

PALISADE 50: A Palette of Colors Pt. 5

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Recap

Austin: PALISADE is a show about empire, revolution, settler colonialism, politics, religion, war, and the many consequences thereof. For a full list of content warnings, please check the episode description.

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

Jack: August's orders are "capture Exanceaster March if you're gonna be doing this stupid mission at all." And if you could get Occam Olio as, like, this is the person that has been the thorn in our side for so long, you know, hell, capture him too.

Dre: Okay. Then, yeah. I capture them both.

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

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

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

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Jack: My army has essentially been out-maneuvered by the Iconoclasts, and I'm now not only watching for my opponents, but I am watching for Iconoclasts turning against me.

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Sylvi: Cori being, like, completely burnt out from this. Like, really exhausted. Been working herself to the bone. Piloting her mech a lot. And like, it is a moment of tenderness from Elle being like, taking care of her. I think she reminds her that she has a ticket out of here.

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Austin: "I want to talk to Opposition." But Opposition has been brought into this thing.

Keith: Yeah.

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

Keith: No. Or myself.

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

Keith: Yeah.

Austin: Which is horrible.

Keith: Yeah.

Austin: And Hunting is on the Blue Channel, and Hunting is going, "Oh. Eclectic took another hover vehicle out." And he'll never see you again.

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Art (as **Clem**): Thisbe. One of my soldiers recovered this. Is this meaningful to you?

Janine (as **Thisbe**): That's a sphere of Ebullience. One of them, a portion of Ebullience, is occupying me at the moment.

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

Janine (as **Thisbe**): No.

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Janine: Thisbe is going through the motions as she's sort of, like, having a bit of a—not a depression spiral, but kinda. [chuckles] A little spiral. Just like, a little spiral of futility.

Austin: Yeah.

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Dre: Levi gets, like—

Austin: A crew.

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

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Keith: Leap is dusting off his epaulets. He jangles his gold necklaces around, and he says,

Keith (as **Leap**): That was easy. Where's my man Eclectic?

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Austin: So this is a big engineering problem, then. This is a big—we have the machine that could shoot stuff from inside of the Mirage outside of the Mirage with speed such that it would get out there—you know, you could load people onto it and send them out

and they'd be there, and it wouldn't be a year from now. You know, maybe it would be a week from now or something, but it would be fast enough somehow that it breaches the Mirage and gets you out there quick.

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

August's Second Scene

[00:03:43]

Austin: Alright, August Righteousness, you've got a scene.

Jack: I do have a scene.

Austin: What's your goal? Remind me of your goal.

Jack: My goal as August Righteousness is—I'm scrolling—I'm going on the wild, long journey here. "Bring the Principality on Palisade to justice."

Austin: Yeah.

Jack: A goal harder midway through this game than it was at the beginning.

Austin: Yeah.

Jack: You know, nothing is stationary, and even as you're in the process of trying to bring [chuckles] things to justice, more stuff keeps happening.

Austin: Mhm.

Jack: There is a last known moment where you can go, "Alright, everybody stop. Everybody be calm, and we'll sort out justice."

Austin: Well, unlike half—or unlike Leap, who has a specific "I want to bring Kesh to—" Leap doesn't want to bring Kesh to justice. "I want to bring Kesh's stuff to me."

Keith: To me, yeah. [laughs]

Austin: “It’s mine now.” [chuckles] You now have a particularly unique problem, which is like, a lot of the people you want to bring to justice are now effectively taking refuge under a bunch of Divines you just freed.

Jack: Well, yeah, some of them are—I have Exanceaster March, thanks to that new kid.

Austin: Yep, yep. True.

Jack: And I have Lucia Whitestar thanks to that weird death lady.

Austin: And you have Olam Occ—or, oof, Occam Olio.

Jack: I have Occam Olio.

Austin: Not Olam Occio. [chuckles] Occam Olio, who—I wanted to say a thing last time that I got distracted by, but like, I’m glad we arrested Occam Olio, because I think a very difficult, interesting dilemma for Righteousness, for Tomorrow Mourning, for any sort of movement like this, is like, well, what do you do with the guy who was just doing his job?

Jack: Yeah.

Austin: And didn’t have any big—you know, as far as we know, Occam Olio doesn’t have any big ideological, you know, argument here. Occam Olio was just a really good soldier. And there have been—there’s been a lot of historical whitewashing of the really good soldier in war.

Jack: Yeah, totally.

Austin: And I’m curious to see what happens with someone like Occam. Especially because, like, we like Occam Olio because they’re a statistical anomaly, right? They just keep winning until now. But even in losing, they were kind of a statistical anomaly because...

Keith: Of how hard they lost.

Austin: Because of how hard they lost. It took three 6s, you know?

Jack: Yeah, totally. And I think that—

Keith: A map-changing event to take Occam Olio out.

Austin: Right, right. They needed that, yes.

Jack: Yeah. I've been thinking about this a lot, and something that I came up against really quickly was that I wanted to set my own expectations, and the audience's expectations, in terms of like, we have had really involved, mechanically-led conversations about the long-term process of justice on this show. This finale is not the place to speak with that level of detail or capacity, simply because that is not the main foc—you know, when we want to talk about rehabilitative or retributive justice, we have tended to do that in arcs, you know? Whether that is we go to Contrition's Figure or whatever. And I've done a lot of reading and research about what I think the various sort of like... pulling against each other [**Austin:** Mhm.] of ideologies here on Palisade would produce. And this isn't me saying, "And I'm completely uninterested in exploring them on mic." But I want to be realistic in terms of like, the time we have, and where our focus is as storytellers.

[**Austin** hums]

Jack: Because it would be amazing to do a massive series of, like, bizarre courtroom dramas if we were gonna try and do courts. I know that the pirates are going to be advocating for summary executions. You know?

Austin: Right, right.

Jack: There are different theories even within the Cause [**Austin:** Sure.] about, you know...

Austin: How this should be done.

Jack: “What do we believe should be done here?” But I don’t think that’s gonna be my focus for the second scene. I think I would like to—and I’d like some help deciding this. I would either like to launch in a small shuttle to steal information from a Frontier Syndicate satellite that is orbiting Palisade, because I want to pick up where Eclectic sadly was unable to continue, which is making the case against the Principality. You know? If we want to begin the process of justice, we need to get down on ink and paper what these people did. And one of the ways that the Frontier Syndicate is obfuscating that is that they have these bizarre sort of like, trapped, constantly moving satellites. And I would like to go and sabotage or receive the information, you know? Download the information from one of these satellites

Austin: Sure. And the idea here is that would be information—so the goal here would be “gather information on all of the crimes of the Frontier Syndicate.”

Jack: Yes.

Austin: Or not the Frontier—of the Bilateral—of the Bilats here, basically. Yeah.

Jack: Yes. Because in the way that we’ve talked about Righteousness as a general, there are probably similar operations going on targeting Kesh hidden secrets or something.

Austin: Right, right.

Jack: The other option is that I pull a Calvin Brnine and launch that as the outward mission, and have a secondary mission. Which is that I separate Clementine Kesh from her Iconoclasts, we go up to ostensibly sabotage a satellite, and I try and re-secure the leash around Clementine.

Austin: Sorry, so the mission to space would be—

Jack: Would be a ruse to be like—

Austin: A ruse, yeah, uh-huh.

Jack: A ruse. “You cannot bring your—you know, the Iconoclasts aren’t coming, it’s you and me in a launcher going up to get the Frontier Syndicate satellite.”

Austin: Uh-huh.

Jack: And, you know, it’s only when we’re up there and she is cut off from her support network that Righteousness is able to start making demands, or trying to make demands. I think either of these is a really interesting scene. I would be happy to play either of them. The reason that I bring it up in terms of like, asking for advice from the rest of the cast, is the ways that the latter could accidentally constrain or curtail Art’s, you know, future play. I’m not going out here to put a bullet in Clementine’s head.

Austin: We’ve learned that that doesn’t work.

