did once many, many months ago now and they say, um...

AUSTIN(as Cas'alear): Ms. Kesh. I did not anticipate that you would even know of a spot like this in Apostolisian territory, let alone be able to visit it unhindered.

JACK(as Clem): We are living in strange times Cas'alear.

AUSTIN(as Cas'alear): I know that more than most. Are you well?

JACK(as Clem): I've been better. I recently, uh, took a brief tour for my health in the islands. Have you visited?

AUSTIN(as Cas'alear): Isles of Logos. Um, yes. Yes. Uh, not many years. Before...

AUSTIN: And just kind of gestures in the air, meaning this, this, this war, right?

JACK: Yeah.

AUSTIN(as Cas'alear): I once visited with-

AUSTIN: Um, With, um, had what, what do they call...? Hm, I need to, I need to... yeah um...

AUSTIN(as Cas'alear): Years ago, when, soon after Dahlia arrived in the household, um, we made a trip here. My sibling and I, and our parents. Again, long before we thought any of this could happen, and walked the sites and took in local custom as best we could given that to be an Apokine means to draw attention, even on the Isles of Logos.

JACK(as Clem): I can imagine.

AUSTIN: Which, they were speaking very openly about this, which is as a reminder, Cas'alear is the adopted sibling of Dahlia who is Apokine and self-declared Princept of the galaxy. [chuckles]

JACK: So a lot of weird political stuff between, you know, Kesh and Apostolos as well.

AUSTIN: Yeah.

JACK: Obviously all the time. But like even in this meeting, there is this strange under-undertone, overtone of like we're at war with each other.

AUSTIN: And it's literally your two families, it's literally their step, their step sibling. '

JACK: Yeah.

AUSTIN: With your cousin or whoever is, however you get to house Whitestar.

JACK: The anti-pope?

AUSTIN: Yeah. I have the family tree, you know, whatever that is like literally the anti-Princept or that Kesh says, this is the real Princept person, um, is, you know, you were literally in line to that, to that throne. I have the family tree. I know whatever third cousins you are to that person, like it's there.

JACK: Yeah. And on some level, this is a kind of reflection of the way the high house politics works. Like, um, our armies are throwing themselves at each other and we are sitting in a room eating chowder and it's tense and unpleasant, but it's still a privilege afforded to this level of the politics, right?

AUSTIN: A hundred percent. Yes.

JACK: It's like we can, "we, we have the capacity to be mannered about this."

AUSTIN: Right. Exactly. We get to, we get to wear a nicest clothes and talk about things over, over a meal while, you know, younger, poor folk throw themselves into bayonets for us. And this is a fight that we don't even wanna, aren't even necessarily that into, you know?

JACK: Yeah. There's a frisson to it. Of like, "we're enemies sitting across this table from each other."

AUSTIN: Yeah. Ooh isn't this romantic and an interesting like, ooh. Right. Um, and, and I don't even mean romance in the, the, you know, amorous sense, but in the, in the broader sense. Also specifically, Cas'alear recently came to a realization, which was in one of the intro to the episodes that was literally like. "My crew really just wants to see, really just wants to see the tanks, shoot, shoot their big guns," like Apostolos.

JACK: Like "wow cool robot."

AUSTIN: "Wow cool robot." Like absolutely. You know, uh, "'Mech goes, Burr," [Keith chuckles] uh, is like a hundred percent, uh, the thing, uh, and, and they are kind of distraught over that on top of this, which is,

AUSTIN(as Cas'alear): I know you will not believe me when I say this Clementine. But I have uncovered the truth of what happened to your noble Divine Past and to the elect. Cymbidium.

JACK(as Clem): Tell me.

AUSTIN(as Cas'alear): Or at least part of the truth, it flung itself across the sands. It, um, one moment...

AUSTIN: And reaches down into like a satchel and produces a bunch of maps and says like, these are maps of Partizan. These are maps of like the space around Partizan. They are speaking to you in. As if you have a shared expertise, [Jack scoffs] which you absolutely do not have.

JACK: Nope.

AUSTIN: Right, like Cas'alear Rizah was born as a great privilege and then utilized that privilege to become as, as, uh, uh, um, competent as possible in matters of war. Um, and, and, and, and kind of war and the war side of politics. Right. Um, and the war side of logi- of logistics and infrastructure. Clementine didn't really do that as far as I know.

JACK: Rowing, really good at rowing.

AUSTIN: Rowing. Polo, maybe?

JACK: Polo. Color matching.

KEITH: Um the sport or the shirts?

AUSTIN: Yes.

JACK: Both both of those. Yes. [All laugh]

AUSTIN: Yes Kesh. A polo that says, "Yes Kesh" embroidered.

KEITH: [laughs] That's fun.

AUSTIN: Um, uh, and so these are maps of like, this is like looking at maps of ocean, um, of like, Oh, you know, ocean currents and stuff. If you don't know how those work. And you're like, "I guess that, yeah, it kind of goes left" [Keith laughs] and they are like,

AUSTIN(as Cas'alear): As far as I can tell. When Past came into partisan system, it and Cymbidium were supposed to land here.

AUSTIN: And they point at, um, the Memoria Teardrop near Lake Timea, which we, the listeners know is where Mourningbride in the Sable Court, from where Thisbe went to deliver a message for Cymbidium.

AUSTIN(as Cas'alear): [serious] This is where Cymbidium and Past were supposed to come down and then halfway through their transit. They adjusted course here. To Lion's Rest. And within the final hours of the descent, it is as if something or someone ripped control of Past away from Cymbidium. And, but I know that Cymbidium was the only one in the Divine. Only the elect is allowed onboard and the records that we recovered indicate that past overrode its elect and chose to shatter itself across the dunes. And I don't know why, but I do know that we are in a war greater than any we've seen one that threatens the very Principality. And if machinations, like this are at work, then how much earlier would they, could they have been put into place? I know this may sound like an accusation of Stel Kesh, but I am as loyal to Stel Kesh as I am to the Principality itself. I have no issue with Kesh and its autonomy. My issue is only with the notion that the Princept born of Stel Kesh is somehow not due their rightful position. Do you know anything about what is happening here?

JACK(as Clem): Thank you for bringing this to our attention. I cannot claim to be able to read these documents in the way that you can, although I think I have some understanding.

JACK: Man, I think Clem is in this really weird place where like, this is the first time someone she perceives as being on a fairly similar level to her who she's not actively antagonized with has asked for help. Or has given her an opportunity to... Yeah, I think the fatigue of, the fatigue of this level 1 harm from when I've gone on a beautiful beach holiday.

AUSTIN: Uh huh.

JACK: I think Clem just looks flattened and says,

JACK(as Clem): Events are transpiring far beyond my control and understanding. Maneuvers that my family have made and that I have made independently of my family are traveling at velocities that I am struggling to comprehend. With that being said, I am sure that wherever you were stationed was not spared the broadcast.

JACK: What's the best way to describe it?

AUSTIN: The broadcast, the broadcast would be perfect. Yeah.

JACK(as Clem): The broadcast of recent days.

AUSTIN(as Cas'alear): "An Avaricious Pact."

JACK(as Clem): I don't know what that means. I don't know what that means for me.

AUSTIN(as Cas'alear): I will tell you in exchange for something. At least what I think it is. What I think it means.

JACK(as Clem): What do you want?

AUSTIN(as Cas'alear): [grave] Clementine, I need to know. I need to know what the message was that your mother sent to Past.

AUSTIN: And their eyes narrow.

JACK: Oh boy, I *don't* have this. Do I?

AUSTIN: No. But the connotation is very clear.

JACK: Yeah. But the-

AUSTIN: Right?

JACK: Yeah, absolutely.

JACK(as Clem): You are suggesting that my mother, that Crysanth had some kind of direct involvement in, in the destruction of the Divine. The Divine that she sent us to-

AUSTIN(as Cas'alear): I need to know whether or not your mother was, perhaps the message was an attempt to move it back on course I don't know what it was. I have my suspicions Crysanth is in a game larger than-

AUSTIN: Give me a Consort. Unless, unless you want to frame this in a, even more demanding, it's like it's on the line between Consort and Command for me, but Command would have to be such a different change in tone.

JACK: Yeah. I think, I think Clem has been so thrown by...

AUSTIN: Yeah. So just give me a 1d6. It's a gather information. There's no hard fail. It's just a degree of, you could push yourself except you would get a scar.

JACK: And I won't.

AUSTIN: I'm trying to see if you have anything else, but I don't think you do. Hey, it's a success. It's a five. Um, so you do get a little bit here.

AUSTIN(as Cas'alear): Waiter. Could I have another bowl? Um, and can you attend to it to ensure that the spice is okay.

AUSTIN: And the waiter leaves to attend that the spices are good, giving you more privacy? [chuckles] Um, this is like a custom, this is not a thing that Cas'alear just invented. This is like among, in restaurants, in Apostolos, if you ask someone to attend to the spices, it means what you're asking for is privacy. Um, and they say,

AUSTIN(as Cas'alear): Clementine Kesh. Your mother is part of something central to the Principality, a group called the Curtain of Divinity. Do you know this?

