

## **PARTIZAN 21: Millennium Break: We Will Take Hold of the Loom of History!**

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AUSTIN: It is this last cool, windy, grey morning of the spring, when Gur Sevraq takes to the podium on the top deck of Icebreaker Prime, which currently rests in the least traveled region of the Prophet's Sea. Gathered before them are hundreds of an — of anxious and eager recruits to this new, revolutionary enterprise, whose nerves he hopes not to calm, but to sharpen and direct.

AUSTIN (as Gur Sevraq): (with gravity) Any outrageous idea exists on one side or the other of a line drawn through history. On the near side is where most fall: However potent the seed, it dies on the vine, thanks to the infertile soil of common sense, the harsh encumbrance of daily life, and the long drought which leaves young thoughts unnourished and immature. But eventually - when the drought has lasted so long as to become dry fire, when the routines of the day grow so heavy as to ruin the ground as we carry them across the dirt, outrageous ideas take on new character.

When we say that a notion is “so crazy that it might just work,” what we are really intimating is that *only* the outrageous holds opportunity. This experiment of ours is one such opportunity.

Know that I do not deceive myself about why this band has gathered, our differences in motivation or method or final goal. I am a rector of one of three faiths on board that might be called heretical by the other three, all of which are gathered here on this deck. This deck of an Apostolosian superweapon, stolen and commanded by a scion of Stel Kesh, who has turned it into her fortress, a fortress operated by former prisoners, standing side by side with beer brewing Nidean monks and Columnar technicians. We are mercenaries, and smugglers, and pirates; the disaffected and the privileged. We are the work of generations of Oxblood Clan loyalists, ([TANAGER. PERFECT. TOUCHPAPER.](#) starts playing) and a single investment among many by our liberal and curious friend Agon Ortlights of the Company of the Spade.

All of this is why I was skeptical when my friend Valence told me that a conference could bring a group like this together. But all of this is why that conference was as passionate as it was - our truths spilled and mixed in good faith. We as often arrived at unhappy compromise as we did generate the sorts of alibis that blood conspirators eagerly draft to hide their enthusiasm.

On this cold morning, that enthusiasm might feel absent. We might best now be defined by all of the ways that we are *without*. We are without uniforms, without full stores, without fuel to last us beyond this summer. We are without allies beyond those beside

you and without a land of our own. We are yet without formal creed, but we are not without object:

. And as it stands, the Divine Principality will weave this age - this so called Perfect Millennium--forever.

And so here is *our* outrageous idea, slipping from incoherence into necessity: We will work the loom of history ourselves. We will set the pattern, pull the cloth, slide the shuttle. Bring together each of our different threads into something that, to look at it once complete, is to see something so essential it is hard to imagine the world before it: A future unlike the past. A yet unnamed tomorrow. Together, we will *break* (break in music) *this millennium*. (drums, music kicks back in, continues)

AUSTIN: Welcome to Friends at the Table, an actual play podcast focused on critical worldbuilding, smart characterization, and fun interaction between good friends. I'm your host Austin Walker. And before we get into today's episode, I just want to sneak in a little message here, recorded separately from the rest of the episode about a couple things. The first is to say thank you to people who've reached out and given us your support and told us how much we mean to you in this very difficult and troubling time, during which police violence has come into full focus, after the deaths of Breonna Taylor and Tony McDade and George Floyd, three names out of many, alongside many Black lives who were taken from, from - by people who are not in the police, but who were acting inside of a white supremacist culture, inside of a system that devalues Black lives, lives of people of colour more broadly but especially in America Black lives, and it has been a very difficult time for a lot of us on the show. It's been a very difficult time for me, I'm doing my best to produce a show, both here and, you know, the rest of the stuff I do online, despite that, so thank you for your patience as we go through this stuff. And the second half of this is, I think that we felt like we needed - when I say we I'm gonna say, (pause) I was like, I was very much spinning and spiralling over the last couple of weeks, um. Ali and Art really stepped up and came to me and said, hey, what can we do as a group? What if we worked with some other people? What if we figured out a way to try to make an impact, however small it will be, because our show is not very big. That might help, you know, make us feel like we have some degree of control over this, some degree of impact. And so what we did is, over the last couple of days, I guess last week or so, we've gone - we've spoken to as many of the artists from all of the Friends at the Table fanzines that have come out over the last five years, all the organisers, we've gathered all of that - all of those old fanzines together, and we've gathered all of the digital material from our Friends at the Table Patreon postcard sets. There are three complete sets at this point, one for - one for Twilight Mirage, one for Bluff City and then the kind of Winter in Hieron letter series that came out pretty recently. And we put all of those up or we're in the process at this point, the point that I'm recording this, putting it up on an itch.io page, friendsatthetable.itch.io, the - those are going to go up for a few different price points and all of that money (minus I think 5% that's going to go to itch for processing fees and stuff) - all of that rest of that money is going to go to the charities and the funds that we've chosen to support that are all related to the ongoing crisis of Black lives in America and of criminal justice reform. And

so those those charities I'll just explain what they are now, or those funds - some of them are not charities per se, some of them are projects, some of them are initiatives - are: [Reclaim the Block](#) which began in 2018 and organises Minneapolis community and city council members to move money away from the police department and into other cities of - or other areas of the city's budget that truly promote health and safety. They're all about divesting and defunding the police in, in Minneapolis. The second fund that we're - the second group that we're supporting is the [Black Youth Project 100](#) or BYP 100, which is a national member-based organisation of Black 18-35 year old activists and organisers dedicated to creating justice and freedom for all Black people. They do this through building a network of focused transformative leadership, development, direct action, organising, advocacy and political education using a Black queer feminist lens. BYP100 has a bunch of chapters across the country in Illinois, Georgia, Louisiana, Michigan, Mississippi, New York, North Carolina, Texas, Washington, DC and Wisconsin, so it's a national organisation - it has a national branch, but also all these additional local branches. Likewise, the [Bail Project](#) which is a national nonprofit organisation that provides free bail assistance and pre-trial support for thousands of low income people every year while advocating for dramatic transformation of the current criminal justice system, also has a bunch of local chapters and there's also the big national one. And finally, some of - the remainder will be going to the [Marshall Project](#), which is a nonpartisan and nonprofit news organisation that seeks to create and sustain a sense of national urgency about the US criminal justice system. And they don't say it but that national urgency is not about how dope it is. It is about how busted it is. The Marshall Project has done a bunch of great reporting. As someone who has spent the last five years in the media in various forms, their work has always impressed me and it is very useful in a world in which it turns out I can't just you know, look into a camera and say that my life feels like it's under threat, and that you need to sometimes point to reporting to get politicians to do things. [00:10:00] And so the work at the Marshall Project does is essential. And so those are the four ones - Reclaim the Block, Black Youth Project 100, the Bail Project and the Marshall Project. On top of that, we are just going to donate \$5,000 out of our bank internally to split between those, those four funds. It is, it is small but I hope that it makes a difference to those, to those groups in some way. If you get - if you want to support us again, if you want to go and get - like, it's weird, right? Because like on one hand like I know a lot of you have already prom - have already done donations, have already been out there sharing, have already done, you know, some activism, have been out there, you know, protesting, but - but we wanted to encourage people to continue doing that work because we know that that fight isn't over just because it's been a week of fighting. In fact, it's, it's more important now than ever to continue the fight and to outlast the groups that hope that we get tired. And so we wanted to encourage you to do that. And I think, you know, we've had for years people asking us about the postcards, and we've kind of gone back and forth about what the right rate was for those and stuff like that. But we felt like this was the moment where like, I don't want to make money on this, what I want is for these groups who are fighting for justice in this country to have a little bit more bank to work with. So just as like a high level what those prices are, each of the zines is going to be 10 bucks a pop, they're PDFs, there's no physical goods here at all. I don't think any of us have the infrastructure to do shipping right now! We certainly don't have extra copies of all of the zines or extra copies of the postcards laying around or anything like that. So it's \$10 for

each zine, it is \$50 per - per postcard set, or it's \$150 for everything, which is four different zines - the scenes are... now I have to remember all their names because, because I've not looked at them and I don't have it up in front of me - City of Light, which is the Marielda Zine; It's a Garden which is the Twilight Mirage fanzine; the COUNTER/weight zine, which I think might just be called COUNTER/weight: a fanzine; and then Who's That Big Man? which is a Friends at the Table kind of pin up art fanzine - there's nothing not safe for work there, they're all very, very good, very tasteful pin up designs of various Friends at the Table characters. But we know some people just aren't interested in that or don't feel like it's for them and so you can get the individual zines outside of a bundle. But if you, if you did want to get the entire bundle, the kind of best deal version of it is 150 bucks. Also, today, the day this episode comes out, June 5th is a... I guess, I guess it's called a Bandcamp Friday? It is one of these days where Bandcamp waives their share of any sales across their platform, which means that if you go to [notquitereal.bandcamp.com](https://notquitereal.bandcamp.com), [notquitereal.bandcamp.com](https://notquitereal.bandcamp.com) you can buy any of the music from the show that Jack has composed and recorded, and all of that - anything that gets purchased today, as part of this deal will go into our big fund that we will be then sending on to these four groups, which I'll talk about in a second. So if you want to contribute more on top of buying the zines or the postcards, that is another way that you can contribute to this effort. If you wanted to donate more, I say just go ahead and donate directly to those groups. And just as like a - I know that like, it can sound like 50 bucks is a lot for those postcards, but those postcards, each of those sets, I think is eight or nine postcards each, and those were 25 bucks a month, so each one of those was 25 bucks originally. So now we're selling them in sets at 50 bucks, which is not very much given what that original price was. But it's all going to those funds. We're not taking a cut of anything. The artists also just for full clarity are definitely - even if, even the ones who had already been paid are being offered an additional per diem - not per diem, honorarium if they want that. So just... I know I'm rambling at this point, I know this is not the energy you want to go into a big dramatic Holiday Special for. But, you know, as a Black creator, this is super important to me. I make the show because I have to make the show, because it burns its way through my brain every single day of my life. And for the last two weeks, I've barely been able to think or work on it, because my mind has been elsewhere. And it is so important for me to try my best to model the behaviour that we tell stories about, to try to step up in moments like this, to try to, you know, emulate the sort of heroics that we try to show on screen or you know, on air and, and to recognise that heroics don't look like one thing and so, if, if, you know, this is again, an awkward way to kickoff what's supposed to be a very joyous and fun and sometimes goofy Holiday Special - apologies. But I hope that you understand where we're coming from. Okay, I'm - not even gonna pretend to do like a very clean throw here. I'm just going to say at this point we're gonna go back to our introductions, and I hope that you enjoy the first of what I think is going to be eight episodes of this special game of Kingdom by Ben Robbins.

Welcome to Friends at the Table, an actual play podcast focused on critical worldbuilding, smart characterization, and fun interaction between good friends. Today we are going to play Kingdom Second Edition March 2020 Playtest by Ben Robbins, who you might remember from the games Kingdom - Original Kingdom - Follow, Microscope, uh... I'm tryna think if there's anything

else that we've done of Ben's, I think that's probably it. I'm Austin Walker, you can follow me on Twitter @Austin\_Walker and joining me today, Ali Acampora.

ALI: Hi, you can find me @Ali\_West on Twitter and you can find the show @friends\_table.

AUSTIN: Art Martinez-Tebbel.

ART: Hey, you can find me on Twitter @atebbel and just a friendly reminder: you can remember someone for something that isn't a thing they worked on. People might remember... (cross) um, just from anything, yeah. Just from around the way.

AUSTIN: (cross) Oh, just like... just like oh, yeah, Ben Robbins. (Ali laughing) Always, always pays his rent on time.

ART: Yeah, you know? Ben or anyone.

AUSTIN: Is this - wait, is this a subtweet? What's happening?

ART: (laughing) No, I'm just -

AUSTIN: Is this a bit? Did someone misre- did someone like - (cross) are you upset that people only re -

SYLVIA: (cross) I'm so confused.

AUSTIN: Me too, are people only remembering you for things you've done and not for things (cross) you didn't do?

ART: (cross) No!

ALI: Hmmm.

KEITH: I think this is the people who may remember Ben from, from his games and not from like, seeing him at the corner store.

ART: (cross) Yeah.

AUSTIN: (cross) I see, right, I got you.

KEITH: (cross) And that time I saw someone...

ART: (cross) And if I don't say it it's gonna be someone else.

AUSTIN: (laughing) Okay. Also joining us, Andrew Lee Swan.

DRE: Hey, uh, you can find me on Twitter @swandre3000.

AUSTIN: Jack de Quidt.

JACK: Hi. You can find me on Twitter @notquitereal or buy any of the music featured on the show at [notquitereal.bandcamp.com](https://notquitereal.bandcamp.com).

AUSTIN: Janine Hawkins.

JANINE: Hi, you can find me @bleatingheart on Twitter.

AUSTIN: Keith Carberry.

KEITH: Hi, my name is Keith J Carberry. You can find me on Twitter @keithjcarberry and you can find the Let's Plays that I do at [youtube.com/runbutton](https://youtube.com/runbutton).

AUSTIN: And Sylvia Claire.

SYLVIA: Hey, I'm Sylvia, you can find me on Twitter @sylvisurfer and you can listen to my podcast Emojidrome on your podcast app of choice.

AUSTIN: As always, you can support the show by going to [friendsatthetable.cash](https://friendsatthetable.cash), if you have enjoyed the season Partizan so far, I would really appreciate it if you did that. It has really helped us this year to stay focused on the stuff that we love to do, which is telling stories together for y'all to listen to and has, has definitely I think helped carry us through this nightmare year, which - which we hope that we have contributed to being a little less awful in whatever way we can. Today, like I said, we're playing Kingdom. This is for all intents and purposes what we would traditionally call a Holiday Special. We - for people who have not listened to past seasons, about... about this far into any given season, we kind of stretch our arms a little bit, stretch our legs, we go, hey, what if we did a game in a different system and shook things up a little bit? Sometimes those are complete side stories. Sometimes they are the catalyst for larger shifts. We don't know what this one is yet. We'll see. I mean I guess a shift is coming, I mean, that is, I just read that intro. That sounds like a shift is coming. But I don't know what comes next. We - Art and I were joking in the Discord today that like oh, this could be the end of the season, like we don't fucking know. Who knows, right? We don't know. Um, no stress. (pause) The, the... we're playing Kingdom and what we're doing is picking up the game, I'd say a few weeks after the last set of downtimes, maybe a full month, let's say, after the first set of downtimes. When we last left, we were on the eve of a conference between 12 different groups. Those 12 groups were each... groups that had some interest in the idea of creating a new group. The definitions of that new group were up for grabs a little bit, and whether or not those 12 groups would stay unified is kind of what we're going to play to see today. I guess for

completeness's sake, those 12 groups are: the Red Fennecs, the group of smugglers operated by Tes'ili Serikos, who Rapid Evening might remember because they, they found Tes in the - Fort Icebreaker and sort of made a deal with them? And who SBBR might recall when they rejected Tes's offer and stole Tes's stuff and then left them to, out to dry as Apostolos would eventually come in and be like, yo, were you running a fucking smuggling ring out of this little backwater town?

**[00:20:03]**

JANINE: You mean the singular they though (laughing) not the collective they.

AUSTIN: Well, Valence. Yeah well, that's, it's hard, it's hard for a, Tes, Tes might not know that! Tes knows: this group showed up.

ALI: Yeah.

AUSTIN: Anyway. Also here are the Oxblood Clan, the... which, which I - not going to go over - I'm not gonna go beat by beat all this stuff, all these episodes are gonna have the dossier that, that each episode this season has had. There will be descriptions there if you, like, wanna go deep on stuff that I'm, I'm kind of going over quickly now but I hope people remember the Oxblood Clan, that kind of workers' guild here on the um, on the, on the moon of Partizan. Uh, HORIZON, Gucci Garantine's kind of, "freedom fighting force" quote unquote; the Society of Banners and Bright Returns, SBBR; the Sable Court, the kind of Hyphan/Ashen, kind of, coven in the woods; the independent filmmaker Zo'la and Zo's whole crew which we can talk about a little bit once we talk about who is playing Zo'la as a minor character; the Cult of Perennial which is also called Metronomica, I guess that's like - like their official name would be Metronomica, the... which, which again we'll have to talk about a little bit because I don't think we've seen them on screen as such, I think Gur Sevraq mentioned having some past history with them but, but we didn't necessarily know anything about who they are or what they believe beyond again what showed up in a dossier. Then we have the Church of the Resin Heart, which Gur Sevraq leads; we have the Lambic House, which is a specific kind of church inside of the Shepherd's Crook group that, that Sovereign Immunity is from and we have, we have a representative of them here; we have the Company of the Spade, which is another mercenary group like SBBR, except extreme - way wealthier. (laughing) The Company of the Spade is very successful, they kind of make it their, their business to like, do stuff in hazardous environments, extreme heat, extreme gravity, a lot of offworld stuff and, and they are here and are probably the most like... I mean they're not the most privileged group here because of the two rich nobles? But in terms of like being part of the status quo, they are probably the closest thing to it. There is Strand Semaphore which is like a bunch of kind of communications nerds technologists who want to build a network across the entire - I mean ideally across the entire galaxy but, but they'll start here on Partizan by, by - they're the people who run like, the text messaging bars we've talked about before? The sort of like, LAN centres you can go to to IM your friends and because you can't just do that wherever here? And the good thing about that is that means that you have one

of those things here on the, on the fort. And then the Rapid Evening, of course, finally, the Rapid Evening is also here. So that's all 12. Janine to your question of like, what do we know? What's the situation? I think that the conferences went as kind of Gur Sevraq suggested, which is that there is... there was a lot of tension. There was a lot of arguments, there were lots of compromises in terms of very basic stuff - who is bringing what to this thing? What are the expectations? How often do we need to, you know, commit to military action? Can we recuse ourselves from certain things? And we can kind of come into that in play a little bit. The alternative was to have that conference, play out where - I don't know that anyone here should be expected to know what Agon Ortlights would argue for in an ideal, in an hour long ideological debate. And I think that allegorizing that stuff in action is a lot more interesting. So, so, so you know, we'll kind of, we can kind of make it up as we go along to some degree here? I'm going to read from the book a little bit and then we'll get into who we're playing and what the Kingdom is, and then eventually into our first Crossroad. So, for people who don't remember, Kingdom is a game about seeing what happens to a Kingdom, to a community, the people in it, how the characters change the Kingdom, how the Kingdom changes the characters. As players, we all have equal authority and influence in the game. This is, this is a GM-less game, kk I'm not technically here as GM. I would like to be a resource, I would like to be a - I mean, we're hacking this game, because I'm more of a GM here than anyone in a traditional Kingdom game is; in a lot of ways we're doing something similar to what we did with the Kingdom Game in COUNTER/weight, where I prefigured a number of, kind of storyline prompts that are called Crossroads in this game. At any point if y'all are like, I really want to do a Crossroad where \*blank\* please just say it, and I prompted y'all before this started to send me some if you had any ideas. But again, if you're just like, I think the next thing that we should have a Crossroad about, the next kind of prompt that we should have is \*blank\*, please raise it. I'm not saying that I'm like the final authority, we have to hit all my beats. That is not what I'm here to do. It is up to each of us as, as players to push the Kingdom in directions we find interesting. What will our Kingdom do? What will it become? Will it stay true to its ideals, our ideals? Or will it decide - or will we decide to burn it to the ground? The Kingdom's fate is in our hands. So each, um, each Kingdom is comprised of a few different things. There are characters, there are locations, there are threats, and then there are bonds between the characters. I'll note this is a new version of Kingdom. So if you're here hoping to hear hopes and fears, which is an old thing from previous Kingdom, that is no longer here. Also, as an addition, there are minor characters now, which is something Ben Robins worked with in Follow, I think to pretty good effect and has now put back into Kingdom. I think this version of Kingdom is a little smoother than the original version of Kingdom and it's a little less prep heavy for players which is fun. So we can, we can kinda walk through all these things together. The first thing is that you need a concept for your Kingdom. We have a name for this concept. I think who - Janine did you come up with a final name? We kind of went back and forth for over a day trying to name this fucking thing.