Jack: That doesn’t work. [chuckles] But it’s, you know.

Austin: I think we should do the one that’s closer to your goal.

Jack: Well, Clementine is a part of the Principality. And something that has been worming—

Austin: That’s not true.

Jack: Ooh, that is not true.

Austin: It’s not true. It’s not true, yeah. Especially not now. Like, there’s no part—the Principality has not wanted Clementine since she died.

Jack: That is true, but—

Austin: Except as a symbol which she was used and discarded as as soon as possible.

Jack: Yes, but Righteousness is not being—we are being precise when we say the Principality here, but Righteousness is looking for justice for the crimes committed against, you know, the people of Palisade. And Clementine was a violent force against

them, right? So, you know, there is a kind of justice that Righteousness is seeking from Clementine.

Austin: Yeah. I think that then we need to maybe broaden the goal. Because it says “bring the Principality on Palisade to justice.” And I’m not defending Clem here. Or really, what I’m thinking is it’s interesting if we go down that road, but you could bring Clem to justice and it would not tick forward “bring the Principality on Palisade to justice.” And that would be an interesting—

Jack: It depends. It depends who’s counting the Palisade. If—the Pal—oh my god.

Austin: The Principality.

Jack: If the Principality is counting it, I don’t—you know, then of course they’re not interested in Clementine. But if the people who have been under the thumb of the Principality, and the agents of the Principality, and the former agents of the Principality are counting it—

Austin: Well, that’s what I mean. Well, at that point, then, what Righteousness is doing is using Clem as a sort of stand-in for the people that they haven’t been able to get. Which is interesting, but that’s what’s happening. Clem had a city on Palisade, the Crown of Glass, which crash-landed here, which the Cause was in constantly for the last two years or whatever of this war. Right? So like, if Clem was part of an oppressive force here, it’s one the Cause co-signed for years simply by like, going and buying beer there. Right?

Jack: Mhm. And maybe—

Austin: So I think that there’s a maneuver—if August is doing something here that is like, actually, this person we used to fuck with is—is the Principality, not just is harmful, but is the Principality, then that’s an interesting rhetorical maneuver that’s happening that is—Clem is not the Fabreal Duchy who has been here for five thousand years as the last vestige of the Bilateral—or of the Principality running slaves. Nor are they the Whitestar Fleet, who reconnected with the Fabreal Duchy. Nor is she part of the Frontier

Syndicate, who explicitly displaced the Twill and took their land and turned it into condos. Nor is she the Nideans, who returned to land that they first colonized five thousand years ago and started building a surveillance state there. Right? She has done something, but she is not part of that particular effort of doing it. And that to me, is—and in fact, was tied to the Cause arriving, not to the Bilats arriving. And so I think if that's the thing that he's doing in this moment, it's worth suggesting that that is—it's worth saying that like, that is an interesting bit of misdirection in order to like, go after someone who—August Righteousness has troops who used to go to the Crown of Glass, you know?

Jack: Yes, you're right.

Austin: We've seen them. They saved the Crown of Glass in a scene in—

Art: Yeah. To put a finer point on it, we can do that scene, but the subtext of that scene has to be that August Righteousness has completely failed.

Austin: I don't know that it has to be failed, because we still have another August Righteousness scene. But it does mean that turn—

Art: Sure, but this is grasping at straws, this isn't a...

Austin: It is—it's an interesting turn for someone who has been locked in on the Fabreal Duchy, the, you know, Stel Kesh, Stel Nideo, and the Frontier Syndicate. You know? And mostly, I think it's interesting that that maneuver would come when some of the people you'd be going after—well, one, you have two of the ones. You have Exanceaster March and you have Lucia Whitestar. So you kind of have people representing the Frontier Syndicate. You have someone representing Stel Kesh, even though there are Kesh people out there still. You don't have anyone representing Stel Nideo. Or you don't have any—you don't have Gentian. Right?

Jack: No.

Austin: You don't have Resonance or any of the Nideo Divines. So it's interesting to me that you would pivot to Clem at that point. And I think that that would be part of

what—when I think about how that roll could go wrong, that’s one way that the roll could go wrong. You know? I’m not boycotting it, though, or vetoing it. Art, it’s your character. You have that ability moreso. I think there’s not really much on that style of... I guess “who owns your character” is always the player. Right? But...

[00:15:00]

Jack: I think in talking—

Austin: If Art’s interested in it, and you are interested in going that direction, I’m happy to go that way, but I want to frame it in these ways.

Jack: No, I—see, I don’t know that I am interested in going in that direction. In having kind of the way that the camera—being presented with “Well, if we take this action, this is what it speaks to narratively.” I actually don’t know if that is the direction that I want to push August in right now.

Austin: Right. Another thing here is we could shelve this until your next scene, which is your final scene, and go “Having achieved XYZ, is Clem—is it now time—has Clem served her purposes? And now we can get a little more justice by scooping Clem up.” Because that’s the other way to frame this, would be that. You know?

Jack: Yes. I want to be as clear as possible that I think that the idea that has begun to—you know, I have the burden Adrift. And an idea that has begun to sort of really start to take root in August’s head as he sees his own troops be killed by the Iconoclasts is this was a mistake from the start. There’s a great quote—I wish I could recall in the moment who said it, and I’m not gonna take the time to look it up right now—which is, you know, when you pick up a weapon, or when you invent a weapon, you must imagine it in your enemy’s hands pressed against your neck. And I think that—

Keith: It was Sylvi.

[**Jack** laughs]

Sylvi: Yeah. No, definitely me. [chuckles]

Jack: I think that something is turning over in August's head saying "We fucked this up." Because the other thing is that yes, you're right. While Clementine has not been keeping slaves on this planet for five thousand years, or has not been press-ganging people into Frontier Syndicate experiments or whatever, she ran prison gangs on Partizan. And she—

Austin: Oh, I'm not defending Clem.

Art: Yeah.

Jack: No, no, no. I don't think you're defending Clem.

Austin: I'm—yeah, okay, just to be clear.

Jack: I want to be realistic about the things that August Righteousness will have been told about Clementine by his other allies.

Austin: Yeah. I mean, it's not worth reopening this, but like, part of this is why we were bumping up against friction when recruiting Clem to begin with. You know?

Jack: Yes, absolutely. And I think that, you know, if August Righteousness's broader project outside of the—sort of the specific language of the Principality is to have a series of principles that you hold closely, and you fight for them, I think that there would come a moment when he goes, "I made a major error here."

Austin: Totally.

Jack: "This broke bad for me, and I need to act on it." But I think that, you know, that is probably better for a scene three if that's the direction that we want to go in. And I don't think that I have that scene in me today. So I think it is probably to shoot for either a scene with Gentian, or an information gathering sequence. An accounting of wrongdoing.

Austin: Mhm. I think either of those are good. I kind of like the idea of a scene with Gentian, because we have not started to get—we have this new faction emerging, and

we—they haven't had a place to speak yet, and the idea that they have a truce with August Righteousness's forces is interesting to me somehow, you know? That they've kind of like, stumbled into being a new fourth people that's absorbed Stel Nideo's powers here, and is acting as if that—like, to me that's interesting. The idea that like, now, wait a second. Gentian gets to hide behind the Divine Leadership now just because they've decided they're all part of the same crew? Like, does that—"how does that derail August Righteousness's goals" is fascinating to me.

Jack: Okay. Yeah. Let's do this. Where: outside the bizarre, slowly-constructing kingdom of these Divines' capital. You know, I like the idea that, like, infrastructure is starting to emerge. You know, when we—when they sort of first showed up, there was this collection of Divines in the desert. And now there are these sort of, like, opalescent walls and like, big, colored, tattered banners that we, you know, the kind of banners that we used to see with the Autonomous Diaspora or something. Not in terms of the iconography, but in terms of this, like, fabric, bright-colored fabric.

Austin: Yeah, yeah, yeah. We see some of it on the bridge to the Temple of the Threshold, right?