JACK(as Clem): No, I have assumed since I was a child that she was involved in some, that she was some kind of a spymaster or something, but this is the first I've heard of this.

AUSTIN(as Cas'alear): [amused] Well, she is some sort of a spymaster.

AUSTIN: They say it with a little bit of a laugh.

AUSTIN (as Cas'alear): In the same way that my sibling is some sort of a politician.

[Clem chuckles]

AUSTIN (as Cas'alear): They hide a great many things. I know category, not detail. I know this only because of Dahlia and the knowledge and information afforded to the rightful Princept of the Principality. Five years ago, when Dahlia declared that they would become both Apokine and Princept. There was, as you know, a great deal of anger, there was also a degree of... To steal the word, avarice immediately after the declaration, a group approached and made an offer. That Dahlia, who is dynamism itself, would serve only as a figurehead to something new, a new model for the Principality, a group that would rule in a council of five, a single representative from each Stel. Dahlia, to their credit, was intrigued by the notion. They have had many tutors and none of them have been traditional. And so the idea of shaking up all of the Principality is something that appealed, but it was clear that this request was, in truth, a threat from a group who had long sought to undermine the Principality.

AUSTIN (as Cas'alear): [grave] Your mother is now at war with that group, that group is called the Pact of Necessary Venture. I believe, and Dahlia believes, that with every year that passes of this interminable war, they grow stronger. They build new fleets, new hallows, coerce, or convince more Divines onto their side, threaten to do what cannot be done. Travel beyond the gate and eventually amass power such that the Principality will stop being one as such, or maybe it will be a Federation or some other organization. I don't know, but they despised the notion of the Princept. They discredit the legacy.

AUSTIN (as Cas'alear): I am not a politician. I am a general and I am a loving sibling, and I know that my kin's heart is filled with justice. All they wish is to bring the ills of the Principality to light. A history hidden from its people. But they will not become involved in whatever this war is between the Curtain and the Pact. They will not back down from their claim that they are the rightful heir to be the elect of the greatest Divine there is. The Divine Principality itself. These are the games in which you move Clementine.

JACK: Clem, is it just, just. Overawed, just like, like went from ran the whole gamut of sitting on the edge of her seat with her like arms on the table, leaning forward to sitting back in her chair, thinking about it. [Austin laughs] to like staring at the floor to like, you know,

AUSTIN: Right, you were just told there's a shadow war happening.

JACK: Well, I was told, I was told "your mother is part of a mass spy organization," which is like, you know, Clem would probably have gone like, "okay. I expected that to be told."

AUSTIN: Uh huh.

JACK: And then to be told there is there is something within the Principality... Yeah, okay.

AUSTIN: There's a second massive secret organization.

JACK: Yeah.

AUSTIN: There was no, to be clear. There was no like evaluative judgment from Cas'alear as to like, which of these is the good one.

JACK: No, no.

AUSTIN: Right?

JACK: They don't seem to, they believe in, it seems like they believe in the power of the, okay. I think Clem just says,

JACK(as Clem): What you have told me is more than I expected and I barely know how to believe it. Some of what you have said borders on treasonous and I am going to need time to think. But I am grateful for... [cuts herself off] [nervously] The Pact of Necessary Venture? How do we know who they are? How do I, who? Do they have people in the cities? Do they have a, you say they're building a fleet, where?

AUSTIN (as Cas'alear): The vastness of the Principality is such that it is easy to hide a few ships.

JACK(as Clem): [nervously] Are they on Partizan?

AUSTIN (as Cas'alear): Yes, of course they are on Partizan. I only know five, I only know five. The important-

JACK(as Clem): Do you know their names?

JACK: Oh, sorry.

AUSTIN: Yeah, yeah, yeah. You go ahead.

JACK(as Clem): Do you know their names?

AUSTIN (as Cas'alear): I do.

AUSTIN: Um, let me get them. They are...

KEITH: Sorry, this is five of who? I missed it.

AUSTIN: Five members of the Pact of Necessary Venture.

KEITH: Okay.

JACK: A second shadow government.

AUSTIN: Well..

ART: I just want, oh I'm sorry. If there is any part of Clem that's like internalized what Sovereign Immunity has been teaching her. It's try to act cooler than this. [All laugh] Just a little bit, just, just a lit, let this roll off your back. Just a touch. That'd be like, "ah, yes. I suspected as much," you know, just, just anything that isn't just like, "Oh yeah I didn't know any of this."

JACK: Yeah.

AUSTIN: Mhmm.

AUSTIN (as Cas'alear): In Stel Orion, the operations of the Pact are organized by Rye, the elect of Space. In Nideo, it is Gallica, elect of Present. In Kesh, for years it had been Plumeria, until their death in an incident I don't know much about. It was going to be Cymbidium who took Plumeria's place. But as far as I know, Cymbidium had not yet been initiated. In...

AUSTIN: So that is Rye-Orion. Gallica-Nideo. Was going to be Cymbidium in Kesh.

JACK: You got an empty chair? [Austin chuckles]

AUSTIN: Uh huh.

AUSTIN(as Cas'alear): In Columnar, there is Myosotis who was the elect of Future. Future has gone missing. And in Apostolos there is Hyacinth and Motion. They work under my own nose here on this moon.

JACK: Oh my God...

KEITH: Hmm. Do they? [Jack chuckles]

SYLVIA: I wonder when was the last time they talked.

AUSTIN: This is, communication is hard on this, on this world, you know. And Motion specifically is kind of a piece of work, you know?

JACK: Yeah, frightening to its own side.

AUSTIN: Right. Yeah.

JACK: Um, I think Clem hearing Sovereign Immunity's words in her head and disregarding them, puts her head in her hands. [Austin laughs]

AUSTIN: Oh no...

JACK(as Clem): [dumbfounded] Cas, why, why did you, why did you bring this to me?

AUSTIN(as Cas'alear): [Serious] Because Clementine, I know that yours is an ambition of greatness, not of accumulation.

JACK(as Clem): [Nervous] Well, uh... Yeah, uh... Thank you?

AUSTIN (as Cas'alear): And because I know that, in some way, your mother was involved.

JACK(as Clem): Right. Yes, of course. Um, yes, that makes sense.

AUSTIN (as Cas'alear): And because I need you to know that if you find information that will bring an end to this war, you have someone on this side you can share it with.

JACK(as Clem): [professional] Thank you for your confidence. I have to apologize for the condition of your lodgings.

AUSTIN (as Cas'alear): These are my people. These are the lodgings we fight for.

JACK(as Clem): [awkward] Uh, good... Um...

[Austin laughs]

ART: Aren't you at a fancy resort?

JACK: No, no, we're in a town.

AUSTIN: No this is Rezevi.

ART: Oh, right. Well, there's a fancy resort just down the way.

JACK: Uh, the chowder is terrible, much less good at the fancy resort. Um, Okay. I think Clem just like stands up and says,

JACK(as Clem): My mother and I aren't talking, but I will do what I can.

JACK: Uh... and leaves.

AUSTIN: Um, and Cas'alear sips their chowder.

AUSTIN (as Cas'alear): The spice is good.

AUSTIN: They say.

KEITH: [making fun of Clem] I'd help you with your incredibly serious war problem, but I'm not speaking to my mother right. [Austin laughs]

JACK: I'm not on good terms.

AUSTIN: With my mom.

JACK: Mom, who's running the other war. I do not like her.

AUSTIN: So, uh, yeah, exactly. What like is, is part of both of these wars very clearly, right? It's like secret, secretly been part of both the true war between, between Kesh and Apostolos. Which, we know that like, Motion does want that war to go Apostolos' way.

JACK: Sure.

AUSTIN: But then also we know that Motion is part of now a secret, a shadow war in which she is part of a group that includes people from other Stels!

JACK: Yeah.

AUSTIN: Um, though, not anyone from Kesh, well, there are people from Stel Kesh that are part of the Pact of Necessarily Venture, just the kind of defacto leader of that branch is not alive right now and hasn't been replaced as far as we know. There was no new elect of Past, certainly. So, um, So, yeah, that's good. That's something.

JACK: Again, a stark difference between Clem and her mother here, Clem, just being like, "I, I, this is all news to me and I don't know how to deal with it."

AUSTIN: Love it. Um, So Clem, as you're being brought onboard, um, there are, uh, you realize that you were in a line because, uh, as, I mean, you already knew something was up when your like trip back, did not take you right back to just outside of Rezevi. Um, And it was like, "no, we're going to be on this boat for a little while, buckle up. Uh, we are in transit right now. Like what? And the answer is you're going to the middle of the Prophet's Sea, or the, the Icebreaker Prime is going through the middle of the Prophet's sea.

JACK: God...