JANINE: Was it Millennium Break? Cuz yes.

AUSTIN: It was Millennium Break. Yeah, that's you right?



JANINE: Yeah. I just kinda dropped that one and then you accepted it, which was extremely surprising.

AUSTIN: No, Millennium Break is exactly the sort of - people haven't heard this yet, but Sylvi and I have been watching a lot of Gundam Wing this week. (all laughing) We talked about before we started recording today. And Millennium Break is 100% the name of something that (cross) would show up in Gundam Wing -

JACK: (cross) It's so good

AUSTIN: It's so good. (cross) As Janine notes -

JACK: (cross) Do we wanna say what the cool logo is?

AUSTIN: Yeah, do you want to describe it?

JACK: Okay. It says it's an M, Capital letter M. And there is a line crossed through it from left to right, diagonally up towards the right. That's the logo.

AUSTIN: That's the logo. It's, it's actually a - I like, I don't know how I even fucking found this thing. It is a potter's mark or like a ceramic like mark -

JACK: Oh, that rules.

AUSTIN: - for a Roseville pottery ceramics worker named Martineau Mignon? (playing with pronunciation) Mignon? I don't know how to pronounce French. But I tried my best and it's, it fucking whips. It's so good. And I'm sure there's some variation on it. And I really wanted something that was like - could you imagine someone like, spray painting this quickly on a wall and then running away? And yes, I can quickly imagine someone or, I can really clearly imagine someone quickly spray painting a cool capital M with a line through it. So Millennium Break, which I've written down is a group of dissidents, ideologues, rebels and mercenaries who've launched a revolution from a state of the art mobile fortress. They agree on little except this: it is time for a new millennium. We kind of like, were struggling to find like, what is the thing that is, that is (sighs) simple enough that these people who don't agree on much could agree on and organise themselves around? This thing that is like, at once feels deep but also is kind of bullshit. And the idea of like, 'hey, it's the 14 - 1423rd year of the Perfect Millennium, millenniums have 1000 years, this is stupid. We got to end this millennium and start a new one and symbolically that will open up all sorts of ideas and futures' - felt like something that this specific group of people could get behind and be like, yeah, that's a, that's a cool call to arms. Let's do that. Each Kingdom has three threats. These are external or internal forces that pressure - or pressures that would upset the status quo. They may be brewing or looming, but they aren't, uh, but they aren't actively endangering the Kingdom yet. They are on the horizon. They may never materialise. It's best to have a mix of threats. If you already have two about

external problems, consider making your third threat something inside the Kingdom. Threats get everyone on the same page about what the Kingdom is, what the Kingdom is worried about when the game begins, but they are only a starting point. They may give you ideas for trouble to introduce during play, but they may not reveal the real problems that you wind up confronting. So our three are - can we get, can someone read each of these? Dre, can you give me the first one?

DRE: Yeah! Under-resourced: not enough people, money, fuel, material, not enough anything.

AUSTIN: And then Sylvi, can you read the next one?

SYLVIA

Lack of ideological cohesion: multiple interested parties with conflicting goals and methods.

AUSTIN: And then Keith, can you read me the final threat?

KEITH: Fragile anonymity: if the Stels discover our location or plans, they will retaliate quickly and mercilessly.

AUSTIN: We again kind of came up with these threats over a number of conversations, and I think this is a good blend of internal and external. Third, each player describes a location in the Kingdom: someplace where the characters are likely to be found and to interact. Players can go in any order and on - in the rules the idea is that we'd each make two, but the rules say that three to five people should play this game, really, three to four if possible, and so we're playing with eight, (all laughing) which gives us plenty of locations. And so (cross) I like to think of it like this -

**[00:30:15]**

ART: (cross) Fuck the rules! No locations! Every scene is a blank wall!

AUSTIN: I think, one, fuck the rules, this is a revolution... (laughs) Oh, god, we're doing it, we're doing like the cinema verite, we're like, (Jack laughs) this is just - we've rented a block, a Black Box Theatre, let's go. Um...

ART: Yeah, I hope you're ready for part 3 of this episode, which is a 27 hour description of the Empire State Building, unchanging. (all laughing) Floor one, concrete, windows, (laughing continues) unmoving. (cross) Floor two...

AUSTIN: God. They said we couldn't make a brutalist podcast, here we go. (all laughing) (pause) I can find the message from Ali before the season starts that says, "How do we make a black and white podcast?" (Ali laughing, all laughing) Um... we ended up making a red and black (cross) podcast instead. It worked out.

ALI: (cross) Sure.

AUSTIN: Um... so we can go over these, let's - let's save these locations till we go over characters maybe, that way we can kind of get them - get the image in our heads a little bit if that, if that makes sense? Then - I will note some people have multiples. Three people have multiples, but that's fine, that means we have a total of 11 locations which is still good. (Ali laughs) Locations flesh out your physical Kingdom and give you places to roleplay later on. Give your locations names that the people in the Kingdom would use so your characters can refer to them. Finally, four: people. And the way that the game works is that you don't tend - you don't tend to play this game, like, with a whole world already built out? And so in the rules, it's very much like - write down, like, 30 ideas about people, like, reluctant colonist, or doctor, or stowaway, or whatever. I said 30 because there's eight of us, it's actually, they actually mean between nine and 12 (Ali laughing) because again, the game is meant for three to five people. In any case, we've now made our characters and characters are made of a couple of factors. The first is their role in the Kingdom. There are three roles that describe a character's place in the Kingdom. The - those roles are a critical part of the game. You pick one of these as your starting point for each character. If you've not listened to us play Kingdom before, if you haven't played it yourself, this is sort of like what character class you are? And I'll note that this can change and will change during play as people decide that their character has changed or as they want to affect the world in the way that another role can - or stop another role from affecting it in that way. So the three roles are Power: you have authority over the Kingdom. You decide what the Kingdom does and what it doesn't do. Perspective: you understand the Kingdom, both its merits and its flaws. You can foresee the consequences of the decision the Kingdom makes. Touchstone: you reflect the desires of the people in the Kingdom. Your attitudes, show us what the populace wants and how they are reacting to what is happening. More than one person can have the same role. And some roles might not be taken at all. With eight players, that will be a rare thing! But you can imagine in a smaller game that sometimes there just wouldn't be a Touchstone or there wouldn't be a Perspective or a Power. So long as everyone does not choose the same role, you're fine. Your character can switch roles as you play, so don't worry about being stuck if you want to try something different later on. Then you pick your concept - which - our concepts are, we'll go over as we go over who's playing what, and then finally, your locations, and then bond, and your bond is what you need from the person kind of, next to you in the list, and then what makes that relationship difficult. Your bond could be personal or related to your duties in the Kingdom. It could be friendly, or it could put you at odds, but even the best relationship must include some sort of tension or trouble. So given all that, can we start with Valence who somehow became the anchor on which our kind of loop of characters ended up being organised? Valence, can you give me your name? (explosion of laughter from someone) Oh, your name is Valence. (all laughing)

ART: Austin, shhhh.

AUSTIN: Shit, sorry, spoilers. Can I get your role, the locations you've listed, your bonds and what minor character you're playing, Dre?

DRE: Uh, Valence's role is Perspective. The two locations I have listed are an extensive library and an engine room. My bond is with Apparatus Aperitif: 'I feel the uncomfortable draw of the unknown from Apparatus but must keep focus on the revolution and the way of God; an overindulgence of curiosity would sidetrack me.' The minor character I'm playing is Zo'la. How much -

AUSTIN: Who we've only seen mentioned, right?

DRE: Yeah.

AUSTIN: - or I guess, I guess, Zo came up in the last downtime - the last Rapid Evening downtime. The quick background for everyone on the call and everyone listening is that Zo'la was born Columnar, was a young visual artist, and then became really fascinated by this Apostolisian philosophy of Dynamism, which is like, futurism minus the future? It's like, all of like, the motion and, and, like, violence and speed and like art that's about movement and change. But it isn't like - it isn't, it isn't anchored to this idea of like, and then we'll get to the future, this is how we have to get somewhere. It's all about change for the sake of change, which was really exciting for young Zo'la, who was part of a Columnar state that was like, very static, and like yeah, you could get a promotion or a new job or a new partner or a new, you know, robotic frame but like, that's not, that's not real change in Zo'la's eyes. And so, and so was kind of drawn to Apostolos for that reason - was still a filmmaker, but also became tight friends with Gucci Garantine. So Gucci, please know that you have this like, artist filmmaker Zo'la as a, as someone you could use scenes with. I'll also just note quickly that the Zo in Zo'la, it's Zo apostrophe La, is from the Eidolon form, the pronoun form of Zosimel, which is the name of the kind of founder of Dynamism, that, that philosophy I talked about before, which is like, almost a religion. It's one of the, it's one of the six religions mentioned in the intro. Zosimel was a tactician, who was famous for like troop movements that overawed the enemy, that produced the sense of like, being overwhelmed, of speed and power, even when the numbers didn't actually add up to that sort of speed and power. And then, and then, that general, they like, ended up writing up like that philosophy more broadly as a scheme for Apostolos to like, as a national character almost. And that eventually became Dynamism, this kind of movement that has as much to do with arts as it does with militarism. So yeah, that is Zo'la. And Dre will be playing Zo. So that's exciting.

Keith, do you want to tell me about your characters?

KEITH: Sure.

AUSTIN: And also, I guess we should talk about pronunciation here. (pause) Because as - I've been saying something here, that's just wrong, and I've known (cross) it's been wrong -

KEITH: (cross) Is it my character's name? Have you been saying my character's name wrong?

AUSTIN: Yeah, of course. Yeah. Cuz it's -

KEITH: Apparatus Aperitif.

AUSTIN: - Aperitif, and I've been saying 'Apertif', and like skipping the 'ri'.

KEITH: (cross) Oh that's, that's close.

JACK: (cross) How do we feel about this? This - is this an Ibex situation where we just make a call (cross) and go with it?

AUSTIN: (cross) It might be? The call to make is Keith's, (cross) it's whatever Keith thinks is fun.

JACK: (cross) Yeah, yep.

KEITH: I like Aperitif. (cross) I like the full -

AUSTIN: (cross) Then let's go with Aperitif.

KEITH: I don't think that those are, those are different enough. 'Ee-bex' 'ay-bex', that's a big difference.

AUSTIN: That's a big difference.

KEITH: But (cross) Aperitif, Apertif, that's...

AUSTIN: (cross) Apertif, Aperitif...

KEITH: Those are close. That's close.

AUSTIN: Okay.

KEITH: I'm sure plenty of people call, call them, um... (cross) Apertif -

AUSTIN: (cross) Apertif.

KEITH: - which is fine.

AUSTIN: I call them apperteasers in real life. (all laughing)

DRE: All right, Tom Haverford.

AUSTIN: (laughs) God.

KEITH: All right. So I'm playing Apparatus Aperitif. My role is Perspective. I've got two locations here: the after party bar, the sort of, sort of makeshift bar and maybe general hangout spot. Uh...

AUSTIN: Yeah I've decided - I think that there's probably a recreational sub deck, right?

KEITH: Yeah.

AUSTIN: On the ship, or in this fortress and that's, (cross) one of the bars there is called the After Party.

KEITH: (cross) There is if Aperitif's on board.

AUSTIN: Yeah, yes.

KEITH: Where's the - "I'm here, where's the recreational sub deck?" (Austin, Dre laughing)

AUSTIN: Just glowing. As a reminder Apparatus is the person that SBBR met or that I guess specifically Thisbe and Broun met in the marketplace on the Isle of Logos (Ali laughs) that is just like, shimmering with silver chrome mirrors and also (cross) has a cool skeleton face.

JANINE: Pocket full of coupons.

AUSTIN: (cross) Yeah, uhuh, pockets full of coupons.

KEITH: (cross) Pocket full of two coupons. (Austin and Janine laughing)

AUSTIN: These are my last two, yeah, that was right.

KEITH: One each.

AUSTIN: That's true, that's accurate.

KEITH: One each for each pocket.

AUSTIN: Yes. What is your other location?

KEITH: The after after party party - (mixture of groans and laughs)

JACK: (cross) Is that just another bar?

KEITH: (cross) - which is where you go when you've had your fill of the after party bar, you go to the after after party party.

AUSTIN: Does that have a specific location or does that kind of move?

KEITH: Um, I'm, I want to say that it's a zone of the sub deck.

SYLVIA: (cross) Sounds great.

AUSTIN: (cross) Mmmhmm.

KEITH: It's a zone of the ec- recreational sub- it's, it's big enough where you could have like a - you can do a big conga line through it.

AUSTIN: Love it. Fantastic. Um... can I get your bond and your minor character?

KEITH: Sure. My bond is with Gur Sevraq (last syllable pronounced 'rack') - uh - Gur Sevraq (last syllable pronounced 'rock') as long as we're being specific (cross) with pronunciation in here today...

AUSTIN: Yeah, mmhmm. Yeah, uh huh.

KEITH: 'Gur Sevraq has always been a bit of a day mayor.' (Austin laughs) 'I hope he has not gotten too used to the light.'

AUSTIN: Ah, yes. The thing that we realised, or kinda the thing that we ended up... figuring out here is that, um, the - the group that we previously only ever called the Cult of Perennial - because they barely come up and because like that of course that's what the Divine Principality calls it - is actually a much more developed religious group. **[00:40:02]** It's a group actually called the Mysteries Metronomica, or just Metronomica (met-roh-gnome-ica) or Metronomica (met-roh-nom-ica), it is a group that is, that worships Perennial - does not, you know, does not disbelieve another Divines or other gods or whatever but it's like 'oh, Perennial, that's the one, that's the one for us, she is, she's, she's doing the damn thing,' um, and is... I'll just read what I wrote in the last dossier which is: "Guided by the paradoxical belief in historical cycles and radical freedom, the Isles of Logos offers this faith of the Adversary, Perennial, perhaps the only safe ground in the entire galaxy. Though colloquially referred to as the Cult of Perennial, a title that many group members accept with a sort of sardonic pride, the full name of the group is the Mysteries Metronomica or simply Metronomica. Both Metronomica's theology and praxis centre on ideas of eternal recurrence; historical cycles, large and small; and the impossibility of stability. History will turn and they will help it on its way. Their relationship with Perennial gives them a unique relationship to the Perennial Wave. They are again, kind of like cool, um, space

witches, uh, that do cool ritual shit, and also kind of have a secret society - a medieval secret society vibe. And also the Night Mayor is one of them because apparently they also know how to party. (Keith laughs) What came out of the last SBBR downtime was that Gur Sevraq, before being the Rector of the Church of the Resin Heart, was actually part of the - part of Metronomica, was part of the Cult of Perennial, and I think it's probably fair to say this just for you, Keith, like - Apparatus knew Gur Sevraq when Gur Sevraq was a child, was like, young.

KEITH: Yep.

DRE: I don't know how - I don't know what the age difference is there? I don't know that we - I don't even remember if Apparatus is a robot or an organic (cross) being -

KEITH: Apparatus is Columnar.

AUSTIN: Okay. Sure. I believe it, that sounds right to me.

KEITH: I'm like, 90% sure that that was said.

AUSTIN: Okay. At that point, regardless, Apparatus knows, knew Gur Sevraq both of their lives - through, through all of Gur Sevraq's life, and probably was there when Gur Sevraq left - I think that the, that leaving was accepted or was, there was no like, tension around that leaving - in fact, the way Gur Sevraq talks about it, it was Perennial - Perennial showed him a vision and, and Gur was like, 'Alright, that vision says I should go join this other, this other religion and try to do my best to integrate with it and lead it.' That is what I think Gur Sevraq has talked about this, to Valence. (cross) Who's your -

KEITH: (cross) It is funny how the religion that is like the... that everyone pretends isn't as, uh, anti the state religion as it is, is being led by, probably the worst one? (cross) Their least favourite?