Jack: Yeah. Yeah, totally.

Austin: Those bridges are fabric, right? So there's a fun redo there.

Jack: Yeah. We know that one of these Divines is like a metallic snake, and I think it is sort of circling the, you know, circling the city, surfacing—like the fucking worms from Dune. You know, the ground shakes and this thing moves below the sand. That's the where. I would like to bring—

Austin: Sorry, so is it a particular—it's in whatever the new home base is.

Jack: Yes, um...

Austin: Near the Temple of the Threshold, et cetera.

Jack: Yes. It's called... no, we don't need to do a name now.

Austin: We don't. We don't, we can continue.

Jack: I really want to have names for this faction and this place, but...

Austin: I would love to have a name for this faction, but—but yeah.

Jack: Yeah. With—I would like to bring Levitation, who is, you know, a pro. Did really well. And I'm going to bring Clementine. And I'm going to bring an army. I want a mountain army against or outside the walls of this city. This is an army of Iconoclasts bebop-ing around like Muppets. This is mechs. I wonder if I've—I wonder if I've involved the least rested man on the planet, Jesset City.

Austin: Jesset City, yeah. Yeah.

Jack: Shaking inside his mech with a kind of, like, fierce energy.

Austin: Mhm. I want to clarify a thing that I didn't say a couple of weeks ago, and you know, I—the arm that Jesset's—of Jesset's that turned into the Motion gun was his remaining flesh arm. In a real way, the thing that is most Jesset at this point is or are the number of prosthetic arms that he has used throughout his life. Those have not been, like, Motion-ized in that way. I realize we did that scene with Jesset pulling a gun and talking—or arm turning into a gun, and I—in my mind, explicitly, it is not the prosthetic arm. It is the human arm turning into the Motion gun. And I don't have a good—I don't have, like, a theory for why that's important to me aesthetically. I'm not simply saying “Oh, the prosthetic device is good, and the Motion stuff is bad,” or something like that. I think specifically the thing that I'm hitting on is that like, he has such an important relationship with his body in that way. He knows how to maintain that part of himself. And at this point, at least, he hasn't yet lost control over his prosthetics in that way. Right? And in a way, there is something, like, very stabilizing at this point about using the arm that he uses to repair, you know, an HVAC& unit, and he attaches that arm, or he attaches the prosthetic arm that he uses when piloting something. And those things are still—they're like, anchors for him in a real way still. Whether that will continue, we will see. But I wanted to make sure I had that image right. Which I didn't say out loud at

the time because we were moving very quickly, but. Anyway. So yeah, [chuckling] the shakiest man alive is there with you.

Jack: Yeah. Yeah, and I think—so that’s the—and my goal is I want Gentian. And—well, I want Gentian and I want—[chuckles] I want the Divine Crusade. This is a little dicier than capturing one small Columnar man. [chuckles]

Austin: Mhm.

Jack: [chuckling] Or a Kesh lady.

Austin: So again, that is—it is...

Art: Yeah, “a very old woman” and “a very old woman and her giant robot” is a different scale of task.

[**Jack** and **Austin** chuckle]

Austin: So again, that is you as August, it’s Levitation, it’s Clem and the Iconoclasts?

Jack: Yep.

Austin: And it’s Jesset. And the question is, can you arrest Gentian from the Temple of the Threshold? And the emerging city or whatever around it on each side of the Diadem that is growing. Which is where our new kingdom of Divines is setting itself up. This kind of theocratic...

Art: And seize the entire robot.

Austin: Well, and seize—yeah, Crusade, who is towering over everything here. Right? Is this a military action? Or is this a you’re going in and saying “give me”—what are you doing?

Jack: I would like to begin by—oh my god. Yeah.

Austin: I’m gonna once again post the list of Divines that showed up in that previous scene. And we haven’t explicitly said which ones have stuck around as part of this new

kingdom, because we did say that not all of them have, right? But we know Leadership, we know Guilt, we know Opposition? Question mark? They were the ones that were part of Leadership to begin with, and I'm posting that whole list just so we have them all in front of us.

Keith: Opposition's there.

Austin: Okay.

Jack: Oof. [chuckles] Yeah, so I think Righteousness calls out and he says—

Austin: August Righteousness.

Jack: August Righteousness. I was just about to catch myself, yes.

Austin: Not the Divine Righteousness, who I don't know if the Divine Righteousness is involved here.

Jack: August Righteousness calls out, and he says, like, you know, "Divines of the X, of this unit."

Jack (as **August Righteousness**): Send out a representative. We mean to talk.

Jack: This is the big fantasy of the sci-fi fantasy as well. This is the person on horseback. Hell, maybe August Righteousness is on horseback at the gates of the castle being like, "Send out your man."

Austin: Yeah. Who gets sent out?

Jack: Because it doesn't actually have to be a Divine. Something that is—

Austin: I mean, it doesn't, but part of me is like, it should be Righteousness. [chuckles] But it's so—it's such a...

Jack: Oh, god. Austin, if this is Righteousness, the whole scene goes completely differently.

Austin: Yeah. [chuckles] That's why I'm saying it might be Righteousness.

Jack: Yeah.

Austin: I'm trying to decide. I don't know. What do we think? Do we—what are the pros and cons of that, broadly? Or what do we—what excites us about that, what puts us off about it?

Jack: If it is—

Art: It might be the right one. Just thinking of like, emotions you would put on if someone rode up to your castle and demanded to talk to someone. Isn't righteousness in like, the top five things you think you'd be feeling?

Austin: It's interesting you say that, because that suggests a sort of—that suggests a sort of like, hivemind forming, Art.

Art: I mean, that's—isn't that what a place is? [chuckles]

Austin: I mean, maybe, right? But if what's happening is a sort of gestalt self forming between these Divines, we've stumbled into a different thing. We've actually stumbled onto something really funny, which is, if part of what Fidelity was going to do to the Delegates was roll them all up to make—to remake Divines, like, recombine August Righteousness and, you know, Merciful Righteousness into Righteousness, if these Divines are rolling themselves up into something new, that's... Jack, off-mic, you were like, "What if these are a new generation of Divine? What if they're—" And I was like, well, that's not really how we talked about Divine waves before.

Jack: [chuckles] And here they come.

Austin: But the idea of like, Divine gestalt reality is something that's been at the corner of the setting for a long time, but has not—we have not seen it. So the idea that like, "Oh, they felt righteous, righteousness at being challenged in this way, and so sent out Righteousness," is kind of wild. So... I don't know. That's kind of fun.

Art: Making a uni-Divine, that we can all agree is gonna be good for everyone.

Austin: Right. I mean...

Jack: Friends at the Table actually takes it back, and we do not support the omni-calculator.

Austin: [laughs] I—you know, there's something fun about this because it's like, the other thing that we know—the heart of their ideology as far as we know, partly—and I say “ideology” really broadly, because part of what's motivating them is years and years and years of trauma, and years and years and years of instrumentalization, and that's from both the Delegate Divines who've been, you know, shaved away at to create Delegates, and it's true of Future, who is like, “I'm sick of people holding me and making me do their work.” And the idea that their response to that would be this at once unified, collaborative gestalt, you know, joining of the selves. And a sort of individualist “I will send out the part of me as a singular being” is really fascinating. I really like this direction. It's scary. It's scary and it kind of connects us to some other things long-term that are fun. So, Art, you might be right, it might have to be Righteousness. You know? One of the people who worships this thing simply emerges and places a briefcase on a table, on a dais, for you to approach. You know, it hums with power. It calls to August Righteousness.

Jack: God. I mean, I think August Righteousness falls to his knees. I think, you know. Is just immediately, violently overcome. I think he can't look at it. He looks at the ground, and then in the same sort of way that back in PARTIZAN, Clementine sits on the throne and then stands up again immediately when she's pretending at being, you know—Righteousness, August Righteousness, looks up at the briefcase, and is able to sort of like, fix his eyes on it for a second, and then stands and approaches the briefcase.