AUSTIN: Um, and was like in this place that is like, kind of the, the Bermuda triangle of. Partizan, a place where like no one sends their, their ships anymore because uh-oh, wasn't it dangerous there and as far as, you know, it's not dangerous there, but that's, you know, you know how these things happen. Um, uh, but you get brought on board and there's like a line. There's like an admission line. Um, and the ship or the, the fort is filled with people from all of these different organizations. Um, which have been slowly filtering in. It's sort of like how, like before a big event, like before the Olympics, all the athletes show up and like for the week before the Olympics, they're like going to the local bars and like, you know, meeting up with each other and blah, blah, blah. It's like, yeah, that energy is happening here. The conference isn't until next week. And I know SBBR isn't here for instance, right. Or maybe not everyone from who's coming to represent the Sable Court is here, but a couple of people have made it. Right. Um, and to be clear, these groups aren't coming in total. Though, Icebreaker Prime could hold that many people. Um, this is, is like the diplomatic and security teams are coming. You know, it's like they're sending a diplomat plus some, some, you know, attaches plus some bodyguards.

2:30:24

AUSTIN: Um, but that's still a lot of people because just at the high end, It is, um, the Sable court, which are the Hyphan slash Ashen, witches, uh, Red Fennecs.

AUSTIN: Um, but that's still a lot of people because just at the high end, It is, um, the Sable court, which are the Hyphan slash Ashen, witches, uh, Red Fennecs. I think Tes'ili has brought more of their people on board. Um, the Church of the Resin Heart, including people like Avar and Ryrira, uh, who you'd met during the Prophet's Path mission. Um, people from the Oxblood Clan, like Jesset City uh, who showed up on the other side of the game. Um, uh, people like Gucci Garentine except in her, uh, St. Dawn, uh, uh, regalia in her kind of disguise.

KEITH: What does the disguise look like when she's not in the mech?

AUSTIN: She has like mask on. She has like a cool, um, let me, let me pull it up.

KEITH: Tuxedo mask?

AUSTIN: It's not tuxedo mask, but it's like a red, it's like a red, um, chevron basically covering... Like face paint plus mask situation. We haven't really developed it too much. Um, I guess the thing is, it was, it was one of those things that like, it was enough to where it hid her identity in the mech. But I do think it is probably just this face paint, which means close up. It'll probably end up being pretty revealing. Right? I can't remember if we did have a more detailed thing here. Um, I'm checking my notes... Um, yeah, previously we had talked about, or I had linked this as being kind of the gist of, of her mask, which is like, cool red metallic face paint, um, which is not enough to hide her identity when you're in the room with her. Uh, but I think it's, it might be that, but like also then with some sort of metallic part on the under side, it's like a... Chevron was the wrong word. It's like a. It's like, it's almost like there's a Pac-Man shape going down her face. [Jack chuckles] It's like a mask. It's like a red, it's like a big red mask.

KEITH: We can always just say it inexplicably works. Shows have done so before.

AUSTIN: I, I maybe what it is, it's like that part of her face is uncovered, but there's like a metallic close mask around the rest of her face that she can like pull up or, or put away with, like at the touch of a button or something, you know, kind of like retracts into her collar. Um, so we can use that if we need to. Anyway, there are also much people here you just don't know, and that we, as the party, like we haven't, like, I guess there's some more people who are like on the line as people we've seen before. Like we mentioned The Blossom. The Blossom is here and maybe another, some other entourage from Lambic House. Um, uh, but there's also people here who are just like completely new. There are people who like, have tattoos of the stuff around our map that looked like, um, they're, uh, Russian Sage, uh, is what is, what is around our map here? Um, the, like the, of the drawings of these plants, uh, and it's like that on their arms and on their faces, they have like Russian Sage, which, you know, is a symbol of Perennial, uh, and is bad and Perennial is bad and so you have like witches of Perennial here on the ship? So that's a choice. Uh, someone invited them. You don't know who. Um, the Company of the Spade has sent some people here. The Company of the Spade is like a very cool, um, cool. A very cool mercenary company, maybe not a very cool mercenary company. They're a mercenary company that is like, um, has a similar labor vibe as the, uh, Oxford Clan, except instead of becoming kind of a revolutionary. Like a revolutionary criminal organization, they decided to become a co-op. Um, they made their names like, uh, you know, doing hardcore labor on difficult hazardous terrain, like really, really dense high gravity places, or places that had toxic, toxic atmospheres or no atmosphere. And then they were like, we could do that and also fight and that will make us get paid even more. Um, and so they do stuff like that and Oxblood invited them here. So they're around.

KEITH: Who do they fight?

AUSTIN: Uh, whoever they're paid to. They're mercenaries, so, you know, pirates. Um, but also...

KEITH: Mercenary co-op?

AUSTIN: They're a mercenary co-op that's exactly right. Yeah. Um, and they find other mercenaries and they fight, you know, who does any mercenary fight in this fictional world that we've built? You know, uh, the same types of people you fight often. Um, uh, and then there's, I'm trying to think if there's anybody. Oh, there is a documentarian that St. Dawn that Gucci Garantine invited named Zo'la, who was born in Columnar, but became obsessed with Apostolisian kind of dynamism and militarism as like a focal point of, uh, of their work. Um, and Zo'la became like, just like, uh, a, a student of Apostolisian culture, and eventually adopted Apostolisian culture. Found a pronoun that worked for them, which is Z O a Z O apostrophe L A is their name Zo'la. And they are now like a cutting edge projection artists slash documentarian and have been invited to kind of. Maybe film some stuff about this revolutionary conference, we'll see how it goes. Um, so that's like a, a taste of the sorts of people who are here. Uh, you don't know a lot of them. Um, but there is a lot of, there's a lot of like mingling and meeting people. Oh, Oh, uh, Si'dra is here too. Um, for sure. Uh, uh, Millie.

SYLVIA: Um, okay, good to know.

AUSTIN: So there's, there's a group that's that's 12 folks here from, from Strand Semaphore is where Si'dra is from? Um, and that's... That's a lot of people, uh, who, some of whom may not make sense to be here. Some of whom may and, and I mean, we'll see how this cut loose goes, and we'll see what happens after that. So what's cutting loose look like with this rolling party atmosphere on Fort Icebreaker? A month ago Fort Icebreaker was the symbol of Apostolisian purity and military might. Uh, and now people are doing keg stands. [Sylvia laughs]

ART: Yeah. What extent is this, like throwing a party when your parents are out of town and it ends up being 10 times as big as you imagined it would be?

AUSTIN: Well, this is the thing is like, we don't know when Clem is returning during it, so it literally can start like that. Like there, there is a, I know Keith, you would want us to do like a joy ride vibe here.

KEITH: Yeah.

AUSTIN: That could still be happening here in the moment that like, Clem is out when this kicks off, you know, it's just that when she shows up in the middle of it.

KEITH: Yeah we found out that it doesn't move very fast, but how fast does it spin?

AUSTIN: [Laughing] Right! Yes, exactly. It has to spin around really quick.

JACK: [Laughing] Oh my God...

AUSTIN: So talk to me about your cut looses.

JACK: Cuts loose is the plural.

AUSTIN: Sorry, your cuts loose.

JACK: I'm going to wait. Cause I think I'm still, I'm still in a line. Like in a queue.

AUSTIN: Yes.

KEITH: I think this would be, yeah. You got an idea to get a group and poke around, like, and try to sort of expand the, the radius of like what we, even know is on the ship. I assume that we've got the helm and the engine room, and we know where the dormitories are and the food is.

AUSTIN: So yeah, Helms, dormitory, cafeteria slash commissary.

ART: Is this ghost hunting? Are you proposing a ghost hunting trip?

AUSTIN: [amused] I think so. Yeah. Uh, helm, dormitory, cafeteria commissary. Well, what else did you say?

KEITH: I mean, it's ghost in the literal sense because I believe that there's people on the ship that we don't know.

AUSTIN: That we don't know about. Yeah. Um,

ART: Wait. That's not ghost in a literal sense, that's ghost in a figurative sense.

KEITH: I said, engine room,

AUSTIN: Engine room, Ghost room...

KEITH: A workshop.

AUSTIN: Workshop, infirmary.

KEITH: Infirmary. Yeah.

AUSTIN: Hangar. These are the things we know. We don't know anything else.

JACK: Descending stairs in the basement behind the shelf.

KEITH: [spooky tone] Yeah. That door. No one's ever been behind.

JACK: That whispers.

AUSTIN: God... Secret routes. [Jack chuckles] Um, you know, launch Bay slash airfield. Uh, so those are what we know. Do you lead? Who do you, who do you, who in the party do you bring on this cut loose?

KEITH: Who in the party do I bring on the cut loose.

AUSTIN: Cut loose is about your relationship with another party member specifically.

KEITH: Yeah. Well, I...

ART: I would like to declare my interest in this ghost hunting.

KEITH: I was going to pick Sovereign Immunity. Yeah.

AUSTIN: All right. What's the ghost? Yeah. Tell me about this. And what's the, and let's do the scene.

KEITH: Oh, it's dark. It's gotta be dark.

AUSTIN: It's gotta be dark.

KEITH: So we've got flashlights.

AUSTIN: Uh huh.

KEITH: We've got...

ART: Just before we come and go into this, can we get like a tone check between like an all the way horror movie and an episode of Scooby Doo?

KEITH: Um, yeah, if Scooby Doo is one and all the way horror movie is ten, we're doing six.