AUSTIN: Yeah. Secretly, or, or who has this history with.. yeah, uh huh, absolutely. Um... who is your minor character, Keith?

KEITH: Exeter Leap.

AUSTIN: Uh huh. Okay. Good. I'm glad that Leap is still around, yeah, in this situation. (pause) All right, I will be playing as Gur Sevraq who is starting the game as a Power. My locations are, a, the fortress chapel, and also the flight decks, the kind of rooftop flight deck that was in the intro, the rooftop flight deck where Gur went up and like, did that miracle to make the ice - Fort Icebreaker disappear a few episodes ago, just like the, the roof of this giant walking fortress. My bond is with Milli. And I say, 'Milli is right to distrust all who seek to direct her power, but she ought fight for those who share her dreams yet lack her strength.' And my minor character is Mourningbride of the Sable Court. Milli!



SYLVIA: All right, so, yeah, I will be playing Ver'Million Blue. My role is a Touchstone. My location is just the Fort Icebreaker barracks. And my bond is with Sovereign Immunity: 'Sovereign Immunity's connections could get us out of prison. I need to make sure this summit doesn't make him forget that.' And then my minor character is Agon Ortlights.

AUSTIN: Who Broun has a connection to, because - Broun, do you remember, Ali, what your, what your adjective was with Agon?

ALI: I think it was co-operative? Um.

AUSTIN: Oh yeah, that sounds right. Yeah, totally.

ALI: Yeah. The vibe was like, another client that Broun uses, but instead of taking advantage of them like, actually helps her?

AUSTIN: Yeah, yeah. (Ali laughs) So Agon, Agon is like a commander in this group called the Company of the Spade, which I mentioned is the group that does like hazardous work basically, started as a construction crew, eventually became a mercenary crew, Agon is like a ve- like a veteran commander, the thing I've written up here is 'Aided by her servicebot companions, Agon worked hard to attain the rank of lieutenant in the Company of the Spade, where she's become a veteran mercenary, a skilled miner, and a hell of a drinking buddy.' She is... she also has chronic fatigue syndrome, and that is kind of what her service bot vibe is, that's why she has service bots that kind of help her pace - which is to say, not walk back and forth, but keep track of, uh, of the amount of like, energy she's expecting and manage like, the number of things she does per day, which is just like part of her life. Sylvia, I will leave it to you to describe what those look like and how they work as scenes with Agon come up.

SYLVIA: Okay, I will do my best -

AUSTIN: Okay, totally.

SYLVIA: You gave me a pretty good touchstone so I've got an idea.

AUSTIN: Coolcoolcool. Shout outs again to Kevin Snow for helping come up with Agon months ago at this point, and go back and forth with me on like, trying to figure out how to, how to represent something like this sort of disability in an audio medium where like, in a visual medium it would just be like, Oh look, this is a part of this person. But, but yeah, Sovereign Immunity, or Art rather.

ART: Yeah, hey, hi, I'm Art, I'll be playing Sovereign Immunity... as a Perspective. The location I've taken is the commissary, which I imagine is just like, because you know I was one of the

later location people and it's like, you know, a commissary isn't a bar it's like, it's like a little store?

AUSTIN: Mmhmm.

ART: But I think, you know, I think it should - it does. It like, it has like a little sitting area?

AUSTIN: Okay.

ART: And like, you can come and get your like, your extra stuff, cuz this is like a military base and I'm like, you know, this is where you go with your, with the extra money from your, your, you know, being a Fort Icebreaker person (others laughing) to buy your, you know your, your non essential foods and products. I feel like Sovereign Immunity has just set up shop over - you know, this is a location (cross) that's -

KEITH: (cross) Literal shop? It is a shop so is Sovereign Immunity selling - (Ali laughing)

ART: (cross) No, it's a metaphorical shop

AUSTIN: (cross) So tell me, what's - yeah.

ART: (cross) No-one's running a shop.

KEITH: (cross) selling hot chocolate and dots, gummies...

AUSTIN: But it is a shop? It like it's, it is a physical shop, it's not a functioning shop?

ART: Right, yeah. (cross) My bad on this.

AUSTIN: (cross) Okay, okay. No, you're good.

ART: Uh.

AUSTIN: You're good.

ART: Wrong metaphor. (Austin laughs) My bond is with Clementine. And uh: "This is the moment Clementine must show her mettle as a leader. If she is truly a frivolous child I will find someone better." And my minor character is (cross) A.O. Rooke.

AUSTIN: (cross) Phwoof. Love it, love it. Love it, love A.O. Rooke, glad A.O. Rooke is hanging. (pause) Uh... Jack?

JACK: Hi, I am playing Clementine Kesh. She is starting the game as a Power. Her base is on the Icebreaker command deck, which I think is just sort of like, huge open windows, bizarre stations and pilot seats and all kinds of monitoring equipment. Um... I have a bond with Gucci Garantine. And my bond is "United, Gucci and I could be a powerful force for Kesh with me at its head. Her misplaced egalitarianism, however, is a problem." Um... And as a minor character I am playing Tes'ili Serikos - Tes is the leader of the Red Fennecs, which is a kind of Apostolisian smuggling operation? That was busted (pause) by -

AUSTIN: Yeah, a couple times. It's still functioning, it's just not, (cross) I would say it's less...

JACK: (cross) Busted in the sense - in a - it's, it's, it's not operating at full strength.

AUSTIN: Correct. Absolutely, absolutely. I just love Clementine so much. You're, it's like you're watching a different show than the rest of us, it's so good. (Jack and Keith laughing) (laughing) Next up is Gucci Garantine.

JANINE: So, uh, I'm gonna be playing Gucci Garantine. Her role is going to be a Power. Her location is the emergency bridge slash (Austin laughs) emergency command deck you could say?

AUSTIN: Oh, okay.

JACK: Ah, it's so good.

AUSTIN: The real command deck! (Janine and Jack laughing)

JANINE: Um. And, uh, her bond is "Broun knows how to get things done and I know what they want in return. But there's a difference between service and loyalty and I don't know when or where they'll draw that line."

AUSTIN: Mmm.

JANINE: And the minor character I'll be playing is Thisbe.

AUSTIN: Which I'll note - and Ali you can, you can help correct me here - but I do think that even now, a month in, this has just become an ongoing - (/i) very, um, uh, ug, what's the word I'm looking for... beneficial, very, very lucrative contract with Gucci, (Ali and Janine laugh) which is the only thing I can imagine keeping Kal'mera Broun here? Is that like, being well paid, and so far being well paid to sit on this fucking base, and like, fix up some some stuff every now and then. Does that add up to you?

**[00:50:07]**

ALI: Yeah, sure.

DRE: Okay. (laughs) I just know when we last left Kal'mera Broun, (Ali giggles) Broun was not like, itching for revolution, and I don't think that happened off-screen.

ALI: No, no. Um... yeah, and I think my bond will sort of also fill in why I'm here but... (laughing)

AUSTIN: Well let's talk about you and your bond.

ALI: Yeah, so I'm going to be playing Kal'mera Broun, as a Touchstone. Their location is the refuse centre side office, um... If you don't know what a refuse (pronounced 'ree-fuse') centre is...

AUSTIN: I think it's refuse (pronounced 'reh-fuse') centre?

KEITH: It's refuse (pronounced 'reh-fuse') centre and it's like, trash and metal scrap, right?

ALI: Yeah.

AUSTIN: So, yeah, the great touchstone on you gave us was, um - (Ali giggling)

KEITH: So the question I asked is "where does Chewbacca find C3PO in Cloud City? No, not the prison, the place with all the shit in it." (Austin laughs)

AUSTIN: Right.

ALI: (laughing) Um.

AUSTIN: Where there's like a big incinerator at one end and like a, (cross) um, what do you call it...

ALI: Yeah, I think it's like - well because Fort Icebreaker is such a huge place with, like, hundreds of people -

AUSTIN: (cross) Mmmhmm.

ALI: - and also like a bunch of mechs, I think that there's like an incinerary, there's probably a trash compactor, there's like, the separate room you put all of the batteries in because (Austin laughs) those all need to be thrown out in a different way. (starts to laugh) And I think that there was like a side, like, closet, basically, that whoever like officially worked there like set up with desks and stuff because they needed like, surfaces? And then Broun went in there and like, to the point that they like, just, there's like filing cabinets in the hallway now, to like get into that office...

AUSTIN: Great. Great.

ALI: But Broun reset it up for themselves. Um... My bond is with Valence, and it is "I need Valence to keep their promise to me but I don't believe that they can." (laughing)

AUSTIN: Phwoof. Their promise being that they will get you off the planet.

ALI: Yes. And then my minor character is Eiden Teak, (pronounced 'Ee-dun Tek') who is the, the Sable Court security officer that we saw in the SBBR mission...

KEITH: (cross) Is that the rude one?

AUSTIN: (cross) Uh, I believe...

ALI: Yes.

AUSTIN: (objecting/thinking) Uh... well yeah, yeah, (cross) but like...

ALI: (cross) Terse.

AUSTIN: Terse, yeah.

JANINE: Scrappy. (Ali laughing)

AUSTIN: Yeah. I believe - I believe that the pronunciation I was doing before with it was "A-den"  
-

ALI: Oh, okay.

AUSTIN: - even though it's spelled with an Ei, that's like an "A" - Eiden Teak (pronounced "A-den Teek"), so.

ALI: (copying pronunciation) Eiden. Okay, perfect.

AUSTIN: Umm, all right. (cross) I think that's everybody -

KEITH: (cross) I'm surprised, I guess it makes a lot of sense - I'm surprised how few people are not playing their regular character? It just didn't occur to me that everyone was gonna. (Ali laughing)

AUSTIN: (cross) Uh... there's what, one other...

KEITH: (cross) There's two.

AUSTIN: Janine is playing Gucci, (cross) you're playing -

KEITH: (cross) Yeah, me and Janine.

AUSTIN: Yeah, you know, Touchstones, Touchstones are important.

KEITH: Yeah.

AUSTIN: It's important to just have like, (cross) people who are not necessarily...

KEITH: (cross) No no sorry, playing our main...

AUSTIN: I know, but that's what I'm saying ,that's like, part of the - I think part of the thing for like-

KEITH: Oh.

AUSTIN: Milli and Broun is like, here are people who are here, who are part of this thing, who are playing as Touchstones, who - I mean I guess I'll read the specific rule that we kind of talked about a little bit which is, that "major characters" - and this is like, the one rule, about making who you are, is - "your character must be part of the Kingdom. Do not make a character who doesn't care about the Kingdom or who would be unaffected by what happens to the Kingdom. You can make a character who hates being part of the Kingdom (Ali laughing) but simply walking away should not be an option." And I think that's probably what for me makes the Milli and broun stuff work, is that like, more than Leap, certainly, there's a, there's like, there's the like, I'm caught up in it, -ness of broun? And maybe even less so for Milli but more than Leap. I think if I put them on a... spectrum (Ali laughing) it would go in that - it would go from Leap to Milli to Broun, in that order.

ALI: Yeah.

KEITH: Yeah.

ALI: The way I described it to you is that Broun is like a rubber band that's been stretched to its like, break? Um, and that's why I wanted to play them as a Touchstone because... the ripple effect can really be seen there.

AUSTIN: Totally. Totally. Um... I'll note that there are other NPCs on board who are not listed here, and those are free to call on for me or anyone else to play in this - in a given scene. The ones that come to mind, and I'll add more here, are Si'dra Balos, who we saw in the last downtime - the last Rapid Evening downtime - who represents Strand Semaphore, that

communications company, and is friends with Milli; the Blossom, the other big monk (laughs), that is sort of - not an actual rival to Sovereign Immunity but they have kind of a...

KEITH: A social rival. (Ali laughs)

AUSTIN: Yeah, they have kind of a playful hostility between them, I think? And the Blossom is from the Lambic House - is, is not a Sovereign Immunity but he is part of the Shepherd's Crook - or is like not, is not an assigned Sovereign Immunity, probably has the hours to be a Sovereign Immunity but has not been gifted that role. Um... (cross) Jesset City-

ART: An ABD [i.e. "all but dissertation" in Sovereign Immunity.

Right, yeah, exactly. Jesset City from the Oxblood Clan, who people should know by now, and then Alise Breka who is the novelist and playwright, that is an ally of Exeter Leap. In my mind - and Dre, you can tell me if this is true - but I think, Alise, that the novelist who was interviewing uh... Leap, is probably working with Zo'la on whatever the film situation is? Or like in that kind of creative vibe? But I don't know if that's true.

DRE: I could see that? I mean do you see it as more of them like - I'm making the movie and you're making the novelization or is it just (cross) they're bouncing off of each other.

AUSTIN: (cross) I kind of thought of it as like... I think it's like they're bouncing off of each other or like even - Alise is like a screenwriter on board the crew, you know what I mean? It's like, while Alise is writing this novelization - though also just like you're writing a novelization, I'm writing the film or I'm making the film and there's differences is very fun also (Austin and Dre laugh) uh... we'll see where it goes. We'll see where it goes. [Interrupted]

KEITH: (cross) Is Figure A also here?

AUSTIN: Figure A is also here, good catch, uh... (typing) boop, Figure A. A cool robot that Leap was repairing. Who else, is there anyone else that comes to mind? The winter doctor, aka Schuyler something? I don't remember Schuyler's last name, or first name? I don't remember the name of that character.

KEITH: It's so funny to have an old man named Skyler. (Sylvi laughing)

AUSTIN: It is spelled with a CH and a U and a Y so that makes it, old man.

ART: Schuyler's getting older every day.

JACK: (phonetic) Skoo-ler?

AUSTIN: Dr. Schuyler - Schuyler Stevens.

JACK: Skyler is his first name? That's a surprise to me.

AUSTIN: Oh yeah. Well, it was in the episode that we put out with him in it. (all laughing)

JACK: (laughing) Canon is what you make of it!

JANINE: To be fair, you were pretty heavily sedated during that... (cross)

ART: (cross) It's true. (all laughing) (cross)

JACK: (cross) Jesus Christ.

JANINE: (cross) ... (chuckling) series of events, so.

KEITH: Yeah, there's one thing that I can do, it's anesthetic.

AUSTIN: Ah, sorry, let me just change this to make it say "Doctor Exeter Leap", uhh... (laughing)

JACK: Mmm.

KEITH: The "Doctor" is in quotes,

AUSTIN: "The doctor's in," quotes... (all laughing) Who else, is that it? I think that's probably - that's all that comes to mind, if other people show up and you're like "Oh wait, is this person here?" we can just say that... (reading from the book) Now that we have our Kingdom and our characters, we will play to see how they change the Kingdom and how the Kingdom changes them. We've kind of set up our table already. The way that this game works is that we have - also I'll note if you scroll down, there's like the reference sheets with all of your different roles in the spreadsheet we're using. We're using a spreadsheet that was made by someone named Kurt Refling, shout outs to Kurt Refling, who put together this great Kingdom sheet. The... way this game works, the kind of overall structure of this game is: we have a prompt called a Crossroad. A Crossroad is a yes or no question that is about whether or not the Kingdom - in this case, Millennium break - will do something. Then we go through a series of scenes and Reactions, in which we roleplay scenes with our characters or describe a Reaction of how our characters feel about a thing that just happened. After each scene, we check a box next to - and this is a hack - next to the Crossroad timer, which is this kind of timer here on the right of our active Crossroad. And we - also, if we feel like what has happened in that scene has pushed us closer to Crisis, click a Crisis box. After that is when you would have a Reaction sequence which is when a character says like "Hey, meanwhile, Exeter leap is working on figure a and hears the news and is like well that's bad." That would be a Reaction scene. And then if at, if at a certain point either the Crossroad timer advances all the way or the Crisis timer goes all the way we resolve the cross - the Crossroad or the Crisis. If both fill up at the same time we resolve the



Crossroad and then the Crisis. At that point, we rotate and create a new Crossroad and go on from there. The... there are a couple of hacks that I'm using because we have so many people. The first of which is very simple, which is just that I've already pre-made a bunch of Crossroads, which I already mentioned. The second thing here is that I think - I'm doing a little, I'm doing a little, a little work on the way pacing works here, to make sure we keep moving and to give us a little bit of structure. The first thing is that in the regular games rules you have to decide whether to mark a Crossroad or a Crisis. I think the Crossroad always ticks here. **[1:00:00]** Time is always going forward, and we're always approaching an answer to the Crossroad. If you really want to just stall for time or something, we can talk about not checking something in a given scene. But at that point, I would prefer you not even do a scene and instead give me like a very quick summary of something. The second big thing here is there's a rule in this game that says when you create your Crossroad, you can instead decide that Time Passes. Instead, I'm just going to say that each - every - after every third Crossroad, time passes, and there'll be an opportunity for us to give a quick snapshot of life on board Icebreaker Prime. When that - when that Time Passes thing happens, we can all - everyone can advance their drive clock in their main character on Partizan as you'll be using that time passes downtime to basically work on something that is actually like your character's personal goal, or to just narrativise or mechanise, some - some stuff that already happened in that previous set of rules, or rounds, rather. The third thing is that Reactions - which again, is like, instead of doing a full scene, you can do a Reaction - they should kind of be short, think of it as like the Fiasco style thing of like, you know, we see Gur doing blah, blah, you know, rabble rousing with people outside the commissary. We don't necessarily have to do full long descriptions as Reactions? And the other thing to add here is: if we're on a Crossroad that you think your character doesn't have a lot of interest in, but that you still want to kind of play your character's role and do the thing that your role does, consider just doing like, "Hey, I'm going to - I'm going to do a Reaction" instead of doing a full acted out scene. That way we can keep the pace moving, uh, we have a lot of players and so - try to feel out like, whether or not you feel like a sequence fits for your character. I'm not like regulating this tightly. I'm not saying like "For every two scenes, you have to do one Reaction" or anything like that. Just use your best judgement.