[00:30:12]

Austin: The last time we saw someone engage with Righteousness in this way, it was—maybe not the last time, but the time that jumps to mind for me is Mako on the beach talking to fake Ibex and Larry in the, like, brain beach.

Jack: Yeah.

Austin: Righteousness gets pulled into something. What's the vision? What's the space?

Jack: You mean August Righteousness gets pulled into something.

Austin: Or do—I mean, yeah. Well, I don't mean literal—yeah, I don't mean the suitcase opens up and eats him like a B horror movie. I mean...

Jack: Oh, sick.

Austin: Yeah. I mean, you know, walks forward, and each step you take outside, inside, something is happening. You know? You have been transported. Your mind has been transported somewhere. Where is it?

Jack: It's like a stone garden. It's like a garden of stone pillars that are stretching up sort of endlessly. And when I say pillars, I mean like natural pillars, you know? Like, those natural rock formations. The pillars might be in some sort of a grid, or they might be placed, you know, stochastically. And August Righteousness can't tell, you know, they are... he is so small amongst these massive stone columns.

Austin: And what form does Righteousness take here? Is it—is it Righteousness—is it August's form? Is it something changing? Is it someone we haven't seen? Is it some idealized person that August Righteousness conjures?

Jack: That's such a good question. Um...

Austin: Is it a physical being like that at all, you know?

Jack: What if it's multiple people? What if it's...

[**Austin** hums]

Jack: What if it's multiple people? There's—

Austin: Oh, what if it's the other Delegates who rejoined?

Jack: Yeah.

Austin: Right?

Jack: Yeah, absolutely.

Austin: Here is Merciful Righteousness. Here is Cruel Righteousness. Here is...

Jack: This is also a reflection of the—back when the executive controlled—controlled.
[laughs] Back when the executive experienced Righteousness, one of the things that Ibex really made use of was that you could be in multiple places.

Austin: Yeah, right. Right.

Jack: You know, there was a sort of separation—or not a separation, there was a multiplicity of Righteousness.

Austin: Yeah.

Jack: So I think it would make sense that it's multiple—that it's multiple entities.

Austin: Yeah. And again, just to reiterate a weird setting fact here, this is—this is that Righteousness, except it's that Righteousness as reconjured by a cultural imaginary during the season of Twilight Mirage. It is not the physical, literal thing that existed over time that was in COUNTER/Weight, because this one is the one that came into being on the planet of Altar towards the end of Twilight Mirage. I know that's complex and weird, but is an important—Ibex isn't in here. Directly, at least. You know? I think is an important...

Jack: Yes. I have no interest in Ibex being in this as a storyteller.

Austin: Me either. And I want to make sure we don't stumble into that, and I want to say that out loud, so that it's not like, boom, guess who's back? You know?

Jack: What form does Righteousness take? It's Ibex! And the crowd goes wild, and then we cut to the commercials. [chuckles]

Austin: Right, or like—right, exactly. Right, right. So yeah.

Art: The crowd would really go wild if it was Aria, I think that's the...

Austin: True, yeah. Aria isn't in here either, yeah. Damn. [chuckling] That would be wild, though, but I don't think that that's...

Art: [chuckling] It sure would.

Austin: I don't know that that's where we're going.

Keith: I think put 'em all in there.

Austin: You're a maximalist here.

Keith: Yeah, just put 'em all in.

Austin: I think the first thing is like,

Austin (as **Righteousness**): Have you come to rejoin us?

Jack (as **August Righteousness**): I don't know. Not today. I came here for a purpose, and I intend to see it through.

Austin (as **Righteousness**): What's your purpose?

Jack: Like, a look of kind of like, confusion on August's face. And he says,

Jack (as **August Righteousness**): Do you not know?

Austin (as **Righteousness**): I think we're operating under different scales now.

Jack: Like, wipes a hand over his face to like, try and, you know, like, summon up the August Righteousness that he knows he's capable of. Or maybe once knew he was capable of. He has Adrift.

Jack (as **August Righteousness**): You are harboring a prisoner, and I intend to see them delivered to my army today.

Austin: Feel free for anybody else—if anybody wants to voice a different Righteousness Delegate here, please do.

Jack: Oh, yes. Except not the August one, because that one is gone.

Austin: Right, exactly.

Jack: That is the... [chuckles]

Austin: That one is the one that's missing. Yeah, I don't know which one is talking to you now. I think it is the—I think it is Curious Righteousness is talking to you now, who's rejoined, and Curious says...

Austin (as **Curious Righteousness**): Have you considered that losing the one that you're looking for, if we lose her, we lose something and someone that can contribute to our own project? Our own pursuit?

Jack (as **August Righteousness**): Any contribution that she could make would be ill-earned, undeserved. You do not want something like her in your party.

Austin: A different one speaks here, and says,

Austin (as **Righteousness Delegate 1**): Not interested in purity. Interested in results.

Jack (as **August Righteousness**): This isn't a question of purity. This is a question of what has been done, and what has to be done to make that right. God knows that—

Jack: And outside, you know, as August Righteousness stands with his hand on the briefcase, an Iconoclast just like ripples off the horizon. And, you know, a group of my own soldiers find themselves having to turn their rifles against this little army of, like, ink beetles that are crawling over their skin. August Righteousness says, you know,

Jack (as **August Righteousness**): God knows I would struggle with the purity.

Austin (as **Righteousness Delegate 2**): Are you sure...

Austin: Asks another.

Austin (as **Righteousness Delegate 2**): ...that you're not acting in fear, or pain, instead of with the long vision of history?

Jack (as **August Righteousness**): With the long vision of history? Find someone else if you're looking for the long vision of history. Find someone else if you're looking for the long view. I'm not here to find the long view. I'm here to make right where I can what was done to me and to my people. I'm sorry, I don't mean to speak out of turn.

Austin (as **Righteousness Delegate 2**): It's fine. We don't have your perspective, so long as you remain apart from us. Which is why we ask you to join.

Jack: Hard to tell whether or not that's the dig, right? Whether or not that's the parent, passive aggressively saying that, you know, "Of course we can't have your perspective, because, you know..."

Austin: [chuckles] "You don't come around enough."

Jack: [laughing] Yeah, yeah, yeah, exactly.

Austin: “You don’t visit.”

Jack: And whether or not that’s true, August Righteousness is the child maybe reading for that resentment in his parent’s voice.

Jack (as **August Righteousness**): I said before I’m not here to talk about whether or not I’m rejoining with you. I’m not here to do that today. I need Crusade, I need Gentian, and I need her coterie. And then I’ll go my separate way.

Jack: I’ll go my separate way?

Jack (as **August Righteousness**): And then I’ll go on my way.

Austin: Little Freudian. Little—separate, yeah.

[**Jack** laughs]

Austin: We don’t really need to belabor this, necessarily. I think we could roll here, right? you’re—this is part of what you’re doing. Unless you think that this is not where the dice roll is.

Jack: No, this is where the dice roll is, right? Is August Righteousness having to—[laughs] meeting the single worst and maybe best sort of counter-negotiator.

Austin: Yeah. I think, you know, for a moment, as you are here, the sky starts to—I mean, first of all, the skies are not the Twilight Mirage in here, which is new and different for you after months of living in the Twilight Mirage. But two, there is something—you know, the clouds move. The stones begin to shudder. And as they consider your offer, there is a sort of connection back to the big Divine gestalt, and a sense of—you’re in it, right? So you feel the broad consideration happening, you know? Your request is being kind of—again, not to use the word uploaded, but it’s being uploaded to the joined, connected mind, right?

Jack: Yeah, it’s being worked through by them. Or chewed on, or...

Austin: And you're part of the working through.

Jack: Oh, it's the worst.

Austin: Simply by being here.

Jack: Well, and when I say—

Austin: [cross] Well, except that you—yeah.

Jack: When I say the worst, I mean it's like, it is my utmost desire. [laughs] Ideologically and...