ART: Okay. Okay.

JACK: Ooh.

AUSTIN: Ooh. That's spooky.

KEITH: Yeah. This is like, this is like an episode of a really goofy ghost hunter show. That's that is less goofy because actually there's more stuff happening than usual.

AUSTIN: Right.

ART: It's fun to watch that movie. If anyone has a greenlight...

AUSTIN: Yeah, me too. I'd make that movie, let us make this movie. The only thing Friends at the Table that ever got adapted was this one downtime action.

[All laugh]

JACK: And it ruled! It was great.

AUSTIN: It ruled! A lot of setup. The text scroll at the top, It starts. "Okay. So there is this planet..."

JACK: Called Counterweight.

ART: Really, it's more like a moon...

[Austin laughs]

AUSTIN: Stick with me. I promise it's important.

SYLVIA: Just the first thing that appears on screen is the words, "how long do you have"

AUSTIN: Yes!

ART: In the "a long time ago in a galaxy far, far away" font?

AUSTIN: Yes. A hundred percent.

ART: "How long do you have?"

KEITH: One and a half hours of explaining later... So then 10,000 years in the future.

[All laugh]

JACK: The only ghost hunting show that has a title card that says "35,000 years later."

[Keith chuckles]

ART: Which shows you how bullshit ghost hunting shows are. Ghosts could be any age.

JACK: Ghosts could be any age. Well...

KEITH: And in this case they don't even have to be dead.

AUSTIN: Have you ever aged a ghost before?

KEITH: Um, what if we were looking for Apostolosians and we found ghosts.

ART: Great. I'm right here with you.

AUSTIN: Yeah. Okay. Talk to me, talk me through what happens here.

KEITH: Um, okay, so we're going down hallways.

AUSTIN: Is it the situation where, part of the reason the lights are out is sometimes they're broken, like the breakers busted, but also sometimes it's like, you don't wanna walk into a room and they're just like loose wiring that has sparks coming out of it. So you have to actually deactivate the electricity before you know, you can turn it on in the room, you know?

KEITH and ART: Yeah.

AUSTIN: Love it.

KEITH: Um, also who knows how this thing is powered, maybe this thing conserves its power by shutting off like, well, you know, obviously the most important parts of this place are the dormitories, the cafeteria, the engine room, the workshop, the helm, the infirmary. So everything else gets shut, shut off if, if we're not connected to, you know, a power source or something.

AUSTIN: Um, um, and so, yeah, you're like, you gotta make sure there's no Apostolosians around here.

ART: Yeah.

AUSTIN: It's like search parties.

KEITH: Yeah. There's a, there's a shot. Like, you know, there's you see like four or five flashlights pointing in different directions. Like as everyone slowly looks around and to, you know, to the, to the, to the camera, it looks wild because everyone's all looking in different directions. And, uh, I think the, the first. The first major thing is like a crash noise and everyone jumps and points their light at where they think the noise comes from.

ART: And that time it's just like an Apostolisian cat, but while we're all looking, you see the ghost come up behind us, right? That's the?

AUSTIN: Yeah yeah yeah.

KEITH: Is there, is there a sink that someone can wash their face in?

AUSTIN: Sure. Oh, definitely.

JACK: Oh and see the reflection...

SYLVIA: I hope so.

AUSTIN: Yeah there are sinks onboard for sure. A hundred percent.

KEITH: I swear to God there was something in the, in the mirror.

AUSTIN: Uh, just for background, Millie are you and Si'dra doing this off in the back also? Is this one of the ways that y'all catch up? Or do you not fuck with ghosts?

SYLVIA: I don't, I, I don't know. It's not fucking with ghosts as much as it is just like, hearing people being like "we have to go run around and make sure there's no Apostolosians here."

AUSTIN: We gotta go hunt the Apostolosians!

SYLVIA: When you're the only two Apostolosians here... It might feel a little bit weird. So I feel like we're just having drinks.

AUSTIN: That's true. Yeah fair. Okay. Good call. Fair enough.

ART: You should be in like a designated place. So people know not to like, fight you...

AUSTIN: [Concerned] Kill you?! Jesus... [Chuckles]

ART: We're not killing anyone. Who's killing?

KEITH: We don't have guns, we have flashlights.

AUSTIN: Okay. Fair.

ART: Yeah .We might like, blind them.

[Austin laughs]

KEITH: We also have guns... That's not what I meant.

AUSTIN: It's not the thing I meant, right. Yeah. Sure. All right. Um...

KEITH: I think we find something.

AUSTIN: What do you find?

ART: Is it a ghost?

KEITH: Well, we find, we find something and it runs. I don't know.

AUSTIN: Can we just leave this open? That there's like a part, there's like a deck that's haunted.

KEITH: Yes.

AUSTIN: Okay. We don't know what it is you saw. Can you describe what you saw with an adjective? Can you each give me one adjective. Can you each type an adjective in the chat and we'll do a countdown and reveal of what the ghost looks like.

KEITH: Like a "three, two, one?"

AUSTIN: Like a "three, two, one."

KEITH: So "three, two, one, enter."

AUSTIN: Okay. But don't hit enter yet.

ART: I'm ready.

AUSTIN: All right, Keith, are you ready?

KEITH: Um...

AUSTIN: And if you've written the same word, then we know that everyone who is on this podcast and listening is haunted by this ghost.

KEITH: I'm trying to decide between two adjectives.

AUSTIN: All right. Pick one.

ART: Well, don't pick the one I picked.

KEITH: What letter does it start with?

AUSTIN: No no no no no. You can't talk about it. That's how you definitely get haunted.

KEITH: Okay.

SYLVIA: Guys, I don't want to get haunted, please be careful.

KEITH: All right.

AUSTIN: All right. Three... Two... One... Go!

JACK: Ooh, we're good, we're good.

AUSTIN: A billowing, inky ghost. That's really creepy. That's what's happening on deck 7.

KEITH: The other, my other adjective that I almost used was "humongous."

[Jack laughs]

AUSTIN: Unfortunate. Maybe it's looking for some humongous parent. Who could say... So it's haunted. Deck 7 is haunted. Give me a... Do y'all talk about shit while doing this? Is there? Or is it, or is it just?

KEITH: Yeah there's chatter?

AUSTIN: Okay.

KEITH: I think someone's got a heartbeat sensor.

AUSTIN: Right.

KEITH: I think someone's got some, uh, like, a like electragraph.

ART: Well, I think there's like, a little bit of like, you know, "you ever done this before?"

KEITH: Have you ever seen... Has anyone ever seen a ghost...? Or an Apostolisian.
[Chuckles]

SYLVIA: Wow!

KEITH: I guess the answer is "Yes."

AUSTIN: Oh my God... Brutal... Um, yeah. All right. Give me, uh, your roll. Two... Are you both doing this or is this a one way thing?

ART: I thought it had to be a one way thing.

AUSTIN: It does. I always say like, "Hey, if you, if you want to do it both ways, you can do it both ways. It's fine. But, but it doesn't have to be that." So if Sovereign, you have a different thing in mind, you can save yours for the other thing.

ART: Um, I mean, maybe it would be nice to just do this instead of fucking up some sort of social relationship during my cut loose.

AUSTIN: Okay.

KEITH: Do we know who's with us on the hunt?

ART: Oh... but I **do** want the opportunity to fuck up a...

KEITH: Because this is...

AUSTIN: You have to do, you have to do... Cut loose is about your relationship with another NPC or another PC, not with NPCs, but no, like whoever we want to be on this hunt can be on this, this, this ghost hunt slash let's not call it an Apostolisian hunt. Let's call it like "securing the Fort" or something like, uh, ensuring that there are not stowaways that are going to try to kill you. Regardless, for now Leap, at least you should roll. Uhm... What is your current connection with Sovereign?

KEITH: I have one.

AUSTIN: Then give me 1D6.

KEITH: [Exhales] Fingers crossed, I need this.

AUSTIN: You need it.

KEITH: A six!

AUSTIN: There you go. Get rid of six. It leaves you at what? Still two.

KEITH: That's good.

AUSTIN: Yeah, that's still that's much better. Um, Millie, Sovereign Immunity? Clem, you can be here if you want to, but you can also hold until people, more people do stuff it's up to you.

JACK: No, I think I'm going to, I think I'm going to hold.

AUSTIN: Okay.

SYLVIA: I think maybe I'd cut loose with Leap here.

AUSTIN: Okay. What do you do?

SYLVIA: I think like, it depends on like, if we're... Are we setting this before or after the ghost hunt? I guess, um...

AUSTIN: Totally up to you.

KEITH: During the ghost hunt, you're staging ghosts.

SYLVIA: That'd be pretty good, but that's not what I had in mind. Um, I just think it's like, cause I think that like genuinely speaking, Millie's kind of worried about her friendship with Leap right now.

AUSTIN: Fair.

SYLVIA: Because the last mission, there was a lot of tension. So I think it's literally just like, while things are still getting ready, Millie is just like, "Hey, are we cool?" Like they like...

AUSTIN: Where is this happening? Gimme, gimme a location on the, on the... I keep saying ship.