And then - and then the final thing, and this is fun, is that after a Crossroad is resolved, the current Powers - anyone who has the Power, like, role, will draft a new article into our manifesto, attempting to codify a legal or ethical rule that reflects the decision the Kingdom made its outcome and the popular response. Powers can vote or negotiate or challenge each other, but others cannot yet interfere with this. If the Powers cannot come to an agreement, then Crisis will increase by the amount of Powers currently assigned. So if for instance, we ended the turn right now then Gur Sevraq, Clementine Kesh and Gucci Garantine would have to decide on a line that made sense for our manifesto, for what Millennium break believed or what guided us. And if we refused to come to an agreement, and we couldn't even vote for one, then we would - Crisis would increase by three. So, a little extra tension there. I think that's the bulk of just like, the big picture changes that I've suggested here. All right, we are now like an hour plus in (laughs) Uh, we should play this game, I think. Does someone want to start? Or would it be better for

Gur Sevraq to do the first thing since I'm, since I'm a facilitator? Um... (pause) Should I just list this Crossroad? And then, and then see if maybe someone does have a starter scene in mind?

JACK: Let's say the Crossroad.

AUSTIN: Okay. So... I think it's probably been about (pause) another week or so after that big speech that Gur Sevraq did. In the meantime, and y'all correct me if this sounds off, but like: I imagine we've done some, um... we've done a few smaller operation, you know, we are - in terms of the broad scope of narratives about resistance movements, I think we all pull from a bunch of different things? I know - Jack, you and I certainly pull a lot from XCOM 2's model of (Jack laughing) goofy video game resistance. I know we've talked a lot about Metal Gear Solid V. I know that, you know, some of us have also like, done the, the work of learning about actual revolutions in history. I suspect because we're working in the genre of like allegory and high adventure, we're going to be a little more XCOM-y and so in my mind, I bet we've gone out on a number of - not we as in the, the player characters today but you know, parts of this organisation have gone out to do small things like, you know, help a - and this is, this one's maybe a little close to home to Sovereign Immunity, but help like, a group of farmers who's being harassed by their landlord or to help, you know, move people across battle lines so they can reunite with their families. I think that is the sort of stuff that is, that comes easiest to the members of Millennium break because the goals are very clear, the outcomes are hard to debate, and it's often easier to organise against something that has a clear negative outcome than it is to work towards something positive. Along the way, what we realise is: sometimes you escort someone across battle lines in order to get back to their families, only to find that their families' homes have also been destroyed in the war. Because as a reminder, war has consumed Partizan at this point. Nideo and Kesh are at war with Apostolos and Orion and Columnar have basically gone into open war though they have not declared it yet? It's a lot of like, naval sniping at each other, blockades, piracy, stuff like that... A lot of sabotage also, and like destroying infrastructure and stuff like that. And so I think, at some point, someone raises the question - maybe this is a Horizon person, Gucci, you can tell me if this is the sort of thing that makes sense to you - but you know, we find all these people with homes that are destroyed whose lives are shattered. They don't, they don't have anything and we don't have much, but: Will we allow civilian refugees on board Fort Icebreaker? That is our first Crossroad. So now that we have a Crossroad - some dogs outside will bark (laughing in background)

JACK: It's an important step.

AUSTIN: That's (cross) step one.

KEITH: (cross) Wait, that's in the rules?

AUSTIN: That's in the rules, it says "first set a Crossroad up" -

JACK: Only in the second edition.

AUSTIN: Yeah, it's only the se- if you're looking at the first edition rules it's not there - then number two (cross) get a dog to bark.

KEITH: (cross) Damn, it's like Jumanji.

JANINE: Three to four dogs.

AUSTIN: (laughing) Well, I have eight unfortunately, so (all laughing)

JANINE: Just use half as many barks, it's fine.

AUSTIN: That's all, that's all. That's all. To put, to make a Crossroad, pose a simple yes or no question about something that the Kingdom may do, starting with "will the Kingdom blank?" Done that. Ask the other players if the situation interests them - are y'all interested in this? Is this an interesting first Crossroad? (cross)

JACK: (cross) Yeah.

KEITH: (cross) Yes.

JANINE: (cross) Yes.

KEITH: Let's do it.

AUSTIN: Okay. Once the other players agree, describe the situation confronting the Kingdom - I kind of did that in reverse order. Oh well! You're in - you are... Paint a clear picture that we can all imagine. You're allowed to invent situations and details the Kingdom needs to confront, dream up droughts, attacking armies, or fiscal crises. Just don't decide what the Kingdom does about it yet. That is what you'll find out in play when you resolve the Crossroad. Don't specify the consequences of choosing yes or no when you describe the situation: those details will come out during play. The Crossroad is about the Kingdom, not individual characters, so don't include the actions or decisions of any of our characters when describing the Crossroad. Write your Crossroad down, which we've done, and then... if there were Crisis boxes already checked, we would, we would keep them checked, but that doesn't really matter. All right. Scenes. Does anyone have a starting scene here? Or should Gur Sevraq kick it off? (pause)

KEITH: Well, I don't know if this is a scene or not, I have a question...

AUSTIN: Sure.

KEITH: It's not ab- it's not about my character, so that's why I don't know if this is a scene or not.

AUSTIN: Mmmhmm.

KEITH: But I'm, I'm thinking about like - I'm sort of not clear as, as minor character Exeter Leap, a prisoner - Gur Sevraq in the opening said "former prisoner". I don't know that that's literally true? Um...

AUSTIN: I don't know either! I... (pause) That's a question that should come up in play - (cross) I think Gur Sevraq thinks of you -

KEITH: (cross) well, so, Clementine - what's that?

AUSTIN  
Yes. Go ahead.

KEITH: Clementine, it, uh, her role is Power.

AUSTIN: Yep.

KEITH: Um, and I guess I'm curious, like what, like - what is - is Clementine kesh being like, we've got a, we've got to go and help people cross enemy lines? That's what we've got to be spending our time - (cross) how does that come about?

AUSTIN: (cross) I think - I think what happens is, I mean, we can - for Gur Sevraq's thing, Gur Sevraq is like, "We should go help these people," and people listen. That is what it means to be a Power, is that when you say a thing, that thing comes to pass, whether or not another Power says it doesn't - unless that other Power challenge, challenges that aspect of who you are. So it does not need to be Clementine Kesh who says that.

KEITH: Right.

AUSTIN: In fact, it could be happening under Clementine Kesh's nose, it could be Gucci doing that. It could be someone else who is not listed as a Power doing it, but all three of them letting it happen, you know?

KEITH: Mmmm.

AUSTIN: I'll put it to Clem and Gucci, as to like that aspect of this: is this something that only Gur Sevraq is like, working on or is this a thing that all three of you have agreed to be the sort of thing that you allow people to go do or order people to go do?

JANINE: Um, I think Gucci would... I think Gucci would - I mean Gucci helps. Gucci, Gucci and Horizon are on board with this plan. Maybe not to the full extent that Gur Sevraq? Like, I don't

think Gucci would consider Icebreaker a good permanent home (cross) for anyone necessarily?  
Especially not refugees -

AUSTIN: (cross) Mmhmm. Sorry, not the refuge, not the refugee thing.

JANINE: (cross) Oh, wait -

AUSTIN: (cross) This is just the - would you - Keith was asking who is ordering people to even see these refugees -

JANINE: Ohhhh.

AUSTIN: - I suggested that one of the things that's happening is that missions are happening where we're like sending people out to help folks -

**[1:10:00]**

JANINE: Yeah.

AUSTIN: - and Keith is like, Clementine kesh is helping folks? What?

KEITH: Yeah, for, for anyone who hasn't heard the the most recent bit of Rapid Evening stuff, basically the last thing that Clem did in character was refuse to let the prisoners go, even if they all helped her take Fort Icebreaker and get it to be her little king- personal kingdom. Different kind of kingdom.

AUSTIN: Different king - lowercase k kingdom.

KEITH: Yeah.

JACK: I mean, I think with that being said, Clem - Clem is on board with like, not in the, not like Gucci is, like not necessarily to the same extent that Gur is. I think, I think there is something very compelling about what you pitched, early, Austin, with like, everyone can agree that their outcomes are clear; these are not the kind of problems that are necessarily the kind that Clem would push against? Um. I think there are definitely some missions that Clem isn't told about or turns her eye away from, but I think some of these missions Clem is absolutely like okay, well, we're sending people out to do x or y.

AUSTIN: Mm hmm. And I bet some of it is dressed up in the language of official mercenary contracts - like I think a lot of this is alibi, right? A lot of this is, you know, Gucci Garantine in a humanitarian effort contracts the Company of the Spade and SBBR to go, escort people across war torn, a war torn, you know, county on their way home, you know? So that it's all on the up and up, and it doesn't look like revolutionary action at all. And then, you know, you get slipped

the card that has the M with the - with the line drawn through it, (Jack laughs) and are told, "Hey, remember who saved you," you know? Etc. Who saved you for free - who did not, this is not like, we're not extorting you... yet! I don't know, we'll see wh- how the Kingdom goes.

KEITH: (cross) Right, so like a more cynical...

AUSTIN: (cross) Anyway, does that answer your...

KEITH: Yeah, like the - the good thing is, hey, you can save people and if you're sort of cynical, then it's base building?

AUSTIN: Yeah, yeah, absolutely, right? I have to imagine there has to be an aspect of that here, (cross) some of it...

JACK: (cross) Of like a real motherbase kind of vibe?

DRE: (cross) (laughing) Oh shit.

AUSTIN: Yeah, uh huh. Yeah, absolutely. Um, okay, so is that, that setup clear. (reading from the book) Your scene is a chance for you to shine a spotlight on your character and see what they think and do about the Crossroad. The secret is making - the secret to making a good scene isn't coming up with an amazing or surprising idea, it's painting a clear picture. If we can visualise what is going on and where a scene is taking place, it's much easier to play our characters. To prepare your scene, tell us who is there, where you are and what is going on. Your main character must be in the scene and you have final say over who else is there: two or three characters in the scene is ideal. You can include other main or minor characters or invent any other secondary characters some- for someone else to play as; no one can enter the scene without your permission. Describe where the scene is taking place. When in doubt, pick one of your locations, or the locations of other characters in the scene. What are the characters doing here? Are they here for a reason or just bumping into each other? When in doubt, pick another character who would be interesting for your character to talk to about the Crossroad or the Kingdom, or someone who has a relationship with your character that you understand well. Whether they're a friend or foe, you'll find it easier to talk to them. I think this is - the first scene here will be a Gur Sevraq, uh... so I'm gonna advance my timer and make a note that I've done my scene for this, for this Crossroad. It is on - I guess we don't have like, the lower deck or like the - what's, what's it called? Like - I guess it's a hangar, um, where you would like open up the like - a low entry point so that a ship could come on board. You know what I mean? Like a dock? (cross)

KEITH: (cross) Right.

AUSTIN: I guess it'd be like a dock. So I'm gonna add dock to the to the list of places, like "lower deck dock". And, uh, it is literally Gur Sevraq, Apparatus, and I think I would say... Hmm, who else would - who else here would want to be helping with literally bringing people on board?

DRE: Um, Zo'la would love to film it.

AUSTIN: Okay, great, Zo'la is there filming this. Gur Sevraq and Apparatus I think the - are the - and Zo'la are the 'who'; the 'where' is this kind of lower deck where you hear like the [mechanical beeping] 'bah bah bah' and like the deck opens up, the wall opens up and lowers, and there is suddenly a place for a ship - a smaller ship, like a boat more than a ship - to come on board, that's already filled with refugees. And as a Power one of the things that you can do is that you can kind of immediately make certain smaller decisions - not decisions about what the Kingdom will do in the long term - but: "when you order the Kingdom to do something, the Kingdom does it. Describe what you do to make it happen. You can throw someone in jail, give them a raise etc. Another player's main or minor character does not have to obey you, but you can order the Kingdom to punish or reward them. You have authority over the Kingdom; you tell people what to do and they do it. You decide what the Kingdom does about the Crossroad eventually at the end of the Crossroad." In this case what Gur Sevraq is doing is like, we're in it in this moment. These are people who were in a transport ship, who were getting passage from Kesh territory into Orion territory. Their ship was attacked by columnar privateers. There - it's like three families, it's not a lot of people, it's like 10 people, but Gur Sevraq has brought them on board and we're in the process of like, bringing them on board, making sure that they're okay, getting their stuff settled, welcome - welcoming them there. So that is like the the setup. Apparatus, I'm guessing Gur Sevraq tapped you because I know you know some resource - we should just get into it. So there's probably - if anyone wants to jump in as family members in this scene, you are more than welcome to! [laughing a little bit] And I think it's, it's Gur Sevraq like helping someone on, onto the ship, which is again this kind of like grey metal, like characterless - or not actually characterless, but an attempt at being characterless. And you know, giving them kind words and saying like,

AUSTIN (as Gur Sevraq): Welcome aboard. We'll find - we will find places for you. Apparatus, do you know where there is, uh, any room available?

KEITH (as Apparatus): Oh sure, we have plenty of room!

AUSTIN (as Gur Sevraq): Mmm.

KEITH (as Apparatus): This place is nothing but room.

AUSTIN (as Gur Sevraq): Can you get them situated?

KEITH (as Apparatus): Mmhmm!

AUSTIN (as Gur Sevraq): (cross) Is there anything -

DRE (as Zo'la): (cross) Ooh, actually we - can we run that back? I don't, I don't think plenty of room is really gonna play.

AUSTIN (as Gur Sevraq): (confused) Excuse me. Excuse me?

DRE (as Zo'la): It's just, it doesn't sound good to say that the base of our revolution has plenty of room? It makes it sound like uh, just big and empty, nobody's really here.  
(pause)

AUSTIN (as Gur Sevraq): (cross) Zo'la, we-

DRE (as Zo'la): (cross) What, what about, what... how about we punch it up to like bountiful?

AUSTIN (as Gur Sevraq): Bountiful room, that sounds better to you than plenty of room?

DRE (as Zo'la): Yeah. Does it not sound better to you?

AUSTIN (as Gur Sevraq): (sighs) Bountiful... I (cross)... It's beyond -

JANINE: (cross) A 14 year old walks past and laughs a little bit (cross) at your expense.

AUSTIN: (cross) (laughing) Yeah, of course. Yeah, exactly.

KEITH (as Apparatus): I love the enthusiasm, I don't know if we have bountiful room?

DRE (as Zo'la): You just said we had plenty, those are -

KEITH (as Apparatus): We do have plenty of room -

AUSTIN (as Gur Sevraq): Plenty of room is different than bountiful (cross) room -

KEITH (as Apparatus): (cross) It's less room -

JANINE (as teenager): (cross) (yelling over) How about abundant?

KEITH (as Apparatus): Okay.

DRE (as Zo'la): That's better than plenty.



AUSTIN (as Gur Sevraq): I don't know that it's abundant either. We don't have much of anything. What we have is - plenty of room.

KEITH (as Apparatus): Rooms abound.

AUSTIN (as Gur Sevraq): But they're not abundant - (cross)

KEITH (as Apparatus): (cross) They're not abundant.

AUSTIN (as Gur Sevraq): (cross) - there's no abundance, here. (pause) Plenty of space, but not bountiful space.

KEITH (as Apparatus): Well, all the space is this way anyway, so I can take them.

AUSTIN (as Gur Sevraq): I would appreciate that.

AUSTIN

And I don't think we need more than that. I think that's a scene. We get - Gur Sevraq is already bringing these people on board, which means to turn them away will mean to push them out to some degree, right?

JANINE: Can I suggest that a group of adolescents made friends over making fun of that discussion?

AUSTIN: Absolutely. Oh 100%, (cross) 100%.

(Ali laughing)

JANINE: (cross) I just want a group of, a group of kids who don't know each other being like, "Oh my god, did you hear that?"

AUSTIN: Totally! Absolutely. Absolutely. So, in that situation, let's say Apparatus said, "Hey, I want that to not happen." Or, or Zo'la, if Zo'la had said, "Actually, you are not bringing these people on board." You could have challenged my order to bring them on board. And then we would talk about what the Challenge rules are. Zo'la couldn't overthrow me because Zo'la is a minor Power, or a minor character, but Apparatus, if Apparatus was like "No, no one is allowed on board," uh, Keith could have overthrown Gur Sevraq as a Power to stop that from happening. So. There's scene one. That is what's happening on the Kingdom moment to moment. Who wants to go next? (pause) Or does anyone have any Reactions, I guess, I guess - actually, let me, let me slow down and actually walk through the entire steps here. We did the scene, the scene is done. The second part of this is, two, Reactions. "After each scene, each player can narrate a short Reaction to show what their main character thinks or does about what happened, even if they weren't in the scene. A Reaction lets you show how your character

responds immediately instead of waiting for a later scene, which could come after the Crossroad or Crisis is resolved. A Reaction is a short monologue: to make a Reaction say where you are, then say what you see, think or do. Instead of role playing or going into detail, you simply summarise what happens." Um... and you can use your role in that scene. So does anyone want to do a Reaction to me bringing refugees on board at least temporarily? (pause) Okay. Then the next scene should be someone else. My guess here would be it would be really useful to have a Perspective character go next who can predict an outcome.

DRE: Yeah. And I guess like, a scene doesn't necessarily have to be like a bunch of us, like role-playing right? It can just be something really quick.

AUSTIN: Again, that could be a great reaction. Yeah. If you want to do a reaction to this, a hundred percent.

DRE: Okay.