Austin: Except it's different than even your desire. Sorry, I don't mean Righteousness is considering it.

Jack: No, no, no, totally. But—

Austin: All of those Divines have that—and that is not something that I think Righteousness, August Righteousness, had—could even imagine what it feels like.

Jack: No, couldn't imagine. And is overwhelmed by. I mean, you know.

Austin: Yeah.

Jack: But that whole thing of being like, "I think I want connectedness. I think I want connectedness with the thing that I am a shard of."

Austin: Right, right, right. Yeah.

Jack: And it's like, "Would you like all of them? Would you like to feel all of them at the same time?"

Austin: Yeah.

Roll/Resolution

[00:40:16]

Austin: Dice.

Jack: Dice.

Austin: Start at three. Two troubles at 3, which is unrest and revolution, which is really here now. And wealth and resources, which is—so that's up to five. Do you have a relevant burden or obstacle?

Jack: I have a relevant burden, which is...

Austin: Adrift, right?

Jack: Adrift.

Austin: Yeah.

Jack: I don't—I mean, the rest of the cast should be the one determining whether or not these are true. [chuckles] I will advocate for as little homework for me and my peers as possible.

[Dre chuckles]

Austin: I don't think it matters. I think we're at six, Jack.

Jack: Ain't that the way.

Austin: Yeah. Starts with three, two troubles at 3, and then relevant burden gets you to six. So, maxx'd bad dice.

Jack: I can't claim that my burden Adrift is not extremely relevant here.

Austin: It's extremely relevant here, yeah.

Jack: This is a—I keep...

Austin: This gets rid of it. You spend it, right?

Jack: Yeah, yeah.

Austin: You get—it's used up, right? So.

Jack: I keep thinking about the thing that Ali said about Future making eye contact with someone changed how the season worked, and it's like, [**Austin:** Yeah.] Adrift here is kicking in in such a way that August Righteousness sees someone bring out a briefcase and breaks down on the ground.

Austin: Right.

Jack: Okay, so, let's see. I start with two die.

Austin: Uh-huh.

Jack: Two die, the plural of dice is die, as everyone knows. [chuckles]

Austin: Mhm.

Jack: Relevant relationships. Ooh...

Austin: Clementine.

Jack: Clementine is here. I brought her.

Austin: Yeah. You did.

Jack: Oh, here is one way that she could be relevant. If someone tries to kill August Righteousness when he has his hand on the box.

Austin: Yeah.

Jack: You know, coming with an army I think means something. You know?

Austin: Yeah. Yeah, yeah, yeah. Yeah. That's a die. I think that makes sense.

Jack: Relevant boon, no. Mastered obstacle, no.

Austin: Three dice versus six.

Jack: Yeah, but I'm the king of rolling. Watch this. Watch this.

Austin: Hey, there's a 6.

Art: There's a 6.

Dre: Hey!

Keith: Hey, first 6 in a while.

Austin: Hey!

Keith: Oh, and hey, there's a 6.

Austin: 6, 5, 3. This is the worst I've rolled ever, maybe.

Keith: Austin, have you ever not rolled a 6? Maybe one time?

Jack: The odds with this number of dice to hit a 6 are really very high.

Austin: Yeah. You just roll so many dice on this side.

Keith: Right, but it's been a dozen rolls.

Austin: I should let other people do these rolls so it's not on me. This is the opposition. This is you rolling a 6 right now, Keith.

Art: No one thinks you are doing this, Austin.

[**Jack** laughs]

Austin: But Keith said "Austin".

Keith: Well, you take the dice and click "roll".

Austin: I do. But anybody could.

Keith: Right.

Austin: They're everybody's dice.

Keith: But you did.

Austin: I know. I know.

[Dre laughs]

Austin: And I'm looking—I have, in the past, not rolled 6s.

Keith: If it was Dre rolling all the opposition dice, I would have said, "Dre, you keep rolling 6s."

Austin: I—yeah. Uh-huh.

Dre: Yeah. Guess I gotta start rolling the opposition dice.

Austin: So you got a 6.

Sylvi: That is—you did pick the one person who has rolled the most 6s in very dramatic ways.

Austin: That's true.

Keith: That's fair, yeah.

Austin: August Righteousness, you've rolled 6, 3, 2. I have 6, 5, 3.

Art: Oh, this is unfortunate, though.

Austin: Yeah. Uh-huh. Well...

Art: Because there's no... you can't force a win. I guess you could put the 6 and the 5.

Austin: Yeah, you could. With the 6 and the 5.

Jack: I can force a win.

Art: And then take another doom.

Jack: My, um... I have Menace. When—oh no, ties on a 6 are unaffected. Go fuck yourself, game.

Austin: Yeah. Mhm.

Keith: Wait, no, but you've tied the 6. So you can—oh, okay. I understand now.

Jack: But I can't win on it.

Art: But you won't win the tie.

Jack: I'll just prevent the loss.

Austin: You could—I mean, here is where Lash Out continues to maybe be the best one in the game.

Art: And there's no 4, which makes Lash Out feel better.

Jack: What am I Lashing Out on? The 6 and the 5?

Art: Yeah, don't Lash Out on a 3.

Austin: Yeah.

Keith: I think it's worth considering not Lashing Out on the 5.

Austin: So that you could beat it with a 6.

Keith: Right.

Art: For the one in six chance that it's a 6?

Keith: I just—I just feel like we've not yet tried my "roll fewer dice" technique, and it has yet to work out for us ignoring that technique.

Jack: Well, look buddy, you've got a scene coming up. [chuckles]

Keith: Yeah.

Jack: Um, okay. I am gonna reroll these two. Lash Out.

Austin: Alright. Mark your thing. Does somebody else want to reroll the—you did. You did it. You were—and look!

Jack: That's a 1 and a 5.

Austin: That's better. Get rid of that 5. So I have a 5, 3, 2 now. 6 is gone. But this is different.

Jack: Let me mark—let me mark this, otherwise I will forget immediately.

Austin: Yeah.

Jack: Okay. So... I can win on the 6—

Austin: So now theoretically—yeah.

Jack: —and tie everything, but I could win on the 6...

Austin: No. No, no, no. You don't—you only place two dice.

Jack: Oh, yeah.

Austin: So you can—yeah.

Jack: Yeah.

Austin: You can win on the 6, and then you can either block a 3 and take a 2 loss, or win a 3 and take a 3.

Art: If you'd like to switch up your obstacles.

Austin: Well, mastering an obstacle—a mastered obstacle is a thing you can then call on if it's relevant.

Art: [hums] But an additional obstacle is bad.

Austin: It is. But hey, if you're already getting fucking six dice rolled at you, who cares about an additional obstacle?

Dre: Yeah.

Jack: Yeah. That's the play.

Keith: Yeah, I'd rather have a mastered obstacle and two unmastered obstacles than just—than two unmastered obstacles without a mastered obstacle.

Jack: And I don't—I don't take the—I'm not going to mess about with another—or rather, what I mean to say is, I can succeed nicely here without having to cheat again. What do we call this? Weaknesses. Engaging in a weakness.

Austin: Weakness, yeah, yeah.

Jack: Yeah. Okay. So here's what I do. I take this 3 and I put it against the 2, winning master any obstacle. I take this 6 and I put it against the 5, resounding success. Mark fortune. And this 2 does nothing, so I am going to take this. What's the order that this happens in?

Austin: Now, you could—you, of course, could...

Jack: Austin? [chuckles]

Dre: Uh-oh.

Austin: Cheat and reroll any of your own dice, and reroll both that 2 and that 3, and see if you get another 6.

Jack: No. Right? No. that's dangerous.

Art: It's not that dangerous.

Jack: I'd like to—I would like to turn to my angel and my devil on my shoulder, Art Martinez-Tebbel and Keith J. Carberry here. [chuckles]

[Dre laughs]

Keith: Yeah, don't take another misfortune. That's bad to have.