SYLVIA: I'm thinking it's like, I'm picturing this in like the cafeteria slash commissary while things are getting set up, they are probably getting snacks.

KEITH: Oh great! They have an array of crackers, different flavored and textured crackers.

AUSTIN: Are you like doing the layout are y'all laying out crackers and other stuff together?

KEITH: No, I'm snacking.

AUSTIN: Oh, you're snacking. Okay.

SYLVIA: I am laying them out and Leap is snacking. [Keith laughs]

AUSTIN: Okay. As you lay them out?

SYLVIA: Yeah.

KEITH: Oh, and I'm testing out to see which crackers work best as little Frisbees. If you've never tossed crackers before some of them are pretty well as little Frisbees.

SYLVIA: Oh, we should try that later.

KEITH: Yeah.

ART: I'm doing it now.

SYLVIA (as Millie): So, okay. I'm not like great at this. So I just wanted to like, Come out and say, I don't know if I was like an asshole when we were like, Oh, should we shoot Clem or not? Uh, um, cause I feel like I probably should have backed you up a bit more, but like, um, I'm still like, we're on the same page with that stuff. I just think it would make more sense to like, wait, do you know what I mean?

KEITH (as Leap): Yeah. I mean, honestly, if, uh, you know, this is, this is a small group, I think I consider Clem to be my enemy, a personal enemy. Um, uh, and, uh...

SYLVIA (as Millie): I would use the word "obstacle."

KEITH (as Leap): Obstacle. Sure. Yeah.

SYLVIA (as Millie): Yeah. Like she just kind of gets in the way a lot.

KEITH (as Leap): Well, that's what I was going to say about Sovereign Immunity is like an obstacle because Sovereign Immunity is doing his own thing which involves Clem still being in charge of us and that's really annoying, but you're fine. I mean, there's no, you're not.

SYLVIA (as Millie): Okay. Well, I just wanted to, like, I don't know. I feel like we've had each other's backs and I want to make sure we still do and like, I don't know.

KEITH (as Leap): Yeah.

SYLVIA: This is when it, like Millie has like put down her third beer. [Keith laughs]

SYLVIA (as Millie): I just like, I don't know. There's a lot going on right now. And I feel like I just don't have a lot of people out there that have my like back, you know.

KEITH (as Leap): Yeah shit's complicated so that's why we gotta get outta here.

SYLVIA (as Millie): Yeah. Anyway. So I need to ask you something really important. If I make an asshole out of myself, when talking to someone that I

haven't seen in a really long time, I'm going to need you to help me escape somehow.

KEITH (as Leap): Is there someone that you're specifically talking about?

SYLVIA (as Millie): Yes there is and I'm not going to mention it, but there is. Don't worry about it.

KEITH (as Leap): Okay.

SYLVIA (as Millie): So I sort of like...

KEITH (as Leap): So I just have to keep an eye on anytime you're talking to anyone?

SYLVIA (as Millie): I'll give you a signal and I'll like, pretend to be like, I'll pretend like the crackers make me sick or something and you'll hit me like, "Oh no, those were my crackers. Let me help you." And you can just like help me out of the room. And then I don't, I can just leave. I can leave.

KEITH (as Leap): Okay. So you are going to know if you're being weird.

SYLVIA (as Millie): I'm hoping.

KEITH (as Leap): Okay. [Austin chuckles]

SYLVIA (as Millie): You know...

KEITH (as Leap): I mean, if you're being weird otherwise, I'll say something I guess...

SYLVIA (as Millie): Oh, cool. That would be great.

SYLVIA: And I'm going to roll these 2d6 now.

SYLVIA: That's a four and a one.

AUSTIN: That's a four, it's a four so subtract four.

SYLVIA: I'll take that. Ugh. I love being a disaster.

KEITH: How, how much stress do you have now?

SYLVIA: I have three left.

KIETH: Okay. That's not, that's not terrible.

AUSTIN: That's not too bad.

KEITH: I thought you had more, I thought you had as much stress as I did going into that.

SYLVIA: Uh, no, I don't think so.

AUSTIN: Make sure you both add a tick to the, your connection clock with each other from, or sorry, Millie, add one to Leap. Leap add one for Sovereign Immunity.

KEITH: Yeah.

AUSTIN: Um, Does does that happen Millie? Do you get weird?

SYLVIA: No, I don't think so. I think this would, I, do you know what that sort of like feeling where you just need to sort of like word vomit, all your anxieties to a friend.

AUSTIN: Oh yeah.

SYLVIA: And it was just that, and then by the time everything started happening, Millie was way too, like too caught up in things to actually think about it. Um, But also there were people ghost hunting and so there was a lot of shit for her to make fun of and that's a really good sort of like crutch to hang on.

AUSTIN: Yeah, definitely. Um, alright. Sovereign Immunity?

KEITH: I bet Leap had like one of those like mining flashlights that it sits on top of your forehead, but also my, um, eye can light up. So I was just using that, but had the other one as a prop. [Austin chuckles] So everyone knew what I was doing without me having to have the flashlight on.

AUSTIN: Of course.

SYLVIA: Leap's really good. [Keith laughs]

ART: Oh, see, I think, I think you should have as many flashlights going at once.

KEITH: Well, I couldn't find batteries for it.

AUSTIN: Confuse the ghosts.

ART: I think having a helmet flashlight, an eye flashlight and flashlights in each hand, that's the right number of flashlights.

SYLVIA: Giving like Leap one of those like attachments where a shotgun, that's a flashlight.

KEITH: I can't have flashlights in my hand, I have human hands.

SYLVIA: Attach it somewhere?

ART: No, I mean, on your, in the grasp of your hand.

KEITH: Oh like holding them ? Okay that does make sense.

AUSTIN: Very important question, also really quick is Figure A with you? Did you bring, Figure A with y'all to this place? Uh, and is Figure A there using, um, uh, their kind of pit droid flashlight eye also?

KEITH: Yeah, I would have, if I had an opportunity to bring Figure A I would have, yeah,

AUSTIN: Okay good. Just making sure Figure A didn't get left behind. Figure A is important to me as a person. Um, Alright. Uh, Sovereign Immunity or Clem?

ART: Well, I would just like to say that I am beyond hurt that Millie needed help, not embarrassing themselves, not embarrassing, not being embarrassing and, and didn't come to the person whose, whose job it is to keep people from fucking up social situations.

AUSTIN: Mhmm.

JACK: I mean, speaking of...

ART: She has broken my heart this day.

[Austin chuckles]

SYLVIA: I'm sorry... Next time.

ART: Um, we'll see....

SYLVIA: Oh, wow okay.

AUSTIN: Wow.

ART: No, I don't mean, I mean, I'm doubting you.

SYLVIA: Oh, okay. Sure.

AUSTIN: Yeah. Well...

SYLVIA: It's fair.

ART: I'm not cutting you off. I'm, I'm, I'm just a little sore.

SYLVIA: You just disappointed.

ART: Yeah. How to cut loose at this point?

JACK: I think I'm going to cut loose with you Art.

ART: Okay.

JACK: So if that, if that shapes how you would like to cut loose.

ART: Um, can we double hit the ghost hunt? Can I get another ghost moment? [Keith laughs]

AUSTIN: Sure. What is the, what is, what is it?

ART: I really just want like a, like a back to the wall moment.

AUSTIN: Wait, who is? Who is initiating this? Cause if you are doing this it should be your, your cut loose and Jack's should be Jack. Jack should come up with one for Clem.

ART: I thought Jack was just stating their intentions for the next one?

JACK: Oh yeah, yeah, yeah. For the one after Art's. Yeah.

AUSTIN: Okay. Yes.

ART: Um, so I think I want to go back. I mean, I want to go back with Leap. I want to have like a slightly more.

AUSTIN: [chuckling] Okay. Like day two of the ghost hunt?

ART: Um, yeah. We saw our billowing inky mass and we all said, okay. Okay. And then we like had a night of partying and it was largely uneventful.

AUSTIN: You tell a bunch of stories about how you're pretty sure deck 7 has a billowy inky mass on it.

KEITH: I'm just not exactly sure of that's its clothes or if that was its body.

ART: Yeah. And I think that the two theories start to emerge, right? There's one where it's like, "Oh, it's like, it's like draped in some sort of, you know, inky, mass," you know, it's a, it's a, some sort of, you know, scorned spirit or something and this relates to... And then it's like, "or it's the ghost of an octopus." [All laugh] Or a squid, I guess, squids or inky, octopuses or not.

KEITH: Or it's just some sort of squid shaped ghost or octopus.

ART: Right, like a squid fishermen who died and, and assume the form of a squid to find their lost love or whatever.

AUSTIN: This is of course again, that you're in the Bermuda triangle of Partizan, which as we all know is called, like the squid something, right? The squid... Squid Point or something?

ART: Yeah, "The Eight Arms of Mystery."

AUSTIN: Mmm. Wait, don't squids have nine arms?

KEITH: No.

ART: Only eight arms are mysterious. The ninth arm is, is, uh, North. Points North.