**[1:20:00]**

AUSTIN: Um, yes. And as a perspective I can give you just like, again, what you do. Um, you understand the kingdom, both its merits and flaws. You can see the truth, whether or not anyone else believes you. You can predict the consequences of the Crossroad. Tell us what will happen to the kingdom if we choose one of these outcomes. Write your prediction in the matching column and I'll do this for you as- as you're doing it. Um, in the- in the column of the Crossroad card, followed by your characters name, so we know that it's yours. You can make as many predictions as you want about one or both alternatives, but your predictions must be about the kingdom, not specific characters. The example here is the Crossroad is, does the colony ration food, a prospective player adds a prediction on the noteside. So if no, they don't ration food, some people will starve. If a colony decides not to ration food, some people will [chuckling] starve. A different perspective, player adds, a yes prediction, riots breakout. So if food is rationed, there are riots. If it isn't, some people will starve. [Chuckles] Um, you can make predictions that are good or bad for the kingdom, as you wish. If the Crossroad decision seems too obvious, use your predictions to make things more interesting. Show us what we stand to gain or lose when the Crossroad is resolved, you show how your predictions come true. You can also say your prediction does not happen if you think the situation has changed, something has proved you wrong or if you were never right in the first place. If someone wants to prevent your prediction from coming true, they can take an action and challenge it. If someone wants to prove you wrong, if they must overthrow you and take perspective for themselves. Um, so did you have something in mind, Dre?

DRE: Um, yeah. The scene I have in mind to set up the perspective I have or the prediction I have in mind would be Valence and the command deck.

AUSTIN: Okay.

DRE: Um, whose character would likely be like, keeping watch or like relieving someone of keeping watch?

KEITH: Depends which command deck you mean. [Jack laughs] The real one or the other real one? [Austin and Jack laugh]

DRE: God are there- there're actually two?

AUSTIN: [Overlapping] Yeah. There's a command deck and emergency.

KEITH: [Overlapping] Well, there's clem as an-

AUSTIN: Yeah.

JANINE: I looked it at- at a blueprint or like a layout map of an aircraft carrier and there's like, they're like two kind of towery things on the deck of the aircraft carrier, and one of them is like, here's the command deck and here's- and the other one has the emergency kinetic, which, I mean, which I guess like, if you are on a battleship type thing that has two promontories, one of them might just get blown up.

AUSTIN: Right.

JANINE: You know? [Chuckles]

AUSTIN: The classic- the classic Star Trek thing is that there is the- the, like second- there's like the backup deck that is tied to the second part of the ship [Crosstalking] and they can launch the saucer section.

JANINE: [Crosstalking] Instead of the saucer. Yeah.

ART: Yeah.

AUSTIN: Yeah, exactly. It's also- and there's also a great moment in the Char's counterattack where Bright, who is like the admiral of this fucking spa- of the space cops, tells his son to come below deck if he's scared, then like his chair lowers to the emergency command deck and [Laughing] his son is left alone at the less secure regular command deck, looking out at a space battle. Wow. I love a bad dad. [Dre laughs] I love it so much. [Janine chuckles]

ART: But I guess no matter which one it is, A.O. Rooke is someone who could be doing [AUSTIN: oh, sure.] command deck security.

AUSTIN: Um, anyone else who would be- are you looking for like a commander type?

DRE: No.

AUSTIN: Or like- okay. So yeah, Rooke makes sense.

DRE: Okay.

AUSTIN: A.O. Rooke makes sense.

DRE: Um, and I think the scene is Valence coming to relieve A.O. Rooke of like, lookout duty.

AUSTIN: Um, what do you do? What do you do? Uh, what do you say? Rather, I guess it's the- it's the actual just kickoff. How do you open that conversation?

ART: Austin, give me a little bit of A.O. Rooke real quick.

AUSTIN: What do you- what do you need from A.O. Rooke? [Overlapping You know A.O. Rooke.

ART: [Overlapping] Just give me this like- what's uh... Have A.O. Rooke like, to tell me what time it is.

AUSTIN: Uh, it's 4:55. What's the- what- I can't just like- let me see if I can just drop into A.O.- nono, A.O. Rooke but I [Chuckles] can't just drop into me. I'm me, you- you know what time it is. You got a watch. Why are you looking up at- what- why do you need me for? I'm not your professional watch.

ART: Whoa. [Laughter]

AUSTIN: Yeah. Yeah, whoa.

ART: You got to watch him asking what time it is. I'm not- I'm not trying to make a problem.

AUSTIN: You should get your own watch.

ART: What? This is too hard for you?

AUSTIN: It's not too hard. We can't do this. You have to just be this person now. [Chuckles] Stare into the mirror until you become the reflection.

DRE: Whoa.

[Laughter]

DRE (as Valence): You still wake up here.

ART (as A.O.): Yeah. Yeah, is no problem.

DRE (as Valence): How long have you been up here?

ART (as A.O.): Hey, now. Let's not- [Austin laughs] let's not start talking about time?

[Laughter]

DRE (as Valence): Uh, well, [Austin laughs harder] not to push on a rough subject, I guess, but it is time for me to take over for you. So, um...

ART (as A.O.): Who sent you?

DRE (as Valence): We're just- no, we have like a rotation. [Austin laughs]

ART (as A.O.): Alright.

DRE (as Valence): I mean, you don't have to leave. You could- you could stay up here with me.

ART (as A.O.): Uh, I'm not going to- no, that's not going to happen. If I'm off, I'm going to go. There's the after party, the after after party party.

DRE (as Valence): Yep.

ART (as A.O.): All right, bye. [Laughs]

DRE: I think that's it. Um...

AUSTIN: Well you gotta give me- no, that can't be it. We need you to actually get into the prediction. So I don't know if that's you saying like, "Hey Rook, hey A.O., what do you think of this stuff?" Or like, or what, um...

DRE: Um, would it be too out of character? It's A.O. like actually on top of his shit?

AUSTIN: Yeah. Right?

JACK: Oh yeah. A.O. Rooke's great.

SYLVIA: Yeah.

KEITH: Yeah. He's great.

DRE: Okay. Um...

AUSTIN: [Overlapping] the vibe-

KEITH: [Overlapping] A.O. Rooke was as important in taking Fort Icebreaker as almost anyone else.

AUSTIN: [Laughing] Yeah, a hundred percent clear. Um, and is like super competent and definitely, I think- I think has that vibe of like knows what's really going on, that vibe. You know what I mean? Um, someone could easily have played A.O. Rooke as, uh, as a, uh, as a touchstone super easily, you know?

DRE: Gotcha. Okay.

JACK: The other thing about A.O. Rooke is that like mechanically he's very good at his job, right? Hasn't he been- isn't he like better at his job than he would be otherwise?

AUSTIN: I think so. I think we have rules in place that make him good. I think that's true. Loyal and eager are his edge and his flaw for one, but whatever.

DRE: Well, maybe before A.O. heads out and he's talking about the after after party party, uh, Valence is

(as Valence): "it's getting pretty crowded down there. It's actually- it's like an actual party instead of just a, like in quotations party".

KEITH: You can hear it. [Austin laughs] From there, you can hear the party. [Austin laughs]

ART (as A.O.): Yeah. It makes it harder being up here, you know? You hear people having fun and you're just nothing. I don't know what I'm even watching for. No one knows we're here.

DRE (as Valence): Yeah. But, I mean, they could. And hey, maybe we- once those- maybe we could get some of those people to come up here, so we have to, we don't have to spend this much time up here for this long.

ART (as A.O.): That sounds like a security nightmare.

DRE (as Valence): I mean, they're going to be living here.

ART (as A.O.): Yeah, but that may- [Struggles] you live somewhere. It doesn't mean you're- you've guarded.

DRE: I think-

AUSTIN: Was that a prediction?

DRE: Yes. I think my prediction is if we don't allow civilian refugees to live on Icebreaker Prime, someone's going to miss something important in guard duty.

AUSTIN: Ooh, okay. That's so much better than the yes I thought you were doing. I thought you were doing "if yes, they will end up working guard duty" and you're doing "if no, will be shit". That's good.

KEITH: Cause there's just not enough people guarding?

AUSTIN: Yeah.

KEITH: Okay.

AUSTIN: And I'm adding it here. Boom.

ART: And whoever added deck seven to the location list.

AUSTIN: That's m- Yeah. Thank you. I did that. Don't worry. [Art laughs] Um, a hunted deck, for people who don't remember.

ART: There's a ghost squid down there and [Overlapping] nobody fixed it. [Laughs]

AUSTIN: There's a ghost squid down there. Yeah, I know- I- listen, I figured out the ghost squid, don't even worry about it.

ART: What's to figure out? It's a squid, it's a ghost. [Keith laughs]

SYLVIA: Terrifying sentence. [Laughter]

AUSTIN: All right. Does anyone want to react to that scene or should we keep on moving? Um, I'm guessing you don't want to- you don't want to check a crisis box on this one.

DRE: Um, no. as

AUSTIN: Okay. Um, no reactions, it sounds like. All right. So, does anyone have another scene to do?

JACK: I think I have one.

AUSTIN: Sure. Who, what, and where?

JACK: Boy. Um, I think I would like a scene with Valence and Sovereign Immunity. Um, and I think I would like it to be on the command deck. The Clem's command deck.

ART: Sure.

JACK (as Clem): Thank you for coming. There's been a lot of talk about bringing refugees on board and I would like to be clear that as always, this is something that I have entirely supported. It is important to consider, of course, the value that bringing onboard such refugees could bring to our enterprise and as, uh, the person who seems to have an understanding of the current situation outside of our walls, Valence, and, uh, as my... advisor, I suppose, Sovereign, I thought it would be good to talk to you about what kind of, uh, purpose these people could provide, uh, following our assistance.

ART (as Sovereign): O-okay. So- so be clear about it.

JACK (as Clem): We need workers.

DRE (as Valence): Can we pay these workers?

JACK (as Clem): Well, of course that we can. I'm not a monster.

[Austin Laughs]

JACK (as Clem): [Overlapping] our coffers are small, of course, and-

ART: [Overlapping] Sovereign Immunity just- just releases the biggest sigh, just like, [Sighing] "Ooh..."

[Laughter]

JACK (as Clem): Our coffers are small, of course. And, uh, no doubt, uh, they would be receiving a great benefit from us in terms of, uh, food and shelter. Um, so perhaps their wage would have to be slightly less than, uh, what we are paying our current staff, but yes, of course they would be paid.

**[1:30:05]**



DRE (as Valence): I mean, I'm- it makes more sense to me to... I mean, I'm sure there's people here that want to help that are probably going stir crazy.

JACK (as Clem): Of course. Yes, absolutely. I know I would feel that way. So-

(out of character) and I think Clem looks down at like a piece of paper, but she's folded in half and she unfolds it and she says:

(as Clem): I think probably an establishment of some sort of food pipeline on board. Is there anything that we can, uh, grow? Is that a thing that you can do aboard a carrier? I'm not sure, but I'm sure some of these people will have some experience with farming. Uh, guard duty people. It's very easy to watch a thing. I suggest that we bolster our guard forces. Uh, also important to consider people's willingness and ability to, uh, to fight where it comes to it.

DRE (as Valence): I-

ART (as Sovereign): [interrupting] So you want us to evaluate the refugees?

JACK (as Clem): Well, I sort of assumed that we would be doing that anyway.

ART (as Sovereign): [Unconvinced] Okay...

DRE (as Valence): Uh, yeah! I mean, I can- I can start talking with folks and put out a call and...

JACK (as Clem): Excellent! And I'm glad we're in agreement. It's very important to do what we can for these people.

ART (as Sovereign): I certainly agree with that.

[Austin chuckles]

DRE (as Valence): You are more on board with this than you appeared to be the last time I spoke with you.

JACK (as Clem): What's that supposed to mean?

DRE (as Valence): I mean, I'm happy, but I'm curious as to what's changed.

JACK (as Clem): Well, we've established Millennium Break, Valence, and, uh, we all have to do what we can.

DRE (as Valence): Guess we do!

JACK (as Clem): Excellent. Well, thank you. Back to your stations

(out of character) Uh, and Clementine stands up and folds the piece of paper in half.

DRE (as Valence): I was, uh, I was actually already here. I'm about to finish my guard shift.

[Austin laughs]

JACK (as Clem): Oh, excellent. Good work. Uh, I'll be going.

ART: What was on the paper?

JACK: Uh, I think, on the papers, probably just farming question mark [Laughter] written in like a beautiful- like a beautiful cursive hand. Farming question mark, uh, and then I think next to it is like, mushrooms, um, uh, hydroponics question mark, and then underneath it it says guards, uh, and underneath it [Chuckling] says- I-[Chuckles] I'm trying to think what's the- [Chuckles]

AUSTIN: Janine in the chat says "Clementine: "I found this old word in a book I was reading. Scrip."" [Laughter] Yep. They're going to get paid in Icebreaker bucks I fucking know it.

DRE: They also have George H.W. Bush's face on them. It's so weird. [Austin laughs]

AUSTIN: Weird. Um, finally we know who Clementine Kesh's- We now know who Clementine Kesh's dad is. [Chuckling] George H.W. Bush. [Keith chuckles] Um-

KEITH: The longest.

AUSTIN: [Chuckling] Yeah.

ART: You might think he's dead now, but wait until-

[Laughter and crosstalking]

AUSTIN: Oh... has your dad ever been a ghost before? Um, God, uh, I didn't hear any predictions there from Valence or Sovereign Immunity, but I don't know if there was one I missed or if you wanted to better codify something.

ART: I need- my- I have a prediction, but it's not in this scene.

AUSTIN: Okay. Is there a reaction that you want to do in which that becomes codified? [Short pause] Or do you want a whole scene?

ART: I'm- lemme- give me- give me a moment to think about it.

AUSTIN: Okay.

JANINE: I might be able to give you an opportunity for that, but I don't know.

ART: You are who I was going to talk to.

AUSTIN: Damn. Look at that. That's synergy.

JANINE: I was going to ask like, what is- what does this look like? Like one day later, what is the thing that Clementine asked for? What does that look like as it's being enacted?

AUSTIN: That's a good question. Real quick, Valence, also, no second prediction there?

DRE: Um... I can't think of one. I mean, the closest thing I have to a reaction is Valence just, you know, does not trust Clementine whatsoever.

AUSTIN: I guess the- the real- the thing that I- [Struggles]. Yeah. That's a- that's a fair reaction. Uh, the thing I'm getting at is neither of you predicted that what Clementine just asked for would be true. That people would be brought onto those roles, if yes. Right?

ART: Oh, that's not a thing that- a power can't just assert that?

AUSTIN: No, no, no. What happens when the Crossroad completes... I mean, what she could do now is say "put them in roles". What she can't do is say that that would be true when the Crossroad resolves. Only perspectives can predict outcomes.

KEITH: So they'd be in- they'd be in roles until we decide if- how the crossroads ends.

AUSTIN: Exactly. And there'd only be these limited ones, right? What- what you're doing when you set up the Crossroad is kind of set a framework in place for the future and say "this is true about our kingdom". And so going forward, what we would know is refugees are coming on board Fort Icebreaker, there's a stream of them, some of them are doing this or that. Or "no, they're not, no, we are not doing that". So like that is a sort of thing that you could predict. You could now predict "Hey, if this happened, they will- they will end up working on board in roles such as farming, agriculture, [Chuckles] hydroponics," all of the stuff, all the very different things that Clementine Kesh had written down.

JACK: Can you have hydroponics aboard Icebreaker? [Chuckles] Who knows.

AUSTIN: Who knows!

KEITH: Well, now we've got to- we also have to walk the line between, uh, the- the- the Clem move and the Valence prediction, which is well, we- we'll need some people to work.

AUSTIN: Totally, this is- [interrupted]

KEITH: But then are we going to make everyone work for also then less money?

AUSTIN: This is the game. You got the game. There it is. [Overlapping] Right. So that could be a prediction

DRE: [Overlapping] I'll make a prediction.

AUSTIN: Go ahead.

DRE: Um, if yes, power will have to be rerouted from weaponry to farming equipment.

JACK: Ooh.

AUSTIN: Ooh.

KEITH: Ooh.

AUSTIN: Love it. [Ali giggles]

JACK: We're Crusader Kings now, baby.

[Laughter]

AUSTIN: Yes. Yes. Will need to be rerouted from weapons to farming.

JACK: God, I love how in sci-fi shows we can just start talking about power being rerouted [Overlapping] we can't do that in fantasy shows.

AUSTIN: [Overlapping] I love it. It's, mwah. I love it. I love it so much. Totally. Yes. And then that would have to be resolved when the crossroad is resolved or someone could challenge you in between now and the crossroad. And a challenge is basically, um, a negotiation, right? So, uh, let me find the actual thing on this so that we can talk about it. Um... [Starts reading] "if you want to defeat or circumvent what another character did, you can challenge it. Prevent predictions from coming true, change public opinion, or break people out of prison. You can always succeed if you're willing to do what is necessary. Declare whose action you're challenging, then describe

what you do to overcome it. The player, whoever made the original, you know, thing responds with either yes, it works". [Stops reading] So for instance, let's say you predicted, um, okay, let's just use one that's on the table. Power will need to be rerouted from weapons to farming, if civilian refugees are allowed to live on Fort Icebreaker. Someone in there- in another scene could, uh, say "no, we won't need to do that because I'm inventing a new- I'm fixing the power relay so that we don't lose power and we get more power out of whatever"; at that point, uh, Dre could say "No, that's not enough to fix my, my-" They could say yes, or- or- Dre could say yes. That does it. That fixes the situation. And my prediction will no longer be true. Or they could say "yes, that would work, if on top of fixing the power supply, you also do this other thing. Yes. It would work if you do what they say was necessary to succeed instead". Maybe it's "yes, you can get the weapons in the power working, but we have to reduce mobility then", or "but we have to lose the amount of beds that we have available as we convert certain rooms into more and more engines or [Chuckling] whatever". Or the person who is being challenged can say "yes, it works, but there's a consequence, some fallout or repercussion of the action". Where it's like, "yes, you can do that, but in three weeks all of the engines are going to break down" or "once a week we have no power for two hours" or something like that. Then the person who's challenging can accept that. They can give up and say "yeah, that's too much of a compromise for me". Or they can counter- [Struggles] propose a compromise. They go back and forth until both sides agree or um, and everyone else can contribute. You can say "Hey, does anyone else have an idea of how we can make this compromise work?" If you cannot agree, the challenge fails. So if the person says, "actually, can I undo that prediction?", uh, and the other person- then the two of them don't come to a compromise, the- the challenge fails. Um, if you're a main character, but the person you're challenging isn't, the opposite is true and you win if you can't- if you can't agree. So if Zo'la had been like, "I'm going to make a big film over the next-" this isn't a prediction. This is just a thing that sh- that the Zo'la is doing. Uh, you could be like, "no, Zo, that's not- no, you're not doing that. I'm challenging that you're doing that. You don't get to do this". [Chuckles] Uh, and if you're a major character doing it, you win that challenge. Um, even if you don't agree. [Overlapping] Ideally, you would- you kind of compromise.