Art: Yeah, taking another misfortune is really where the conversation should be.

Jack: They're in agreement.

Dre: Mhm.

Keith: Yeah.

Art: Because the—rerolling the 3 and the 2 is trivial.

Austin: You're already marking fortune.

Keith: Wait, I'm all the sudden feeling obligated to make you take the misfortune.

Jack: Austin is right, though. I am marking a fortune.

Keith: Yes, yeah.

Jack: But I already...

Austin: And you could get another 6 and heal the trouble.

Jack: I can't get another 6. That is not gonna happen.

Dre: Not with that attitude.

Art: You can't have this conversation and rule out the possibility of a 6. That's just not...

Jack: But the odds are very low. You're saying, Austin...

Keith: One out of six, about.

Art: Two in six.

Jack: ...that I reroll my 3 and my 2?

Austin: Yeah.

Art: Yeah. Because the only way you end up in a worse position is if you roll a 2 and a 1.

Keith: I can—just to remind the court, those numbers exist on the die.

Austin: They do.

Art: But so do 3 and 4 and 5.

Austin: And 6.

Keith: And 6.

Art: Well, we've already ruled out 6.

[**Keith** laughs]

Austin: Why?

Dre: It's impossible. It doesn't exist.

Art: That's what Jack said.

Austin: Oh, okay.

Jack: Okay. Let's do it. Let's do it.

Austin: Mark another misfortune.

Jack: You only live once. Um... right.

Austin: And then roll those two dice.

Art: I think this is the appropriate amount of suspense, Jack.

Keith: [laughs] Yeah, me too, I'm here.

[Art bursts into laughter]

Keith: I would like to say that I feel really bad about the game, but I'm feeling great about myself and my instincts.

Austin: Jack rolled a 2 and a 1.

Keith: Yeah.

Austin: The only way—

Art: It doesn't have to do with instincts. There's no instincts.

Austin: I don't know, I'm coming around...

Sylvi: Keith "I told you so" Carberry.

Austin: I'm coming around on Keith.

Keith: I just want to say I've been proven right time after time after time! It's too much of a risk!

Austin: It's very funny.

Jack: I don't know what to do. I don't know what to do. Oh my god.

Austin: There's nothing else to do. I mean, you just gotta place—you gotta block the 2 with the—you know?

Jack: Yeah.

Keith: Yeah, you've got to lose the 3, get a new obstacle.

Austin: Yeah. That's miserable.

Jack: I was so close to having—that's just—that's just awful. I feel awful.

Keith: Hey, you only live once.

Dre: [hums] Bad beats, Jack.

Art: Bad beats.

Keith: I don't know what that means.

Art: The beats are bad.

Austin: The beats are bad.

Keith: What are the beats?

Austin: You know, like the vegetable. Like, you know when you have, like, a bad beet?

Keith: Oh, but beets are great. They're like sweet carrots.

[Dre groans]

Austin: Not when they're a bad one. Bad beet.

Art: Not—yeah, not—everything—anything can go bad.

Keith: Sure.

Janine: Carrots are already sweet.

Keith: Well, they're like slightly sweeter carrots.

Janine: Ew.

Art: This is not how I've ever experienced beets.

Dre: Yeah, no, me neither.

Keith: Well, eat a beet and try again. That's what they're like.

Jack: I'm in torment and you're talking about beets. This is terrible. [chuckles]

Dre: They are. They are terrible.

Keith: Roast a beet and tell me they're not like a carrot.

Austin: Well, you block the 2, and you win the 6. So, resounding success. Mark fortune. And describe what victory looks like. This is your scene, this is your success. What's—so Jack, narrate.

Jack: Um... god, how do you capture a Divine?

Austin: I mean, so what's—the 6 represents what? It represents this new Divine being saying "Okay, we agree." In exchange for something, or just outright?

Keith: Represents a big net that you can catch a Divine in.

Jack: Oh...

Keith: Ooh, Jack likes the net idea.

[**Jack** laughs] [**Keith** laughs]

Jack: I like the "in exchange for something" idea. God, is it just we're not done? We're not done with this con—you know, you keep saying, August Righteousness keeps saying "I'm not here to discuss rejoining with you today." And is it that there is now a target on August Righteousness's back within that this Divine group of, like, "We're gonna get them." I don't know, what is the...

Austin: I was thinking more broadly, like, there is a real, like—there is a truce right now, right? Partly because this is a group of Divines that you rescued and freed, that have been on the other side of the boot here. Is there a sort of normalization? Is there a sort of, you know...

Jack: Yes, yes, there is. Well, we said to them, "You are harboring, like, a violent tool of the Principality, or arm of the Principality. They will bring you nothing but destruction. Turn them over to us." And they said, "Alright, that sounds fair." That is going to necessarily produce a kind of warming effect, right?

Austin: Right. Though, what they've done that with is, they've done that with Gention, and Crusade, and the retinue. They have not done that with Future, or Devotion, or Resonance, or any of the Nideo people who have now joined this new group. The person who brought out the briefcase that is Righteousness was presumably working in the Temple of the Threshold the day that Figure was killed. Right? Maybe not presumably, but may have been. That could have been the guard who took the cell phone call. You know what I mean? These are other people who are—who are, you know, complicit at the very least, and maybe even explicitly part of the Nidean machine, right? That came here to colonize this place.

Jack: Yeah. At the same time, this is my 6. Do I make off like a bandit?

Austin: That's my question.

Jack: Yeah. I would be—I would love to hear from other people as to the sort of turn—or the potential turn here.

Keith: I think it's a resounding success, so you make off like a bandit, and the negative is that you get an obstacle, and that's the—that is the thing—that's the part of this that sucks.

Austin: Yeah, again, resounding success says something. In the book. What it says is...

Keith: We can all agree on that.

Austin: "The spotlight player marks fortune and narrates their spectacular victory. You achieved what you set out to do in a big way."

Jack: Oh, spectacular? Then I get them.

Austin: Spectacular, yeah.

Jack: Yeah.

Austin: Sorry, sorry, sorry. I don't—what do you mean when you say "get them"?

Jack: Oh, oh, I am—I am not making a compromise here.

Austin: Yeah, yeah, yeah. Totally. But I'm—what I'm trying to ask is like—really, what I'm trying to ask is what does that look like in terms of—so August Righteousness leaves this place with Crusade and with Gentian and the retinue. And how does August Righteousness feel about the fact that still inside of that place are these other members of Nideo?

Jack: That the work hasn't been done yet.

Austin: Okay.

Jack: You know. I felt awful when I rolled that second set of dice. And I think that that is where that sensation is going to be reflected, right? Is it's like—[chuckles] August can't see the numbers. I got the 6, but I also rolled the 2 and the 1.

Austin: Right. It's worth saying here that this is “you achieved what you set out to do in a big way, maybe bigger than you ever expected.” But maybe that's accounting for if you did get the second 6 and could draw on the map, right?

Jack: Oh, yeah. That's the maybe, I think. I think that's the maybe.

Austin: Yeah, that makes sense.

Jack: How is a Divine captured? In short, there's some Mirage technology happening here. You know, what's to stop Crusade from just going crashing off through my army? That thing is gigantic. There is some sort of weird—towards the end of the Orbital game, we saw a unit of Mirage people coming in to try and hunt for Devotion on the Brink. And they put it inside a sort of like, fabric tent, almost like fumigating it. And we know that they didn't succeed then, but I think it's this strange, again, this sort of like, papery semi-alchemical process that enables them to—not chain the Divine, but have control over this immensely powerful being in the moment of its capture.

Austin: Does Crusade—I mean, again, I’m asking—this is not me—this is not a leading question. Does Crusade let that happen? Does Crusade feel outnumbered by the other Divines here? Does, you know, is there violence here as part of that?

Jack: Great question.

Austin: Or is it, like, “Okay, I know I’m not gonna win this,” or is it some other thing? Is it “My time will come later”? Is it...