AUSTIN: It points North. Okay.

ART: I guess it's useful for navigation.

AUSTIN: Ten, they have ten, they have eight arms and two tentacles.

ART: Don't ask the 10th arm. Wooh, you'd never want to find yourself in the 10th arm. [Austin laughs] The 10th arm is...

AUSTIN: That's the name of the on, of the on fort bar is the 10th arm.

ART: Yeah. But that's like a superstition. Every ship has a bar called the 10th arm because you have, you can't even talk about it.

AUSTIN: Right. No, no, I wouldn't never. Apologies.

ART: You gotta like throw salt over your shoulder and spin around three times. If you say that you say it and you're not talking about the bar.

AUSTIN: Right. So give me a roll. What is your, what is your relationship with Leap?

ART: Well, wait, I, I I'm, I'm still trying to get to the cut loose portion.

AUSTIN: Okay.

ART: I think it's like, over like a couple, I think, I, I guess like the cut loose is the like plan and the execution is like, is just like a thing. I think it's just like, we get to late in the night and we've both had a couple and it's like,

ART(as Sovereign): You know what we should do? Tomorrow morning, first thing, when it's, when it's, you know, at dawn.

ART: And this is like two people talking drunk at the 3:00 AM talking about, "we're going to do this thing at dawn." Where just like, that's not gonna happen. [Austin laughs] [Keith chuckles]

KEITH: Noon dawn.

ART: Yeah. At the dawn of noon.

SYLVIA: I mean, same thing to me.

AUSTIN: Yeah.

ART(as Sovereign): We should get as many people as we can. Just everyone, tell everyone.

KEITH(as Leap): Yeah. I'll make flyers.

ART(as Sovereign): Yeah. Make flyers.

KEITH(as Leap): I'll pass out flyers.

ART(as Sovereign): Yeah. People are still, people will read those right?

KEITH(as Leap): On nice, on heavy card stock.

ART(as Sovereign): That's how people know it's real.

KEITH(as Leap): Yeah.

ART(as Sovereign): You know, there'll be like, "you can print anything on regular paper."

KEITH(as Leap): Should we tell them to bring anything?

ART(as Sovereign): Tell them to bring all the flashlights they can carry.

KEITH(as Leap): Yeah. Well, if it's at dawn we'll have the sun.

ART(as Sovereign): Well, it's dark in the ship.

KEITH(as Leap): [disappointed] Aww... Yeah.

ART(as Sovereign): And we're just gonna, we're just gonna cover the... We're just gonna cover all the ground. We're going to like join hands and...

KEITH(as Leap): Cover in what?

ART(as Sovereign): With our, with our feet.

KEITH(as Leap): Oh?

ART(as Sovereign): We're going to join hands, still holding the flashlights, but joining hands.

KEITH(as Leap): Okay.

ART(as Sovereign): Some people are going to drop their flashlights but it'll be fine.

KEITH(as Leap): I'm writing, I'm writing this down.

ART(as Sovereign): That's great. Cause I'm not going to remember. [Austin chuckles] Hold flashlights, join hands while holding the flashlights and just sort of like...

KEITH(as Leap): Cover the ground with our feet?

ART(as Sovereign): Wha? Huh?

KEITH(as Leap): Cover the ground with our feet.

ART(as Sovereign): Cover the ground with our feet, in like a spiral. We're going to do like a multi, like we're going to be the squid now.

KEITH(as Leap): [laughing] I don't know what that means.

[Sylvia chuckles]

ART(as Sovereign): Look at me.

KEITH(as Leap): Okay.

[Austin laughs]

ART(as Sovereign): So everyone's joining, joining arms.

KEITH(as Leap): Okay.

ART(as Sovereign): In a mish-mash pattern. Shining their lights everywhere, moving through all the rooms as fast as possible.

KEITH(as Leap): [confused] Can it be a mish-mash and a pattern at the same time?

ART(as Sovereign): What huh? I'm sorry.

KEITH(as Leap): Could it be a mish-mash and a pattern at the same time?

ART(as Sovereign): The mish-mash is the pattern.

KEITH(as Leap): Okay. I'm writing it down.

ART(as Sovereign): Great. We're going to need this and we're going to hit every room at once. Flashlights everywhere.

KEITH(as Leap): Cover the walls.

ART(as Sovereign): Cover the walls with light.

KEITH(as Leap): Yeah.

SYLVIA: Not with feet?

ART(as Sovereign): No. The feet's for the ground. The lights are for the, the, the walls. And for the ceiling we have our eyes.

KEITH(as Leap): The hands are for the pattern?

ART(as Sovereign): Wuh?

KEITH(as Leap): The hands are for the pattern.

ART(as Sovereign): Well the hands, the hands... No, no, no. Our bodies are the pattern.

KEITH(as Leap): Our bodies are the pattern.

ART(as Sovereign): Our hands are for the flashlights. Our feet are covering... The flashlights are for the walls. Our feet are for the ground and our eyes are for the ceiling!

KEITH(as Leap): Okay. Is that where the monster is? Or the ghost or whatever?

ART(as Sovereign): It's going to be one of those three places.

KEITH(as Leap): Okay. Right. And then if our feet or our hands see the monster, it'll tell our eyes to get to look at it?

ART(as Sovereign): If you stepped on a monster you're, you'd know.

KEITH(as Leap): You'd know, yeah.

ART(as Sovereign): I mean I, maybe you, I, but I, if I stepped on a monster I'd know.

ART: And I think this ends up just turning into nothing. No one shows up.

AUSTIN: Right. No one shows up.

ART: Not even these two.

[All laugh]

3:00:12

KEITH: But I made those, I made flyers.

AUSTIN: Did you?

ART: The flyers are so dense. You know, the flyers are trying to explain this whole thing. [Keith laughs] No, everyone like picks up this flyer and it's just like 10 pt font for the whole page.

[All laugh]

KEITH: It's like, it is stiff. It is so stiff.

AUSTIN: It is dense with information.

KEITH: It might as well. It's so stiff it, when you, if you try to fold it, it snaps.

[Austin chuckles]

ART: Yeah, but it's like, they go to bed being like, "we did it, we solved the monster we solved this ghost problem."

KEITH: We, we don't even show up because we, it is, we're passing these out at six o'clock in the morning and it says that we're meeting at seven. We're asleep till 11.

ART: Yeah. And when we wake up we're like, well, I hope everyone else must've done it and it must be mostly solved.

JACK: I guess they got it.

KEITH: Yeah.

ART: Yeah and it comes out like days later, like no one showed up, no one, no one even knows what you're talking about.

[Keith laughs]

ART: Um, um, so I check the box.

AUSTIN: Now you roll. Give me one dice, 1D6.

ART: I need a high number there.

AUSTIN: You really need one. You are also at seven of nine. This is the thing. You're right, y'all didn't get like wounded from Motion, but everyone was close to breaking on stress.

KEITH: Yeah.

AUSTIN: That's a six. Look at that. Look at that classic good night out. Good night out with the boys. You know, what's better than this? Ghost hunting with the, talking about ghost hunting with the boys.

ART: Cracking a cold ghost's head open with the boys.

AUSTIN: With the boys. Hey. I dunno why I've become Chicago ghost hunter.

SYLVIA: Just a couple of guys covering stuff with our feet.

[All laugh]

AUSTIN: That's us. That's all we're doing. No questions asked, hey. Um, alright. Clementine Kesh.

JACK: Oh man.

AUSTIN: This is what you return to. Sovereign Immunity is sleeping in. You ask what happened. "We were looking for ghosts or Apostolosians on deck 7.

JACK: Just, there's just debris everywhere.

AUSTIN: Everywhere people, there are people in the commissary who again, worship the devil. Worship the adversary, Perennial! Um, there are, there are someone with a camera is pointed at you as you come in, uh, like a cool robot who actually, you know what I bet has a very similar head to, Leap your head is, you got the Crow T. Robot thing going on but with a single eye? Is that right?

KEITH: Yeah. Yep. It's sorta halfway between Crow T. Robot and a, and a Geth.

AUSTIN: Right. Um, are there any cameras that have like three, [excited] Oh, look at this one. Love it. Love this. Love. I love to search. Is, are there any cameras that have three lenses and there's this thing called a Reto3D.

JACK: Oh hell yeah.

AUSTIN: Which is a 3D film camera. This thing where it's like a very simple, uh, retro throwback vibe. Uh, it's just one of these on a person on like a humanoid body. I don't know. I don't know what Zo'la's frame situation is. We'll get to that when Zo'la is more of a real character. Um, I haven't thought through this in a real way, uh, but definitely has these eyes. Definitely has like probably some sort of roller body, some sort of thing that can like roll around, sort of like what we saw with, uh, some of the characters in the SBBR Sable Court arc. Um, and, uh, is definitely just like pointed at you in this moment. Um, [excited] Oh, that one's good too. What is this? It's this one, I've changed my mind.

JACK: This is the previous camera that I've had that has eight lenses.

[Keith laughs]

AUSTIN: The Oktomat. Eight lenses. It's this one, eight lenses pointed at you. They can each also come out a little bit and like point in different directions, um, uh, and Zo'la is pointing at you.