KEITH: [Crosstalking] As if- if Valence wanted to make a big film.

AUSTIN: Right. If Valence wanted to make a big film, they- or Valence wanted to stop Zo'la from doing this, Valence could just do that. Ideally, you're still going through the process of compromise and challenge, right? Um, [Keeps reading] "These are decisions you make as a player, not as your character. Don't try to prevent the other player from succeeding. Just describe what makes sense. Your character might not like the result, but you might think it makes the story interesting. You can also use challenges for character conflicts, fights, etcetera. Describe what you're trying to do in your opponents' sides if it works. If you can't remove another player's- oh, but you can't remove another player's main character from the game by killing them, exile, etcetera, without their consent. They can just say no and your challenge fails". [Stops reading] Um, the other thing is overthrowing and we can get to that when it's time to overthrow someone. Um, but basically if a challenge fails and you're like, "fuck, no, I really want this to not happen. I really want the power to not need to be [Chuckling] rerouted from

weapons to farming", you can overthrow someone as a per- as a given role by taking their role for yourself. **[1:40:00]** So you could say, uh, or let's say, Gur Sevraq could say "no, I really want the power to be in both weapons and farming, and so I'm going to overthrow Valence as a perspective to prove- and prove that Valence is wrong about that. Um, and I'm going to become a perspective". Um, and that's a whole other thing. But basically it's- it's like you show them- you show the world why they were wrong about their pers- about their prediction, about how the attitudes in the kingdom are different or about why the kingdom listens to you instead of listens to them, uh, depending on which role you're taking. So yes. All this stuff is challengeable or- or, you know, otherwise, addressable.

KEITH: So I'm going to predict that if-

AUSTIN: You weren't in that scene, right?

KEITH: N- oh, you have to be in the scene? I thought you said that I didn't have to be in the scene.

AUSTIN: Or if you're doing- If you're doing a reaction, you can give me a reaction, but that will be- that will be your scene for this term. If you're- if you're-

KEITH: Okay

AUSTIN: Is that fine?

KEITH: Yeah, that's fine.

AUSTIN: Okay, cool.

KEITH: Um...

ART: And also there's like an end. If you get to the end and you haven't done your thing, you can do it then.

AUSTIN: Correct. If you- we get to the end and there hasn't been a prediction yet and you haven't made a prediction yet, you can make a prediction at the end of all this too. So...

KEITH: Um, okay. I'll save it just in case there's a better spot to- no, I just want- we're talking about it now, so I'll- [AUSTIN: Yeah, just do it] I'll-I'll make my prediction now. Um, so, I guess during this- during a meeting, um, like on what the logistics of a- a work program, a work drafting program, how that would work, uh...

ART: Wait, can I- can I give a little bit of color to this?

KEITH: Yeah.

ART: Which is like Sovereign Immunity's having like a meeting trying to like massage this message that was just farming question mark how do hydroponics work?

KEITH: Yeah.

ART: It's like, just- just like the- the like tired look on Sovereign Immunity's face is like "well, you know, some people would do-", you know, [Austin starts laughing] pointing at like a PowerPoint that's "farming question, like, farming question mark, farming exclamation point."

[Laughter]

AUSTIN: Perfect.

KEITH: So, you know, trying to figure out how- how this would work and eventually it's broached that like, well, what if someone- what if they don't work? Or what if someone or a group of people say, "no, we're not doing that". Um, my prediction is if, um, if refugees are forced to work, they would have to, uh, implement judicial- like a judi- like judicial punishments for refusing to work.

AUSTIN: Okay. So your- so that's if [ART: if yes] the kingdom allows, yeah, civilian refugees to live on Icebreaker prime, there will be punishments for those who don't work.

KEITH: Yeah.

AUSTIN: Okay. [Ali chuckles]

JACK: Jesus.

AUSTIN: And-

JACK: I think I have a reaction here. [Ali giggles]

AUSTIN: Wait, is part of this "and some will refuse to work"? Are those two different-

KEITH: I just think naturally. I don't even think you have to even write. Yeah, people are- as soon as you bring in- as soon as you decide that you've gotta govern people, people are going to break the law.

AUSTIN: Right. Fair, fair, fair, fair. Uh, but sounds like we have a bunch of reactions here. [Ali and Jack laugh] Real quick, do some of those want to be scenes or do those all want to be-

reactions are fine. I'm happy for it to be a reaction, so we'll get to this crossroad even quicker. Um, but-

JANINE: I have-

JACK: I don't- oh.

JANINE: Okay. I have a- I have a thing where it's like, I don't know if- I think I'm challenging Clementine, but in a way that like, affects the thing that Keith just predicted. So, that- that, um, Apparatus just predicted.

AUSTIN: Mm-hm.

JANINE: And I don't- I don't fully understand how- like our challenges is a challenge, just like a scene. Like what happens [Overlapping] if a challenge happens after a prediction that would be completely turned over by the challenge if it succeeded.

AUSTIN: [Overlapping] it can be- it can be in a scene. It can be- You can over- you can- yeah, you can totally overturn it ahead of time. It doesn't have to come to the crossroad before it gets overturned. What would have to happen is that Keith would have to say, "yeah, I think that actually changes the perspectives, the perspective's prediction". Because the circ- because the circumstances changed. It's that flexible.

ART: Whatever, you can't challenge Clementine, 'cause Clementine hasn't done anything.

AUSTIN: You could challenge... you could, uh, Gucci could say stop researching that. That's a challenge that you could do. [Laughing] You know what I mean? Um, but that doesn't seem- I don't think that's- I don't know if that's where Gucci is going, but that could be a step that you could challenge. What you couldn't challenge is the hypothetical that that would happen, uh, or you could challenge, but that would be challenging Vale- challenging Apparatus. Not challenging Clem. Yes.

JANINE: Um...

AUSTIN: If that makes sense. [Sighs]

JANINE: 'Cause the- the thing that I had in mind was like, um, and again, I don't- I'm not a hundred percent like, solid on how- how these things fit together. Um, I- I just like, to, you know, what I asked earlier, like, what does it look like as this research starts to happen and stuff?

AUSTIN: Mm-hm.



JANINE: Um, and the thing that- that I'm thinking of is like, maybe, you know, if this was a scene, I could see this as Gucci and Broun like, maybe being in a hanger sorting out some like repair work or something, or like [Laughing] settling a bill. Um, [Austin chuckles] and- and seeing just like, there's someone with a clipboard and then like a lineup of refugees and the refugees are like being like, "yeah, I know how to- I know how to handle this thing. And I, you know, I know how to work with these machines" and someone's like taking notes and Gucci's just like, "what's- what's happening? Excuse me. What? What are you doing?" [Ali laughs]

AUSTIN: Uh, is that a scene you want to do? Both of you.

JANINE: That's a scene I'd like to do.

AUSTIN: Yeah.

ALI: Yeah, I had a, um, reaction plan to the previous scene, but I could do this instead.

AUSTIN: We can do- you can do both. It's just a matter of... yeah. It sounded like you, Milli and Broun, both had wanted reactions. Are those reactions that require another character or- or are they just very quick shots? If that makes sense. It sounds- I'm guessing they're quick shots?

JACK: Mine was very quick.

JANINE: Mine was quick too.

AUSTIN: Okay. Go ahead and give me your- your- let's go... let's go Broun, Millie, and then we'll come back to the scene with Gucci. So Broun, what was your reaction to that prev- to these classes being held? [Chuckles]

ALI: Yeah, yeah, yeah. I think it's like a very quick, like three seq- sequence thing of like Broun [Laughing] finding that gang of teenagers in like a trash room and be like "you can't smoke in here. You have to go. [AUSTIN: great] And you have to give me the thing that you're smoking. Yes, you have to. I'm taking it from you." And then Broun, like walking back to their office, [Laughing] smoking one of the things [Austin chuckles] and taking the battery tags apart for the rest of them. [AUSTIN: great] And then it's like, Broun, a couple hours or a couple of days later, like seeing one of the like 19 year olds in the group, like one of the older ones, like on guard duty or whatever, and being like, "um, what are you doing?". And the kid is like, "oh, you know, just helping out. I'm a guard now". [Chuckling] And probably being like, "do you know how to use that gun?". [Austin laughs] And the kid being like, "yeah, sure. I mean, sorta". [Austin and Ali laugh] And being like, "okay, [Chuckles] have a great one." [Laughing] and like giving them their fucking stupid vape back and being like "good luck".

KEITH: Guards get to have vapes. [Laughter]

AUSTIN: Guards get- guards get to have- [Chuckles] Yeah. Uh-huh.

KEITH: Prediction, guards will be able to vape.

[Laughter]

AUSTIN: Oh god. Um...

SYLVIA: More vaping prison guards.

AUSTIN: More- [Chuckles] more- [Laughs]

KEITH: All the vaping prison guards are going to go viral on Instagram for being heroes. [Ali laughs]

AUSTIN: Oh my god. Uh, what, um, are you in this sequence? Uh, I saw- I read the touchstone thing since you're doing this and since- especially because Milli is also about to go in this- uh, she's also a touchstone. Your desires reflect the desires of the people at the kingdom. How you feel is how they feel. What you care about is what they care about. When your character expresses an attitude, the people of the kingdom automatically feel the same way. After you show how you feel, you can choose to describe seeing other people in the kingdom showing or acting on those same feelings. If they're unhappy, check crisis if you want, but only once per turn; uh, by that they mean once per- I guess that means once per- once per sequence, not once per crossroad. Uh, if you show that you're against one of the choices facing the kingdom, put a token on that side of the crossroad as a reminder. This choice will make people unhappy. Each touchstone could have a token on one path, both or neither. [Chuckles] If you change your mind, remove your to- your token. Your character doesn't have to persuade people or talk to them to spread your views. As a player, you are deciding what people in the kingdom feel and showing us through your character. You don't control how other main or minor characters feel. And there may be other individuals in the kingdom who don't feel the same as you, but otherwise when- uh, but otherwise your views reflect the norm. Um, it's also- it is also true, it doesn't say on this page, but multiple touchstones can reflect different groups of people. Uh, and can- it can be the case that the groups of people disagree; that there is fracture among people. Um, are you putting with this scene a token in the yes or the no column here? Or is this just like a reaction that shows the way the things are going?

ALI: Um... yeah. I don't know that it's enough weight to sort of affect either of these crossroads, but I think it's just the general, like, "is this a good idea?" [Chuckles]

AUSTIN: Yeah, yeah. That makes sense.

ALI: "Should we- are we rushing into this? Should we have more from a training program, for instance, before we put civilians into these positions?" Um...

AUSTIN: Fucking fair enough.

ALI: Yeah. [Laughs]

AUSTIN: Uh, alright. Then, Mili, what was yours?

SYLVIA: Pretty similar I think? [Ali chuckles] Um, I think it was- the general idea I had was like, the people who have been here for a while I like, not convinced that we are prepared to take this more people on. Like, there's a bunch of untrained guards coming into the- to the, like, to the Fort, and someone's going to have to train them and we don't know who. [Chuckles]

AUSTIN: Right, right.

SYLVIA: It just seems like, um, sort of like the more experienced like, soldiers here feel like things are kind of short-sighted, I guess.

**[1:50:05]**

AUSTIN: Yeah. That makes sense. Uh, so is that a- that- is that a token in one column or the other? Or are you good?

SYLVIA: I think I'm good. I think like, we'll see how things go, but for now I don't think this is a crisis just yet.

AUSTIN: Fair. Janine, do you want to read what you've written in the Partizan chat? [Chuckles]

JANINE: Uh, PowerPoint slide; know the rules, enjoy your Juuls! [Laughs]

JACK: Oh my god! [laughs]

AUSTIN: Incredible. Great. Um, alright. Now, this scene with Broun and Gucci, is anyone else there? is it- [interrupted]

JANINE: I don't know if it's with Broun anymore.

AUSTIN: Oh.

JANINE: 'Cause it- with Broun, it made- it made sense for it to be with Broun when it wasn't already people in roles. When it was just like-

AUSTIN: I see.

JANINE: If it's- if it's a thing where Gucci has noticed like, "oh! We have a bunch of new guards and they're refugees".

AUSTIN: Uh-huh.

JANINE: Then it becomes a really different conversation. They probably becomes- it probably becomes a Sovereign Immunity, um, conversation. I'm wondering if it's just Sovereign Immunity or if it's Sovereign and Clementine, or if there's someone else who would make sense [Overlapping] for Gucci to...

AUSTIN: What's the premise? What- what are you- what are you doing?

JANINE: Um... [Short pause] does- how- how known is it that this order is coming from Clementine? Is this like a- is this like a really obvious like, "Hey!..."

AUSTIN: Clementine Kesh says farming.

ART: I mean, I did do- [JANINE: get to work!] I did do a PowerPoint presentation. [Chuckles]

AUSTIN: Yeah.

JACK: I wonder if I'm one level it's kind of being laundered through Sovereign Immunity. Um, where it's- it's not like, this is Sovereign Immunities plan. Essentially, I wonder if it's- if Sovereign Immunity is giving this kind of PowerPoint, I wonder if everyone knows who it's come from.

AUSTIN: I see

JACK: Um, but I think that's a slightly different thing to being like, "Kesh needs you!" God, I hate that! Why did I- that's the most tired poster to put in a story. "Kesh needs you [Chuckles] for refugee work!"

KEITH: "The ghost of George H.W. Bush [Jack laughs] says 'listen to Kesh!'"

[Laughter]

AUSTIN: [Overlapping] Yes, Kesh!

JANINE: [Overlapping] Um...

ART: [Overlapping] Read my lips, no lack of new [Chuckles] refugee jobs.

AUSTIN: [Chuckling] God.

KEITH: You'll mesh with the Kesh!

AUSTIN: Oh... So this Gucci scene, who- you think it sounds Sovereign Immunity and...

JANINE: I think it might be Sovereign Immunity and Clementine. Like, I didn't want to- to be honest, when I was like, "I'm going to play Gucci" I was like, "I need to s- I need to save Clementine talks for like pretty far in". Um...

AUSTIN: And here we are. Turn one. [Chuckles]

JANINE: But I don't know- I don't know any other way to do this that isn't like- the thing is like, you know, the point was made that if Sovereign Immunity is giving this presentation, everyone knows it's coming from Clementine and Gucci's not going to put Sovereign Immunity on the chopping block for Clementine.

AUSTIN: Right.

JANINE: You're gonna go to Clem.

AUSTIN: Yeah. Mm-hm. So where is this? What does it look like?

JANINE: Um, [Chuckles] I'm just- [Laughing] sorry. I just had him over like, how- how mean do I want to be right now?

AUSTIN: You're playing Gucci well.

JANINE: Yeah, but at the same time, you know, when Gucci figured, you know, when we- when there was that scene with- with Gucci approaching Clem- Clem to be like, "oh, okay. I see" um, there's- there's like an understanding there. There is what I read as a respect for Clementine's results, but not her motivations.

AUSTIN: Yeah. Or in like a bit of surprise, I think, right? [JANINE: Yes, yes. Absolutely.] 'Cause Clem is the spoiled brat. And this like- huh! And maybe, maybe Gucci [Overlapping] is wrong about the degree...

JANINE: [Overlapping] You accomplished something, congrats! [Chuckles]

AUSTIN: Right. Congrats. [Chuckles]

KEITH: Yeah. 'Cause Gucci doesn't know that Clem's motivations are what they are, which is just to be the, you know, ruler of any venue. [Chuckles]

AUSTIN: It's not necessarily clear. Though- though I bet it's- I bet it's a little clear after a month being together on this base. Right?

KEITH: Right. Yeah.

AUSTIN: And seeing Clem. I would say that Gucci is smart enough to have intuited that Clem is ambitious at the very fucking least. Clem doesn't hide that aspect of herself, particularly; in my ex- in my experience of seeing her.

JANINE: Then I wonder if Gucci sends a little, like a little note card. Like a very like, on- on nice card stock that's like a little bit embossed. Not like too fancy, like you still buy it in a big box and whatever, it's not bespoke or anything. Um, but sends a little note card to, um, probably gets handed to Sovereign Immunity requesting Clem, um, visit the- the emergency bridge. Um, ostensibly to this- I think it probably says like, um, you know, it's- it's probably Gucci saying, like, just to show you the progress on- on, uh, on, you know, how that bridge's- has been repurposed for their needs and whatever.

AUSTIN: Cool.

JACK: Excellent.

AUSTIN: And then... yeah, go ahead.

JANINE: I think, um... I think Gucci is- is sitting in these sort of commanding... [Sighs] now when- you mentioned Star Trek and I'm thinking of like, there's three chairs and the blah, blah, blah.