Jack: Yeah, I mean, is it—I don’t want to speak for the opposition. Is it like, [chuckling] you cannot hurt me in any way that matters. You know, it’s like, here I am today, you know? I don’t know how long Delegates live for, but I’m fairly sure it’s not as long as Divines live for, which is as far as we can tell, ageless. You know, this is... this is temporary.

Austin: Right. Yeah. New obstacle: how are you supposed to ever bring a Divine to justice?

Jack: Yeah. This is something that, you know.

Austin: That’s a suggestion. I would love to hear other suggestions for what the new obstacle is. Because that’s your negative, right? That’s the bad dice here? The 3 is new obstacle?

Jack: Sure is.

Art: That one’s very narrow.

Austin: Sure. I’ll take—that’s not mine, you know? Any other suggestions on a new obstacle? Or thoughts on—

Art: Something about, like, having something very dangerous in a cage.

Austin: Yeah.

Art: You know...

Janine: Having a tiger by the tail, I think is the expression.

Austin: Yeah, yeah.

Art: That's what I couldn't come up with. I was like...

Janine: Yeah.

Dre: Well, now you've kind of—you've got two of those between Clem and the...

Austin: Yeah.

Dre: And the Iconoclasts, and now the tiger in the cage. You've got a tiger running around. And a tiger in a cage.

Austin: Yeah.

Jack: It's like that great poem says, "No, no, the tiger is in."

Austin: Uh-huh. There are too many tiger tails to hold onto at this point. Yeah, I think that's a good one. You want to write that down, Jack, as an obstacle? And you are currently at...

Art: Tigers to the left of me, tigers to the right.

Austin: Uh-huh.

Jack: What is the actual text?

Art: Here I am, stuck in the middle with tails.

[**Keith** and **Dre** chuckle]

Jack: [chuckling] What is the actual text here?

Art: I just gave it to you.

[group laughter]

Austin: Stuck in the middle with tails. From Sonic, yeah.

Keith: August Righteousness looking like Eclectic Opposition on that fortune bar.

Jack: August Righteousness, perfectly capable revolutionary soldier, piloted by [chuckling] risk-hungry dice idiot Jack de Quidt.

Austin: It's really only a one fortune difference than where it would have been.

Jack: Oh, but it's the spirit of the thing, Austin.

Austin: Oh, it's bad. It sucks.

Jack: I felt like I was holding a really lovely victory in my hands.

Austin: I really wanted the second 6. I really wanted the second 6.

Jack: And the odds were in my favor, but you know, as Art keeps reminding us, [chuckles] sometimes the numbers just come up. Okay, this obstacle is "you have surrounded yourself with immensely dangerous captives."

Austin: Yeah.

Jack: What does the prison that holds Crusade look like? We will learn about that in the future.

Austin: Yeah. Great question.

Jack: Made that bigger instead of smaller.

Art: Just wall off and ceiling part of the big trench, and...

Austin: Oh, that's fun.

Jack: Oh, it's that. It's absolutely that. That's great.

Austin: Oh, that's miserable. Alright, and that's four obstacles for August Righteousness. Filling out your obstacle sheet.

Sylvi: Real completionist run.

Austin: Yeah.

Art: But now you're immune to 3s or whatever, right?

Austin: No. What?

[**Sylvi** laughs]

Austin: Oh, I see what you're saying. Yeah.

Jack: I think this is what it would feel like to be a revolutionary leader at the end of a war. [laughing] Just like, what the fuck? I have four obstacles. Help.

Keith: That's the most possible.

Sylvi: That honestly seems low.

Austin: Yeah.

Keith: "It's me, your revolutionary leader. Unfortunately, I found myself with the most possible obstacles."

Austin: Mhm. Alright.

Art: I'm actually not sure that four is an obstacle limit, or just what the sheet represents.

Austin: I mean, it doesn't matter, because just on obstacles now—I guess it does, because it's like, the obstacles aren't always relevant, you know? So yeah. It doesn't matter. Or it does.

Jack: Oh, but I don't have my burden anymore.

Austin: You don't. Get rid of that Adrift.

Jack: You know why? August has to take a kind of powerful and clear-headed grip of his own life, and the situation that he has put himself in, that it does not matter whether

he feels adrift. That is no longer the job description. You gotta wake up in the morning. Set your alarm, August Righteousness. There is a Divine trapped in the Diadem.

Austin: Yeah.

Cori's Second Scene

[00:59:26]

Austin: Cori, I think, is up next.

Sylvi: Hello, yes, I am.

Austin: Hello.

Sylvi: Um... So I've been thinking about Perennial a lot.

Austin: Sure.

Sylvi: 'Cause... one of the things that I, like, was—didn't really get to happen mechanically or—like, we've had some fictional stuff with Perennial, but we never really got to experience the patron Witch thing.

Austin: The playful, adversarial, like...

Sylvi: Yeah.

Austin: Yeah. For people who don't remember, or have not played Armour Astir, or who don't remember from our now-ancient road to season six, Road to PARTIZAN Armour Astir game where we had a Witch, the Witch playbook has this thing where the Witch's patron will, like, make some demands of the Witch, basically.

Sylvi: Yeah.

Austin: Kind of like an inverse of the Tenets. Or not an inverse, but like, a slightly different vibe. You get these boons, but they will sometimes, like, fuck with you along the way.

Sylvi: Yeah. It's more active, I think, than the Tenets are.

Austin: Yeah, yeah.

Sylvi: It's like, a lot more, like—purposely so, chaotic, which works really well.

Austin: Yeah. Yeah.

Sylvi: But I was thinking about what would Perennial's sort of motivations or like, priorities be still on Palisade before wanting Cori to sort of move onto different places, because that—Palisade is not the endgame for Perennial in any way, shape, or form.

Austin: No, no.

Sylvi: And I was—the reason I'm talking about this so much. I'm yapping because I'm hoping to come up with a more specific idea, and hopefully you guys can help, but something to do with sending her into the Afflicted Lands seemed right to me.

Austin: Oh, interesting. Sure.

Sylvi: Where it's like, Perennial... Perennial's got a complicated relationship with other Divines, yeah?

Austin: Um... [chuckles]

Sylvi: Or am I misremembering things?

Austin: More and more every day, in ways that I have been kind of cautious about laying out outright. You know, sometimes you walk up against a moment of like, potential revelation, and you're like, I don't know if I want to say this bit out loud, or if it's better left a mystery.

Sylvi: For sure.

Austin: But I will say that current events are... and maybe the way into this is to embody this a little bit with Cori. Like, Perennial has seen the thing—this kind of gestalt thing happen before. And it has her feeling a type of way on top of everything else. This

kind of collective Divine singular being thing is not new. We've—again, I've said this before, but we've never seen it happen directly. And I don't know that she... I don't know that she is gonna, like, talk to you outright about it. But she doesn't necessarily feel like it's the right way to go—she doesn't necessarily feel like that's the right way to go, and I could imagine her feeling maybe protective of the Afflictions, who could theoretically get caught up in that, or who feel like they've been... you know, they've been—we've talked about the Afflictions as having been, like, activated, and like they're lashing out, you know, they're—what's lashing out get you? They're rerolling any number of their opponent's dice right now.

[**Jack** and **Sylvi** laugh]

Austin: And I could imagine—there's like, a little bit of a fun affinity between her and the Afflictions.

Sylvi: Well, then maybe that's it, right? Where she's trying to—like, not necessarily bring them over to her side, but keep them from...

Austin: Sure. Being brought into...

Sylvi: Yeah. Or...

Austin: What is your—what is your goal again? Let's—I always do this. You want to break the wheel.

Sylvi: Yes. That is—oh, yeah. Overall goal.

Austin: Yeah.

Sylvi: Sorry, I thought you meant for the scene. I was like, Austin, I'm still trying to figure that out.

Austin: No, yeah. Your overall goal as a way to gesture towards this, which...