KEITH: There's probably great stabilization on that frame.

AUSTIN: Oh yeah. Definitely.

KEITH: Probably wheels to do dolly shots instead of...

AUSTIN: I think it's, I think it's wheels to do dolly shots. Uh, but also you could just drop the, uh, like it could also like stabilize itself, sort of like the way Millie's mech does with like, uh, uh, like if you deploy a tripod into the ground, um, or sorry. Uh, they, they can, Zo'la can, uh, "it" being the frame, not "it" being the person. Um, uh, yeah.

SYLVIA: I've got a question.

AUSTIN: Wild people around. What's up?

SYLVIA: Oh, I was just going to ask, do they move like, you know how like steady cams are there, like things where they, I think that's a steady cam? Maybe I'm wrong. I haven't, I dropped out of film school a long time ago. The things that like stay on the position when you move it and like, the camera stays the same, but the body thing around it moves.

AUSTIN[Amused]: Ooooh. I love that actually! I actually love the idea of it being a frame with a steady cam attached to it and the frame is like... If you think about AuDy. AuDy not having a head or having, you remember that, like about Counter/Weight where AuDy doesn't have a head.

JACK: No face. No head.

AUSTIN: Right. No, just body, very similar. Except now there is a head and it's attached to a steady cam that is strapped to the body, but it's not strapped to it's built in, but it has that same basic structure of like big torso unit that can roll around. But also then a steady cam free attached to it, to the body. And it almost feels sometimes as if Zo'la is just the camera and the body is doing favors for them. [chuckling] Do you know what I mean? It's almost as if they are telling the body, "alright now move around over here to help me get the shot." They're not saying that out loud, but that's how the that's the body language. As if you had to hire two actors to do this, you have to hire the torso body and then also hire. Zo'la as the head camera situation.

KEITH: Um, I have, I have a question now then. Um, so the thing about steady cams, it's so you can hold a camera without getting tired and the reason you would get tired holding a camera is if it's really big. Uh, so a lot of times you're using really, really big cameras. Is this, is this eight camera head huge?

AUSTIN: Oh it's big. Yeah. Huge.

KEITH: Huge, okay.

AUSTIN: Absolutely. Huge definitely. Definitely. Uh, not a tiny little hand. No. Yeah. A big, big one. Um, great. Uh, so they're there like, you know, this is what you've seen now, Clem, is just, who are any of these people? What is going on? I guess you had a little bit of a taste of it, you know, um, Valence did say that this would be happening.

JACK: Sure.

AUSTIN: And that Gur Sevraq had kind of put it into motion. Um, uh, but it's happening. It's really happening.

JACK: At the scale of the thing. I think it's one thing to say "let's do this" and another thing to be faced with it.

AUSTIN: Totally. I want to say that there's like, there is a tension of scales at work here, which is I've described a hundred people, right? 200 people maybe, that's a lot of people to have shown up out of nowhere. Also, this thing is like an aircraft carrier.

JACK: Sure.

AUSTIN: An aircraft carrier can contain 5,000 to 6,000 people. This could probably contain up to 10,000. If everyone moved in, if it was operating at peak performance, everything was cleaned out well. So there's like this thing of "why, where did all these people come from?" And then you can turn a corner and it's dead silent.

JACK: Oh yeah.

AUSTIN: Which is like an interesting blend.

JACK: I have been to a few events like that and I quite like it. It's quite a nice sensation to have this like tightly packed space where everyone is having a good time and it's like hanging out and it feels intimate.

KEITH: Then if you want to go do some ghost hunting...?

JACK: And then you're just like, and if you want to do some ghost hunting like that time at Art and Jess' wedding. When Allie and I went into the back of the antique shop and found the horrifying...

AUSTIN: Ghost. The billowing inky ghost.

KEITH: It was a clown ride right?

JACK: It was the clown that we weren't supposed to see that they had hidden, instead we just found other cool antiques.

KEITH: Oh, you never found the clown?

JACK: No, no. Art, Art's and Jess' wedding coordinators did a good job in hiding the clown. Um, Clementine gets drunk, very drunk. Um, just doesn't understand really what is happening or how she fits in, uh, doesn't really understand where any of her friends are, but eventually finds Sovereign Immunity. Who... How do I find you? What are you doing Sovereign Immunity?

ART: Well, where is this? This is in the morning?

AUSTIN: This is post ghost number two. It sounds like it might be even after that. Right?

JACK: Is it, or is it, or is it actually, is it on the night itself? Is it between ghost hunting? Is it Clem makes it to the front of the queue, goes into the party. Has a flute of champagne in each hand or something.

ART: It's whether or not you want to come across a drunk Sovereign Immunity, holding a flyer like "this is too, this isn't going to, this is too dense!" Or if you want to look at the next day, the like the hungover, like but pulling it together, black coffee?

JACK: No, no, let's do the, let's do the former.

JACK(as Clem): What's that?

ART(as Sovereign): Oh, it's a, it's a flyer for the ghost hunt.

JACK(as Clem): [confused]What is? who? [Keith chuckles] Why are you hunting? Ghosts aren't real. And...

ART(as Sovereign): No, this is real or it's a real angry squid. Mysterious squid. [Jack sighs] A squid you don't want to mess with. [Keith laughs] Promise me you won't go to deck 7 by yourself.

JACK(as Clem): [irritated] I'm not going to deck 7 by myself. I want to go to bed. Um, I spoke to Cas. Can we have this talk now? I'm sorry. I don't mean to. I don't want to like, get in the way of like, you seem to be having a good time with the flyer — do you know about the Curtain?

ART(as Sovereign): [distracted] It's a terrible flyer... Yeah. I, I know about the Curtain, we, uh...

JACK(as Clem): What!?

[Austin laughs]

ART(as Sovereign): Yeah, I know about the, you, you know I know your mom, right?

JACK(as Clem): Yeah. But like, I thought... Well, but like, you didn't think it was important to tell me that my mum is like, I guess some kind of like... Leader of like a spy group?

ART(as Sovereign): That is correct.

JACK(as Clem): You didn't think this was like... No, no. I know. I know. I spoke to Cas about it. But you didn't think to tell me this, that this would be important?

AUSTIN: Also, real quick, you didn't tell Sovereign Immunity. Oh, you did tell Sovereign Immunity about Cas'alea. Yes you did. Yes, you did. Yes, you did. Okay. Sorry. Go ahead. Continue.

JACK(as Clem): [more annoyed] You didn't think this would be important. We're doing a coup and you didn't think to tell me that she's got some kind of like... Some kind of like... Unit?

AUSTIN: [sarcastically] "We are doing a coup."

ART(as Sovereign): Um, I mean, short answer. No, I didn't. I mean...

JACK(as Clem): Okay.

[Keith laughs]

ART(as Sovereign): Crysanth, was going to find out and it was going to be a problem, but I mean, it's a, it's an unavoidable problem.

JACK(as Clem): No, I don't like that very much. Um, and I would have preferred to have come in forewarned and forearmed about that. [lets out an exasperated sigh] Also, there's... It all got really complicated.

ART(as Sovereign): Understood.

JACK(as Clem): [Irate] Yeah. Well, and? You, you don't have any words of wisdom?

ART(as Sovereign): I mean, yeah, I definitely do. Here's one... [long pause]
Sorry—

JACK(as Clem): You still awake?

[Keith laughs]

ART(as Sovereign): Yeah. Yeah, I'm doing fine.

AUSTIN: Don't be like me Brendan.

[All laugh]

ART(as Sovereign): [Sighs] The curtain... One, I told the Curtain that you weren't to be trifled with.

JACK(as Clem): [Relieved] Good. Thank you. Oh, first good news I've had all day.

ART(as Sovereign): And they confirmed receipt of that communication.

JACK(as Clem): [annoyed] You were talking to them actively while you were still working for me? This is not good.

ART(as Sovereign): Talking to is an overstatement.

JACK(as Clem): [suspicious] You haven't been like feeding them information, have you?

ART(as Sovereign): Absolutely not.

JACK(as Clem): What do they know? Do they know where we are?

ART(as Sovereign): No. They know where we were. The prison.

JACK(as Clem): Okay. Yeah.

ART(as Sovereign): But that's not very good for a spy organization. You know?

JACK(as Clem): I just, it was all very clear for a bit where it was like, I get my gang.

KEITH: Quote, unquote.

JACK(as Clem): And then we inspire like some kind of like, respect from the gang and from like Cruciat.

ART(as Sovereign): Yeah.

JACK(as Clem): And then I guess we like take the palace in some respect.

ART(as Sovereign): Yeah. We're still on track for all of these things.

JACK(as Clem): Yeah. But like, it would be so much easier if she wasn't on the planet. If she'd got, if she'd managed to get out of the gate, like. We'd we'd have, we'd have Cruciat by now. Like by now we will be sitting pretty.

ART(as Sovereign): Yeah.

JACK(as Clem): [disdainfully] Now there's these fucking... The Pact, these other guys.

AUSTIN: You don't know shit about The Pact Sovereign.