AUSTIN: Mm-hm. It doesn't have to be that. It can be- it can be whatever, you know?

JANINE: Yeah. I bet there's no chairs. I bet it's like consoles. Um, like command [Overlapping] consoles and things like that.

AUSTIN: [Overlapping] like, yeah. Like, yeah.

JANINE: Um, and I imagine Gucci is standing at sort of the- the central one, um, with her hands folded behind her back. Um, and her back to the door until it opens; that kind of- that kind of thing. Um, I think when the door opens, she, uh... mmm... I think she asks if everyone- everyone else in there will give her a moment.

AUSTIN: And they all like, shuffle away, of course.

JANINE: Yeah. Except maybe- like I- is- is Meridian Street still around?

AUSTIN: Yeah, totally.

JANINE: 'Cause I imagine- I imagine that- that- I imagine the "can y'all give me a moment" doesn't generally apply to Meridian.

AUSTIN: Yeah, sure. Horizon lieutenant. And I'm guessing Tone is still there too; Thetionious, AKA Tone. But not in this room, I just mean on- on board.

JANINE: Mm-hm.

AUSTIN: Uh-huh. And, yeah, everyone shuffles out and S.I. and, uh, and Clem come in

JANINE (as Gucci): What do you think?

JACK (as Clem): It's very good. It's very, uh, yes, it feels like uh, it would be a useful- a useful secondary command deck. You've- you've done well with it.

JANINE (as Gucci): Mm-hm. I appreciate that. Um, you know, I, uh...

(out of character): So I'm imagining because- this isn't- this is me in a side- I imagined that because this people are in roles now that some of this may be happened while Gucci was like on a- on a sortie or some- sortie.

AUSTIN: Yeah, that's fine.

JANINE: Or some sort of something. Um, so she kind of came- came back with it a little further along than she might've liked. Um, so I think she says, uh:

(as Gucci): I was very surprised when I came back and, uh, disembarked and, uh, noticed that a lot of our- a lot of the refugees that we just took on, um, had been enrolled into, uh, a lot of- a lot of roles across Icebreaker.

JACK (as Clem): Yes.

JANINE (as Gucci): And I was- I was told that, um, that Sovereign, uh, helped, um, encourage and acclimate a lot of them into this process or, uh, at least introduce the idea.

JACK: I think I just turn and look at Sovereign.

ART (as S.I.): I did, uh, I did give a presentation on an idea. I haven't had a lot of hands-on experience with this, but yeah, I think it's fair to say I'm involved.

JANINE (as Gucci): So you- you- you gave a presentation and encouraged the very large change that you aren't particularly involved with otherwise and- and don't have much of a grasp on?

ART (as S.I.): I have a grasp on it. [Jack laughs] Farming! Exclamation point.

JANINE (as Gucci): Okay. So I'm guessing Clem asked you to do that.

ART: Sovereign looks at Clem. Sovereign's not gonna- Sovereign is not gonna to put her on blast.

JACK (as Clem): Gucci, it sounds to me like you're fishing for something. I do wish you would select from the menu.

AUSTIN: Wooooow

[Laughter]

ART: Damn.

AUSTIN: Bad parenting is the worst! [Chuckles]

JANINE: Mm-hmm.

(as Gucci) I don't like when- I don't like when leaders delegate the distasteful things necessarily.

JACK (as Clem): Necessarily?

JANINE (as Gucci): You are trying to hide yourself, in this.

JACK (as Clem): Not at all.

JANINE (as Gucci): No?

JACK (as Clem): No, not at all. I'm simply delegating to people who know how to do these things better. Gucci, you and I do not know how to farm a field. I bought you nail polish last year.

[Laughter]

JANINE (as Gucci): Farmers can wear nail polish, Clem.



KEITH: Hell yeah.

JACK: (as Clem) I simply considered my expertise, considered what the fortress needed and- and who might be able to provide it, given the circumstances, and then I handed it off first to my Sovereign Immunity. And then I assume he handed it off to people who would understand how to implement these things. Isn't that the case Sovereign?

**[2:00:02]**

ART: (as S.I.) Yes.

JANINE: (as Gucci) Did you consider that by taking on these refugees and then almost immediately putting them to work, not even explicitly ordering them to work, but asking them what their expertise is and suggesting places for them; did it occur to you that they might think our help is conditional on their productivity, on their support, on their participation?

JACK: (as Clem) Well, Gucci, I don't mean to be crude, but on some level it is.

JANINE: (as Gucci) [Chuckles] Which level, Clem?

JACK: (as Clem) We are providing care for these people. We are paying them a wage. If Fort Icebreaker is- Fort Icebreaker barely runs without these people on board. If we are to bring 400, 500 new souls on board Fort Icebreaker, of course they have to work.

ART: (as S.I.) And I don't know if you've heard this, but our food supplies are running low. There was a really irresponsible party held a few weeks back.

JACK: (as Clem) Gucci, it sounds to me like you're trying to strike a very difficult balance here. And it's one that Sovereign and I have already spent a lot of thought over. Obviously we want to give these people somewhere to stay and something to eat, but the light support Fort Icebreaker have to be kept on.

JANINE: (as Gucci) If you gave a lot of thought to this, I'm sure you kept meeting notes or some sort of, uh, you know, when I'm- when I'm making a difficult decision and weighing the pros and cons, um, sometimes I will sit down with- with Meridian here and we will on a sheet of paper write down some of our thoughts and- and weigh them. [Jack and Art laugh] Would you-

AUSTIN: [Chuckling] Meridian like lifts up a binder.

ART: The Ben Franklin method.

JANINE: (as Gucci) I would feel better if I could review- if I could review some of your thought process.

JACK: (as Clem) Ah, I see. You're unfamiliar with the the process of operating with a Sovereign Immunity. Sovereign, uh, I'd be happy for you to set up some meetings with Sovereign Immunity and, uh, you and he could go through what was discussed.

ART: Strained smile.

KEITH: Here's the notebook that just says "math class" a thousand times. [Laughter]

ART: Oh, the Clementine Kesh library is brilliant. [Chuckles]

KEITH: [Chuckling] God.

AUSTIN: Oh my God. A nightmare.

JANINE: (as Gucci) [Sighs] Look, Clementine, I think there is a grain of truth and there's a- there's a grain of- there's a grain of not truth. There's a grain of practicality and an even smaller grain of sensibility in this. And that is that we have taken on a lot of people who do have a lot of skills and we've also taken a lot of people who I'm sure do want to help. But [Sighs] if you... [Sighs] we are dealing with people who are in a very sensitive position. They don't have a lot of choices. And it is important in a lot of ways for us to give them whatever choices we can to make them feel like they are in control of their life in some way. Conscripting them into work is not going to help with that. Um, it is not going to necessarily breed loyalty or security or comfort. And of course there are going to be people who want to help, and there're going people- be people who are skilled to help and who will be invaluable to us. But that is not everyone, and it should not be everyone. We need to be able to draw a line between someone that we are helping because they need help and someone we are helping because we need help.

AUSTIN: Meridian lifts two different binders to punctuate those [Jack Laughs] two statements.

JACK: (as Clem) Yes. Yes. You're- you're absolutely right. Uh, and I think- I think that this is the angle that you should be continuing to go down and I'm willing to give you as much time and resources as you need to pilot that program.

JANINE: (as Gucci) As much time and resources I need.

JACK: (as CLem) Well, yes, of course we have targets to meet, and I'm sure you understand that as much as everybody else you said so yourself. Um, but, uh, I think that, uh, I think that what you're proposing makes a lot of sense and, uh, I think it's probably- probably the way forward.

ART: Gucci wants to means test the work program.

JACK: You know, you can take the two Nobles out of Kesh.

AUSTIN: Yeah. The welfare program also, right? It's both- it's both things are being means tested here. Uh, love it. Um, it sounds to me, as facilitator, that you were actually challenging the prediction, the Apparatus prediction, that there will be punishments for those who refuse to work. Is that correct?

JANINE: Yes. That was part of why I was like, I don't know [Overlapping] what this, yeah.

AUSTIN: [Overlapping] Yeah, yeah. Totally. I think that scene represents a challenge. I'm curious, and I think we can be a little abstract here. Keith.

KEITH: Yeah.

AUSTIN: Is that enough for you to retract the- the- the prediction that there will be punishments for those who refuse to work.

KEITH: No.

AUSTIN: Um, then at that point we can talk about abstractly, how Gucci goes about doing this. And if so, uh, let me find- let me go back to the challenges rule thing, um, declare that it either works. Yes, it would work if you did what they say was- if- if you said was necessary, Apparatus, or yes, it works, but there's a consequence, some fallout or repercussion. So it's in your court at this point. So it sounds like you said, no, it doesn't work like that. You can now respond. Yes, it would work if- if, uh, they did what was necessary or yes, it would work. Um, but there's a consequence.

KEITH: There's a consequence- I think I know what the consequence is, but do we have to- do we have to do the-

AUSTIN: This is the challenge. This is the moment at which you're- you are being challenged on your prediction.

KEITH: Okay.

AUSTIN: So, which is your response here? Yes, it works. Yes, it would work if you do what you say or yes, it works but there's a consequence.

KEITH: Yeah. The consequences that- so fewer people would be, uh, fewer people would be jailed or punished for not working, but the consequences- but the punishments would end up being more severe

AUSTIN: Mmm.

KEITH: Because if you can't- if you can't work under the system where there's all these allowances...

AUSTIN: [Laughs] Right.

KEITH: Uh, then- then the crime becomes even- the crime of not working when told becomes even worse.

AUSTIN: Gucci, you can either accept what they say, give up or propose something else and try again. Keep going until both sides agree.

JANINE: Yeah. I'm still trying to... I don't know how to assert any further that people won't be told to work. You know what I mean?

AUSTIN: Right, right. Well, I mean, this is the thing. The thing about, uh, the answer would be "you would have to become a perspective to firmly say, 'no, they won't be told to work'". That is the thing. Right?

JANINE: Right

AUSTIN: Um, the only way to fully make that a no is to overthrow the perspective, um, the- the- or to go back and forth here and propose like, "oh, well, what if we, on top of this thing of like, well, there's a welfare program for people who don't work and like, we- we just aren't going to enforce it"; saying that- saying that and making it true is a different thing, right?

JANINE: Yeah. Um, I don't know if this works. This was the first idea I had when- when Clementine was like, "oh, just take whatever you need to make the thing happen." my first thought was "okay. Um, Meridian and, um, Sovereign Immunity, why don't you work on a new presentation?"

AUSTIN: Right. And then the presentation says "you don't have to work, [Overlapping] but if you do, you'll be paid.

JANINE: [Overlapping] Forget that last one, but- [Chuckles]

[Ali laughs]

JANINE: Actually, here's- here's- here's the other thing. Remember when we said that everyone had a place? Well, actually, look- just- it's- look. You know? We need people, we're not going to lie about that, but- but we're trying to be cool here, too.

KEITH: That sounds like a challenge then to the original, uh, power move from Clem of like doing the work- work draft at all.

ART: But that's not an actual power move. [Overlapping] you can't- you can't challenge someone saying a thing.

AUSTIN: [Overlapping] That's not a power move.

KEITH: [Overlapping] Right. That's just he just saying.

AUSTIN: You could challenge having started it. You could say, uh, "I'm going to put a stop to that and it doesn't happen anymore", but that will have still have- it will still, um, whether- that doesn't change your prediction that as refugees come on board, they will be forced to work.

KEITH: Right.

AUSTIN: That is your prediction that you can retract, if you think enough steps have been taken to make that retraction meaningful, or to make that retraction likely. Or can be forced to change, if someone challenges you and you accept the challenge, or if you're overthrown. Um, it sounds like you're saying "yes, you will retract it with the consequence of it being replaced with a different prediction that says, um, 'though they are rare, there will be punishments for those who refuse to work'".

KEITH: Yeah. Severe-

AUSTIN: Or something like that?

KEITH: Severe-

AUSTIN: Sev- there will be severe punishments for- the question there is for, is identifying who that group is. Like, who slips through the cracks of, um- or- or is it, um, "if yes, there will be circumstances under which people are coerced into working or punished for doing that".

**[2:10:02]** Even- rare circum- rarer circumstances or, because what Gucci is trying to s- trying to say is we can't force everybody to do it. And what you're saying in response, if I'm- if I'm interpreting correctly, is "yes, you can. Yes, you will. Yes, you- you fundamentally will at some point still force people to work".

KEITH: Yeah. Exempting some people just means that the people who would refuse to work, but aren't exempt would still be in trouble.

AUSTIN: Right.

JANINE: But- so the question here is who's not exempt? Because the thing that I'm trying to say is that everyone should be exempt. Unless they vo- unless they're like, " Hey, can I help out".

AUSTIN: The only way- yeah. The only way to ensure that is to become a perspective instead of a power. If- or to have another perspective say- to counter it, uh, with a different- with a different pers- with a different prediction.

JANINE: Okay.

AUSTIN: Um, uh, I guess the question for you then, Gucci, is do you accept this modified version of the principle or the prediction, which is there will be severe punishments. Not everyone will be forced to work, but there will be severe punishments for those who are called upon and refuse. Or do you let it stand and the challenge fails?

JANINE: [Sighing] Aaah, I guess I accept it?

AUSTIN: [Chuckling] Okay. Um...

KEITH: Wow. Round one, we've already reproduced the perfect millennium. [Chuckles]

AUSTIN: Uh-huh. [Keith laughs] Well, it hasn't happened yet. No one's voted yes [Overlapping] or no on this yet, right?

KEITH: [Overlapping] Right. Okay, sure.

AUSTIN: Not everyone will be forced to work. Um, but there will be severe punishments, um, for those who are called upon and refuse. Okay.

ART: Oh, I should've gone first. Yeah. [AUSTIN: Well, here we go] We could've- we could've smoothed this a lil- this could have been smoother.

AUSTIN: Mm-hmm.

ART: I don't want to just go back to Gucci. Everyone else is going to be like- I guess it makes sense

KEITH: It'll just be a long game. You can go back to Gucci.

ART: But I want to back- go back to Gucci while he can only have the next scene be like, "and then Sovereign Immunity pulls Gucci aside in the hallway as like, 'look, this is what we have to do'".

AUSTIN: You could do that scene. I would rather you do that scene if that's what's in your heart.

JANINE: There is also totally a window for that in the "Gucci was like, 'Hey, why don't- why don't you and Meridian do that presentation'". Or like, yeah.

AUSTIN: Yeah, right. Totally. It could be a Meridian- that could be a Meridian Street scene.  
[Overlapping] That could be a scene...

JANINE: [Overlapping] Gucci's leaving her door open, especially for- for Sovereign Immunity.

ART: But I'm wondering if I should just divide- I was in that scene, I should just use the scene I just did to make a prediction and then maybe I should just have a reaction scene.

AUSTIN: Sure.

ART: Um-

AUSTIN: What's the prediction you're making.

ART: Um, I'm- I'm trying to get something for if- I'm trying to- to- to balance it a little bit. I'm trying to find, uh, an- I think- I think we're- we're a strong yes. And I'm trying to- to give an enticement for no.

AUSTIN: I see.

JANINE: Can't punish people that weren't there. [Chuckling in the back]

AUSTIN: That's kind of, uh, implicit in the- I mean, you can. You can [Chuckles] Uh, but... um, I have a suggestion, but I'll let you- I'll see if you- you got something first.

ART: I'll hear a suggestion.

AUSTIN: Um, what if the no is "if no, we will dedicate resources to placing them elsewhere on Partizan".

ART: Um, what if- what if we just tweak that to be a little more specific? What about like, "if no, we will dedicate resources to creating-" or I guess- are we moving still?

AUSTIN: We're in the middle of the ocean. Um, I think we're doing sorties- I imagine there being like big helicopters that move the max on to land. They have boats that come in and out that carry supplies and people. Um, but the base is- the base is like probably rotating through the sea. You know what I mean?

ART: Sure, I want to create like a- like a homedock. I want to create like Icebreaker sub two.

AUSTIN: Right. Like a-like a- like some- somewhere on the map that is a safe port.

ART: Right. And I want to- I want to make the- have the refugees found this- this place where we will provide resources, but we will not be responsible.

AUSTIN: [Chuckles] Okay. I see.

ART: Or not like- I don't mean like malice. [AUSTIN: yeah, yeah, yeah] You know, I'm not directly responsible.

AUSTIN: I would say... that's- what may be one place that we already have that- that's possible here is the town that Lambic House is in. The- where The Blossom has that village.

ART: Sure.

AUSTIN: Right? Like The Shepherd's Crook has this place where they're brew beer and there's a small village. Um, uh, I think that's a- that's a pre- is that a thing that then we just see, is kind of a reaction? Is you and the blossom working out-

ART: Drawing up plans for a new- for like a support- like, I do want it to be part of the Icebreaker ecosystem, [AUSTIN: Mm-hmm] but we're just sort of like-

KEITH: I'm trying to keep them away from us, [Chuckles] [Overlapping] so that they don't get in trouble.

ART: [Overlapping] I'm trying to keep them away from us.

AUSTIN: Right. Which also means- it's also interesting because it doesn't actually address the anonymity threat. Right? Because on one hand, it- it helps 'cause there aren't people on board the base who know where the base is, who are not dedicated to the cause necessarily. But also it- it does risk these people being like, yeah, someone weirdos [Chuckles] pay our- pay for our supplies or like give us some extra subsidized funding and blah, blah, blah.

ART: And every so often they pull up in this giant Fort and have us like, do, you know, adjust their hydroponics.



AUSTIN: [Chuckling] Right. So you're saying there would be jobs for them. They just wouldn't live here. [Overlapping] Or are you saying-

ART: [Overlapping] I'm saying they would be like stay- I'm- I'm- they're like a support- it's a support village. They would- they would contribute to Icebreaker. We would contribute to them, but we would be separate ecosystems.