ART: No, I don't think I know.

AUSTIN: Outside of the, that mess, that's out of like the message that came through about an avaricious pact, but you don't know what that means.

ART: Yeah. But I am going to pretend I did know because that's what you do when someone gives you surprising information you don't know.

JACK: Haha learning by example.

ART: I'm going to no-sell it because that's how you seem like you know what you're talking about.

[Austin chuckles]

JACK(as Clem): I mean, five. Five Stels working together.

ART(as Sovereign): [not convinced] Mhmm Yeah.

[Sylvia laughs]

JACK(as Clem): Like that sounds pretty good, right?

ART(as Sovereign): I mean good for who?

JACK(as Clem): Well, that's what I'm saying. You know, maybe it could be good for us. Maybe it could be. I, but mum knows all about them or something. She like is fighting them. She didn't tell you about... Did she tell you what? You know how that's going?

ART(as Sovereign): No, we we're not really on that kind of basis.

JACK(as Clem): Right. Right. Well, look.

ART(as Sovereign): The important thing is that you don't lose sight of what you're going to have to do.

JACK(as Clem): What do you think that is?

ART(as Sovereign): [serious] You're going to have to, to end to end all of this.

JACK(as Clem): [unsure] What's that supposed to mean?

ART(as Sovereign): You have to be able to seize the reins.

JACK(as Clem): [sighs] I don't have to do it tonight, right?

ART(as Sovereign): No, no one is doing anything tonight. Except stay off deck 7!

JACK(as Clem): I'm not, I'm not going down there. I'm not, but also ghosts, I'm not scared of deck 7, but I, I've also just chosen not to go down there.

ART(as Sovereign): I'm telling you there's something down there.

KEITH: Dare her to go if she's not scared.

ART: What's up?

KEITH: Dare her to go if she's so not scared.

JACK(as Clem): I'm not going. Um, can you get me another drink?

ART(as Sovereign): Yeah. What's your drink?

JACK: Just gestures. Just, gestures at the bar. Uh, there's like multiple impromptu bars have been set up all around this like military... Cause it must've spilled out of a mess hall into other rooms. Right?

ART: Yeah, I think it's all the way from like craft cocktails to keg stands to jungle juice. I think you can have anything you want here.

JACK: How does catering work for this?

AUSTIN: You have people like the, there are people whose jobs it is, right? This is literally, this is literally a question for, for y'all to figure out, um, anyway, give me the roll for, for, for this. Um... For your thing.

JACK: So I am with Sovereign, so I am doing...

AUSTIN: 2d6, take highest.

JACK: 2d6, um...

AUSTIN: It's a four. So lose four stress. What's that leave you with?

JACK: That leaves me with three.

AUSTIN: Ah, well...

KEITH: Oh that's not so bad. I think we all have three or less, right?

AUSTIN: Um, as you send Sovereign Immunity away, a robot approaches you. You're very drunk. It's not a robot, but you think it is. It's someone wearing black and red and they have like a chrome gold, like a gold plated mask that covers up much of their face and it's kind of like a cool red shape around their eyes and stuff. And they say,

AUSTIN(as Saint Dawn): Clementine Kesh?

JACK(as Clem): Yeah?

AUSTIN(as Saint Dawn): Of the rapid evening.

JACK(as Clem): What can I do for you?

AUSTIN(as Saint Dawn): [relieved sigh] It is true.

AUSTIN: And reaches out a hand to yours to shake it. In a very, or like, not even to shake it, so much as to like, reaches out her hand, you know? Um, do you take it?

JACK: Yes.

AUSTIN: Uh, and the metal around her face slowly reveals Gucci Garantine. And she says

AUSTIN(as Saint Dawn): Saint Dawn. I believe we are acquainted. I didn't know you had it in you.

JACK: Clem. Stone-cold sober.

[Austin laughs]

JACK(as Clem): What are you? Uh, uh... Gucci! Welcome to... Welcome to Fort Icebreaker. Uh, you know, so good to see you. And so... So unexpected.

AUSTIN(as Gucci): You captured this?

JACK(as Clem): Uh, yes.

AUSTIN: Like eyebrows up, you know one of those like, "hmm okay, damn."

AUSTIN(as Gucci): I, I knew you were good at tennis and that you knew your way around, um, a parlor room. I did not ever think that our Clementine Kesh would take Icebreaker, let alone invite a bunch of rabble like us on board to change the world.

KEITH: I have a quick question. I can't remember whether Clem was told that this was going to happen while...

AUSTIN: Clem was told that Horizon was involved, did not know that, did not... Sorry. Clem was told that Gucci was involved. Did not know the Horizon connection. Did not know that that Gucci was Saint Dawn.

KEITH: But did know that there is going to be this convention.

AUSTIN: That Gucci was... Yeah, yeah yeah totally.

JACK: Like in part brokered it with Valence on the island.

AUSTIN: Yes, a hundred percent.

JACK(as Clem): Well, you know, Gucci...

AUSTIN(as Gucci): Dawn here is best.

JACK(as Clem): Okay. Dawn, we are all, as I am learning, capable of surprising one another.

AUSTIN(as Gucci): I hope you'll continue to surprise me Clem. It's... It's invigorating. To know that I'm not the only one in Kesh here on Partizan who is committed to something bigger. It makes me want to do my best. You understand.

AUSTIN: All just smiling a hundred percent?

JACK(as Clem): Yes. I think, I think that I do. And I assure you, that, our ongoing relationship will...

JACK: Clem just like, looking at the bar, looking over for Sovereign Immunity

AUSTIN: [laughing] Uh huh, looking for Sovereign Immunity.

JACK: Who just left elsewhere.

ART: Trying to get a bartender's attention. Like,

AUSTIN: Uh huh. [chuckles] I think Gucci just... Go ahead.

JACK(as Clem): I intend to meet the challenge, Gucci... [corrects herself] Dawn.

AUSTIN: [chuckles] Yeah. She says, um...

AUSTIN(as Gucci): You took Fort Icebreaker. You need to learn how, how to add that to your swagger. Let it speak for you. Your success. You don't have to find the right words anymore.

AUSTIN: And, uh, I think says,

AUSTIN(as Gucci): Here is Sovereign Immunity with your drink. Immunity.

AUSTIN: And does like a little nod.

ART: Oh shit. I didn't know Gucci knew I was here.

AUSTIN: You're big.

JACK: [laughing] Did you just come up and say, "Oh shit, I didn't know. I didn't know. Gucci knew I was here." [Austin laughs]

ART: I didn't know Gucci knew I was here. Like I didn't know Gucci knew I was in this.

AUSTIN: Mhmm.

ART: Then it's like, and then like tries to regain composure again, real drunk.

AUSTIN: Yeah.

ART(as Sovereign): It's good to see you Saint... Dawn...

AUSTIN(as Gucci): You gotta teach her to lighten up a little bit.

ART(as Sovereign): Oh, you're fucking telling me, God.

AUSTIN(as Gucci): I know.

AUSTIN: And like pats you on the shoulder and walks away. And the next time we play, everyone will be here. Um, uh, SBBR will be here. Uh, the rest of Gur Sevraq's crew will be here, the rest of the guests of the conference. And I think, frankly, we're going to, I'll just say upright or outright, the talks go well enough. Um, and what follows is complicated. And we'll talk about maybe off mic, what the demands are from all these different parties. And I'll definitely think about, because like, part of what I'm interested in here is like infighting among, among revolutionary groups. The left eating itself. Um, uh, real material differences among people who are anti-imperialist, uh, who, who want to see a hegemony challenged, there are material real differences. That means something that, um, that help to prevent coalitions from forming and I'm interested in that in a real way.

Um, but I think that the initial conversations that follow this moment, once the drinking is done, once everyone is on board, are productive. And there are some outliers and maybe this will be a big part of the conversation that we have early on in what comes next in terms of whether or not you can keep those folks on board. Um, um, but there's a core unit here that for the next season or so — not season of gameplay, season of time in the world of Partizan — will cohere, um, assuming a crisis doesn't arrive to send it off track. And I think that that group is the Rapid Evening, Horizon, SBBR, um, Oxblood Clan, Sable Court, uh, the, the Friends of Gur Sevraq, um, and maybe there's one or two others in that group that I've forgotten, but like that's the heart of the damn thing. Um, and whether or not that the other folks stay or leave or whatever we'll see. Um, and whether or not the whole thing is able to sustain itself is, is the core question. Um, Uh, uh, because, uh, next time... I don't want to say next week, in case we take a break between this and the next thing, I don't know what our schedules look like.

But, I will read the words of Ben Robbins, who writes;

[MUSIC: *TANAGER. PERFECT. TOUCHPAPER.*]

"Groups are stronger than individuals.

In a kingdom we can work together to do great things.

But we may not agree what path our kingdom should take or what it should stand for.

Can your vision of the Kingdom work with mine?

Can everybody get what they want?

Because if you're a part of the kingdom, it makes demands on you too.

You're pressured to do what it thinks is right.

The question becomes, do you change the Kingdom?

Or does the Kingdom change **You**?"