AUSTIN: So like a mutual aid village would be set up for people who want it?

KEITH: No, this sounds like a tributary.

AUSTIN: Yeah. [Overlapping] That sounds like a vassal state. This is a va-

JANINE: [Overlapping] That's kind of the same thing as making them work on- it's just where they're- where we're making them work.

AUSTIN: What you've said is "if no, then we'll [Chuckles] have a slave village".

ART: Whoa, whoa, whoa. [Keith laughs] I'm thinking more of like, um... [Overlapping] I'm not thinking like-

JANINE: More of like an indentured servant village.

AUSTIN: Ooh.

SYLVIA: I don't think Clem has a problem with that.

ART: Well, I'm- I'm trying-

SYLVIA: She seems to be fine with indentured service. [Ali laughs]

AUSTIN: Uh-huh.

ART: I'm trying to save them. So maybe it's just like a favored knit, like maybe it's just like a trade agreement.

AUSTIN: Okay. With The Lambic House or with this group? With this group's new-

ART: With the Lambic House who we are- who we are entrusting with these refugees.

AUSTIN: Okay. I think that's probably the closest thing. Is like the refugees will be entrusted to the Lambic House and keep an open relationship, an open trade relationship with- with the- with Millennium Break.

ART: Yeah. And we're essentially like subsidizing Lambic House taking care of these people, and the Lambic House is giving us some stuff back.

AUSTIN: Yeah, yeah, yeah. Refugees, uh, in their village in the Peak Ridge, um, training for subsidization and ongoing trade. Okay. Done, added. That's an if no. Alright. Is anyone itching to have another scene or should we resolve this sequence? This crossroad.

KEITH: Let me see the wording on that.

AUSTIN: On what?

KEITH: I'm sorry. [Reading] The Lambic House will adopt the refugees in their village [Overlapping] in the Peak Ridge in exchange for subsidization...

AUSTIN: [Overlapping] Mm-hm. In exchange of subsidization and ongoing trade.

KEITH: Why don't we just take them where they want to go? [Chuckling] Why are we going to keep them?

AUSTIN: They don't have- I mean, they don't have a place to go. These are the refugees who literally don't have [KEITH: okay] a place to go. That is who we are talking about. These are not travelers. These are people whose homes have been destroyed and who don't have, you know, a family to go back to or don't have another- can't be like, "oh, drop me off in Lions Rest". [Chuckles]

KEITH: I guess my question is- is- is this: if someone had nowhere to go and- and we were like, 'okay, we're going to take you to our- our Lambic House, um, [Overlapping] subsidiary'-

AUSTIN: [Overlapping] They don't have to stay there. This is not- this is not a you get stuck there. If they wanna leave the Lambic House, I think inside Art's prediction, they are allowed to leave the Lambic House.

KEITH: Okay.

AUSTIN: That is not- this is not- this is not the- the- but it is like, if you want a place to stay and do some work and have food, here is a place where you can go.

KEITH: All right. I understand.

AUSTIN: Yeah. All right, so no other- no other scenes itching? Anything in people's brains?

KEITH: Nope.

AUSTIN: All right. When all the crossroad boxes are checked, we find out what choice the kingdom makes. Lots can happen as the crossroad is resolved, but instead of role-playing scenes, you'll use short narration to describe the action. How and when you contribute is based on your role. The steps are: review the crossroad, one. Power, make a decision, two. Perspective, show the consequences, three. And touchstone, how do you feel about what happened, four. If more than one person has the same role, they can go in any order they agree on. If players can't agree on order, start with the person who created the crossroad and go around the table to the left. If you don't like what's happening, or you want a different voice, you can challenge, change your role or overthrow someone else's role. But each player only gets to use one role during the crossroad resolution. If you've already used your role, you can't voluntarily change to use a second role. Uh, if you were overthrown so that your contribution is prevented, it does not count as having used your role, but if you were stopped by a challenge, it does. Uh, so if I decided that Gur Sevraq in this moment wants to not be a power and vote on what happens, but wants to be a perspective to sneak in one last little prediction, I could just change and do that. Um, but if I voted and then I was like, "and also I have a prediction to make", that's not allowed. I don't get to then also become perspective and make a prediction. [Chuckles] Um, uh, after each step of the crossword is completed, there is no going back. If you want to change the outcome, you better do it before you start the next step.

So, start- step one, review the crossroad; uh, decide together if this is going to be the end of the game. [Chuckles] I don't think it is. Um, if you decide to stop playing, uh, but you feel all the crisis checkbox is also a su- uh, resolve the crisis before you end your game. Read aloud the crossroad, the two choices and the predictions to remind everyone what does that stake. The crossroad is: will the kingdom allow civilian refugees to live on Icebreaker prime? Um, Valence, can you read the- um, your "yes", uh, prediction?

**[2:20:22]**

DRE: Uh, if yes, power will need to be rerouted from weapons to farming.

AUSTIN: Apparatus, can you read your "yes" prediction?

KEITH: Uh, not everyone will be forced to work, but there will be severe punishments for those who are called upon and refuse.

AUSTIN: And then "no", Valence, can you read yours?

DRE: Uh, someone will miss something important during guard duty.

AUSTIN: And if no, Sovereign Immunity.

ART: The Lambic House will adopt the refugees in their village in the Pique Ridge in exchange for subsidation- *subsidization* and ongoing trade. Whew. Can't read all of a sudden.

AUSTIN: Words are hard. All right, step two, power; make a decision. Power, which path of the crossroad do you make the kingdom follow? Describe how your character makes the kingdom do it. Each player with power says which path they are making the kingdom choose on the crossroad. No one else gets to vote. Describe how your character makes it happen. If you can't explain how your character uses their power to affect the outcome, you can't vote. Count the votes. The majority wins. If someone wants to change the outcome, they have to challenge power decision or overthrow them. Otherwise the crossroad is now decided, and there's no going back. Circle the winning choice and cross out the other column. Everything on the other side is mute- is moot. [Chuckles] Is mute. You mute it. [Chuckles] Um, uh, it won't be a tie and people have power so I don't have to read that next little bit. Um, so Clementine Kesh, Gucci Garantine, and Gur Sevraq have to vote. [sighs] [Jack laughs]

AUSTIN: You want to type in a vote and then- and then hit enter at the same time? I think we can discuss it also, alternatively.

JANINE: [Overlapping] I think I could go either way.

KEITH: [Overlapping] We can do rounds of voting, if you want.

AUSTIN: [Chuckling] Mm-hmm.

KEITH: Immedi- gut reaction vote; discussion then, I don't know.

AUSTIN: Yeah, yeah, yeah. I follow. Yeah.

JACK: Or do we- or do we want one round; discussion and then just- then just put the trigger on it.

AUSTIN: And then go to challenge if we need to challenge. 'Cause that system's already in place. Yeah, I think that makes sense. Let's discuss.

JACK: Okay.

AUSTIN: This does not have to be role-played. It shouldn't be role-played. We don't get to sneak in another scene here. So this is just-

JACK: No, no, no. But we are voting as our characters?

AUSTIN: We are voting...

KEITH: Yes.

AUSTIN: We are- we're voting as our characters. Correct.

JACK: Ok, sure.

AUSTIN: Yes.

JACK: I think Clem is definitely gonna v- uh, pre-discussion among us, is going to vote "yes".  
[Overlapping] I think Clem sees-

JANINE: [Overlapping] Gucci's going "no". Sorry, [Chuckles] sorry, I thought you were doing quick.

AUSTIN: Aah, I love it. I love- mm-hmm, when Gucci's going "no."

JANINE: Go ahead Clem, sorry. [Chuckles]

JACK: Oh, no. I just think Clem- Clem probably sees, uh, Clem sees Apparatus's thing as like, "well, yes, that's just how it happens".

AUSTIN: Mm-hm.

KEITH: Right. Agreed. [Chuckles]

AUSTIN: Um, Gur Sevraq is voting- is voting "no". I think that there's no way in which Gur Sevraq could have made that big stink about Clementine Kesh using slave labor. [Chuckles] Uh, and then immediately walking into a path that they know will lead to similar situations, that people here have to belie- if- if someone wants to be here, they can make the effort to be here, but we should not just bring people on board knowing that what we're going to do is draft them. Um, the door can be open by now.

JANINE: Yeah, that's true. It's not like we're- it's not like we're saying "oh, you- you're- you're a mech engineer, and you really, really, really, really, really want to hang out with us? Get off".  
[Laughs]

AUSTIN: Right. But what we aren't saying is "come on board as refugees. By the way, here's a broom".

JANINE: Here's a- [Chuckles] yeah. Um, I think for Gucci, the- the- that thing that, um, the thing that- the no condition that that prediction that Sovereign Immunity added is the thing of like, they- the important thing to her is that they have a place, and we can get them to that place. And maybe they're still useful or maybe they live their lives. That's all good. [Chuckles]

AUSTIN: Or maybe we never hear from them again! Awesome! [Chuckles]

JANINE: Yeah! That's what "live their lives" to me is. Is just like, "whatever, you're safe or safer". That's the important thing.

AUSTIN: I'm committing to that vote. Is anyone- uh, are we- are you- Clement and Gucci, you're committing?

JACK: Yeah.

AUSTIN: Okay. That vote is done. The majority wins. If someone wants to change the outcome, now is the time to challenge us or overthrow one of us. Is anyone challenging or overthrowing Gucci or Gur Sevraq?

KEITH: Are you going to let Gucci win the first vote, Clem?

JACK: Yes.

[Laughter]

AUSTIN: Perfect. Alright, perspective. Tell us whether each of your predictions on the winning side of the crossroads came true or not. Describe your character seeing what happens. If you decide the prediction did not come true because the situation changed or you decided you were wrong, cross it out. If someone wants to stop your predictions from coming true, they can challenge or overthrow you. Declare before perspective narrates what happens. Remember, you cannot change once you've used your role. So if you voted the power, you can not now change perspective. So, uh, Valence, tell us- Valence has to tell us how a guard missed- something is missed because we don't have enough people. And Sovereign Immunity has to show us a picture of the Lambic House adopting, uh, bringing in these refugees to in- to a village.

DRE: Um...

AUSTIN: Unless someone wants to challenge these things. So Valence, do you have an image in your head of what is missed? Or what it looks like to miss something?

DRE: Could I actually let, um, Sovereign Immunity go first?

AUSTIN: Sure.

ART: Um, I mean, this is civil, right? We- we- it's Icebreaker rolling up to Peak Ridge with the- with the refugees and the, I wanna say like the gangplank, but is- one, is that the right word? And two, does a giant floating Fort have just like a little thing that comes out?

KEITH: [Laughs] Yeah. it doe- well, it has six of them.

AUSTIN: Right. Exactly. Yeah, yeah, yeah, totally. That was the word I was looking for before, by the way. It was a gangplank. When I was like, what's the thing where you come on board? [Chuckles] Um, [Overlapping] but I think it's just gigantic.

ART: [Overlapping] Well, I didn't know if it was right, so I was- yeah, it's a bit- it's like a- it's like a triple wide [Chuckling] gangplank .

AUSTIN: It's like a- it's like a 30 times- it has to be big enough for a boat or a mech, you know?

ART: Sure. And there's six of them?

AUSTIN: And there's six of them. Yeah.

ART: So it doesn't take very long time [Chuckling] load these refugees with this capacity.

AUSTIN: No.

ART: Uh, assuming an orderly system in place inside, um, and then being like, Lambic House people being there like, with- was it clip- like, clipboards aren't very futuristic. [Chuckles]

AUSTIN: No, that's fine. That's- we're in a clipboard world, for sure.

ART: Clipboards of like, "you're going to go over there. You're going to go over there", and, you know, people saying goodbye to the people who are- decided to stay and...

AUSTIN: Right. The 19 year old click all exchanging their strand semaphore like names so that they can- they can keep texting.

ART: Yeah. Uh-huh. Yeah.

AUSTIN: Okay.

ART: Filming some good "leaving the boat" TikToks. [Overlapping] Stuff like that.

AUSTIN: [Overlapping] Oh, yeah. Zo'la- Zo'la taking- taking images of this for sure.

ART: Sure. Yeah. Yeah, of like, the compassion of the... [AUSTIN: right] the Millennium Break.

AUSTIN: Helping people reunite, etcetera. Yeah. Great. Um, Valence, do you have an idea for what someone may have missed?

DRE: Yeah.

AUSTIN: Or what it looks like when they miss something?

DRE: Um, I think it piggies back right off of the, you know, the image we just had of, you know, building trade with the Lambic House. Um, these boxes or whatever that's being brought in in trade are not being inspected the way they should.

AUSTIN: Aah.

DRE: And there is something in one of those boxes.

AUSTIN: Ah. You love to hear it. Alright.

JANINE: It's another squid ghost. It's going to mate with the first one.

AUSTIN: Mmm...

KEITH: Aww, little squid ghosts babies. [Janine laughs]

AUSTIN: Uh, so something is on- something is in a box, you said?

DRE: Mm-hmm.

AUSTIN: Basically? Something is in a box. We miss it. Boom. Good to have in my back pocket. Thank you. Um, all right! Touchstones. Touchstone, tell us how your character feels about everything that happened. That's how the people of the kingdom feel too. Check or uncheck up to two crisis boxes to reflect your feelings. If someone wants to stop the kingdom from feeling the way a touchstone does and prevent from- prevent them from checking or unchecking crisis, you have to challenge or overthrow them. Remember you cannot change once you've used your role, so if you voted as a power or made decisions about predictions as perspective, you cannot now change to touchstone. So, Milli and Broun, how are you feeling about all this?

SYLVIA: I guess, just really quick, it's like, what percentage of people would you say like, have left? Like, is it noticeably sm- like we are-

AUSTIN: No, we didn't- we didn't- [Chuckles] I mean, a funny thing happened in that set of sequences, which is, I said [SYLVIA: Yeah] "one boat comes on with 12 people", [Chuckles] and then they were- then it was like, "well, we're doing this in a much, much, much, much bigger way", which is fine because, I mean, that is- Gur Sevrak was like, "we're not going to turn anybody away right now". Um, uh, but I don't think it was like the bulk of the ship was filled with people suddenly.



SYLVIA: Okay.

AUSTIN: Um, that would have happened if we had- if the crossroad had become a yes. But that would have become like a thing we- we adhere too going forward. You know what I mean?

SYLVIA: Yeah. Then I guess just building on like, the opi- the one I did earlier, I think that like, there's some relief from like, people that have been stationed here from the start, um, particularly just because like, there are less people to keep a track of. [AUSTIN: Sure] There's less like variables here. Um, and also just like, personally speaking, Milli is glad to see people not get stuck in the situation she's in with Clem.

AUSTIN: Sure.

SYLVIA: Um, and so them actually just getting somewhere where they're safe is like, a pretty positive outcome, all things considered.

**[20:30:05]**

AUSTIN: Sounds good. Broun, do you feel the same way?

ALI: Um, yeah. I think that there's- there's definitely that relief because there was the anxiety of being like, "well, this isn't being done the correct way", and we can not see that. Um, but I think that now that it's sort of been retracted the other way, it- the reaction is like, "oh, I still go to the power room and there's five seats there and there's only one person there and I ask them what they're doing and they can only kind of tell me". Um, so I think- I think that's the opinion, while there's like this relief of being like, "oh, okay, we made the right choice in the- the short way". But the s- the- the other half of it is like, "but why didn't we just spend more time figuring it out?", because we still do need more staff. Like, that's just a thing that everybody knows. Um, so a little mix- [Chuckles]

AUSTIN: That's the re- that's a- that's a good ground. Uh, do either of you advance a crisis box here?

[Silence and sighs]

SYLVIA: Uh...

AUSTIN: Or two. [Austin, Sylvia and Ali chuckle]

SYLVIA: I don't- I- no... I don't think so.

AUSTIN: That's not- [ALI: no...] listen. Good, go with your hearts here. A hundred percent. All right.

SYLVIA: Yeah, not yet.

AUSTIN: Um, and now, I think before we advance, we have to do the last thing I said is new for our house role. The powers, which at this point is Clem, Vale or Clem, Apparatus- Clem, [Chuckles] Gur and Gucci. Sorry, Gucci. Have to come up with a line that goes into our ad hoc manifesto that reflects this decision. What is now- what is now a thing that we think is true about ourselves? What is like a- a- law that we will lead us- that we will- that we think we are, you know, embodying almost. An art- you know, almost like an article of our- of our ad hoc constitution.

JACK: I mean, we're all at least nominally in agreement about helping these people. It seems.

AUSTIN: Mm-hmm. Is it then like, "we will help those displaced by- [Overlapping] by the war at Partizan"?

JACK: [Overlapping] Yeah. I wonder if it's a real like, fucking realm reborn science style thing where it's like, "we'll help those in need!". [Chuckles]

AUSTIN: Yeah, yeah, yeah. Uh-huh.

JACK: But like, specific enough where it's like, you know, yeah, those displaced by... [Sighs] those displaced by the war.

AUSTIN: I want to be clear; we don't necessarily- this is like what we're saying as our manifesto and we can hold ourselves- we can- we can point to it as a literal artifact is like, "here's a thing we said we were going to do on the future". [Music starts] But this is not descriptive of what we do. It is prescriptive of what our characters are saying we should be doing, if that makes sense. Or just descriptive of that. It is not prescriptive of an action we actually take. Gucci, are you good with something like that?

JANINE: With something like...

AUSTIN: We will help those displaced by the war on Partizan [JANINE: Yeah] whenever possible.

JANINE: Yeah.

AUSTIN: I'm just going to- I think Gur Sevraq is no. Period. Not- not whenever possible. [Jack laughs] We will do it. [Chuckles]

[Music plays to end- Music by Jack de Quidt: [TANAGER. PERFECT. TOUCHPAPER](#)]