Sylvi: Yeah. Breaking the wheel. Which, to me, feels like trying to—trying to subvert things that happen in other timelines for Perennial fits with that.

Austin: Yep, yep. Which we are, I'll signal something here that was very kind of quietly signaled. But is—I'll point at a thing explicitly. The first intro to this finale, you know, game, had me restating, re-delivering some lines from the final Road to PALISADE intro. There was some, like, Gur Sevraq calling, you know, having fevered thoughts stuff that was laid out in this new intro. And also, there was the final Perfect Imperfect podcast intro. And at the end of the version in the Road to PALISADE intro, the host, Layer Luxurious, says "It's time to dive in, it's time to dive in, let's dive in," over and over again. But in this one, he says "It's time to jump in." And I was signaling very cautiously, or very—maybe overly, we are not in a timeline that Perennial has lived through before. We are in a different little world.

Sylvi: [laughs] Okay.

Austin: We are in—we are in novel space, and novel time for Perennial. This particular alignment of things has not happened before, you know? From the point at which Figure died, going forward, we are in a new timeline for her. And maintaining that, or preventing things from going back to some norm, I think, is part of breaking the wheel. Right? In some ways. Like, maintaining that we are not—what's the statistic phrase that I was just gesturing at? Art, do you know what I'm talking about? Like restoration to the mean, is that the phrase I'm looking for?

Art: Um, it's...

Austin: There's a better word than that.

Art: It's something to the mean.

Dre: Regression?

Austin: Regression to the mean.

Art: Regression, that's it, yeah.

Austin: Right, right. Where the mean is imperialism wins again, right?

Sylvi: Yeah.

Austin: Fundamentally, we always get back to the one shape we know. And so as long as we're in this kind of like, un—as long as we don't see those new—those old shapes reappearing, then we're in that space. So, maybe preventing the Afflicted from being caught up by these new—this new thing that's being, you know, is coming to life, could be part of that, you know? But I would also happily have you swing bigger. You know, we kind of said like, well, maybe not bringing them to her side. But also, maybe, fuck it, bringing them to her side. I don't mind that. You know?

Sylvi: I mean... If any—I feel like if any Divine-adjacent being is going to be fucking with Perennial like that, it would be the Afflictions. Right?

Austin: Mhm. Also, when I say the Afflictions here, I guess I'm not meaning Refrain. Because it sounds like Refrain has already been [Dre: Yeah.] spoken for by Millennium Break and Brnine. Right? I guess I'm asking Brnine. Is that—would it feel like a betrayal if Refrain also started fucking with Perennial?

Ali: Um... it wouldn't feel like a betrayal. And it seems like that's a good starting place for Cori, right?

Austin: Yeah, sure. Okay.

Ali: But it's up to you, I mean...

Sylvi: There's some degree of, like, aligned interest there, right? Or am I misremembering things?

Austin: Between who and who?

Sylvi: Refrain and... or not, between the Blue—sorry, did I mishear who Refrain's siding with? Like, between...

Austin: I said Millennium Break, but the Blue Channel, yeah.

Sylvi: Millennium Break and Perennial kind of have...

Austin: The Cause is really what it was, but.

Sylvi: Yeah, okay.

Ali: Mhm.

Austin: Is that right, Ali? Am I misremembering how that shook out?

Ali: Yeah, I mean, Brnine is interested in the Afflictions because Brnine thinks that their investment in Palisade will help Palisade, you know, overall. And I think that like, Cori offering this other version of, you know, unity, or you know, interest in that way, could work. I don't want to, like, assign how Cori comes to that idea, but—

Sylvi: No, I like that.

Ali: —I kind of think Lattice hanging out on the ship is certainly a way—a pathway towards that, yeah.

Austin: Yeah, yeah. Totally. Oh, fuck. And Lattice is the one who knows, also, I guess. That's—I hadn't thought about Lattice seeing this stuff, too. I'm just gonna say the thing out loud, which is like, the worst way of doing a deep reveal.

Sylvi: Eh, cut it. Just tell us.

Austin: Well... I guess my question—let's ground it a little bit so that I know—let's—we don't have to play out you learning this information, necessarily, before you go to try to parlay with the Afflictions, or maybe we can talk about the actual parlaying in montage form. But do you talk to Lattice about the Afflictions? And Refrain, and all the other ones? Is that—does Cori learn something from a conversation with them?

Sylvi: Yeah, I think so. I think that would kind of have to be part of it, in a lot of ways, where it's like, they're not exactly... we know where they are regionally, but I feel like it's not exactly easy to get a meeting with the Afflictions unless you really know what you're doing.

Austin: Sure, yes. Yes. I think Cori catches...

Art: It's all about having a good manager.

Austin: Yeah. I don't know that this is the scene, so I don't—it's really hard with this game to know, like...

Sylvi: I'm flexible here with what we focus on and what we montage.

Austin: Yeah. And what we roll. But I want to make sure that you can like, bring in Elle or the Witch in Glass as your relationships when it's time to do the proper thing.

Sylvi: Yeah, for sure.

Austin: But I think you catch Lattice praying. Dre, [**Dre:** Mhm?] do you remember how Valence used to worship Autonomy Itself?

Dre: Oh... no.

Austin: Like, was there a—because I don't off the top of my head, either.

Dre: Oh, I thought you were saying did I, like, put something onscreen that I remember.

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

Dre: I don't think so.

Austin: It wasn't like a quiz, you know what I mean?

Dre: Yeah, yeah, yeah.

[**Sylvi** laughs]

Dre: Listen, man. Sometimes... [laughs]

Austin: I get it. It's been years since we were doing this.

Sylvi: Will this be on the test?

Austin: Does anybody else remember if Valence ever prayed? We know that Valence talked theology a lot, right?

Dre: Yeah, yeah, yeah.

Austin: This is the thing that's tough, right? But I don't know that we ever saw an explicit prayer...

Ali: Not that I can remember, no.

Dre: No, I don't think so.

Ali: I think it was just like, the church talks with Gur Sevraq and the...

Austin: With Gur, yeah.

Ali: Millennium Break mid-season thing, maybe?

Austin: Sure, sure, yeah. So actually, maybe then, the connection to make here is finding Lattice reading notes—I guess, that's the thing. Brnine, would you let Lattice read some of those Valence and Gur notes, or listen to that recording?

Ali: [chuckles] If they wanted to.

[Sylvi laughs]

Austin: Oh, they do want to. Oh, they absolutely—it's a burden, remember? [chuckling] So, they absolutely want to.

[Ali and Dre laugh]

Austin: Because the thing that you, Cori, that you kind of walk into, is them trying to shake out whether their god is God. They... the thing that they worship, Autonomy Itself, they came to believe after—okay, so I'm gonna slow down. Lattice comes from the Nobel just like Valence did. Was the only Nobel in this part of the galaxy besides Valence that we know of, and that was five thousand plus years ago, right? Five

thousand years before Valence turned up here. We know from Valence's backstory that the Nobel used to be a war-like people, right? I'm remembering that right, Dre? Correct?

Dre: Mhm, mhm.

Austin: Or like, some sort of conquering people.

Dre: Yeah.

Austin: And in my mind, Lattice came from them, fled them, during that period. And—or maybe soon after Autonomy Itself, and they, you know, after Autonomy Itself kind of bowed them, right? And became their god. And brought that worship here, but also find themselves embedded in the Divine Fleet where they came to suspect that Autonomy Itself was a sort of gestalt being made up by a bunch of Divines. And the truth of that is a little more complex than just that, but here they are on this planet seeing it happen again, and going like, “Now wait. Does that mean this new thing that's being built, could that end up being like Autonomy Itself? What does that do to my faith? Me, Lattice, who is an echo of myself, who is a living recording of a being I once was? Am I even the person who once prayed?” Right? Very complex bad situation for Lattice to be in, right?

And I think with your connection to Perennial, you're able to understand that it's—it is that, but it also isn't that. We've talked about Perennial's origins before. I've explained that Perennial came from a world where—a timeline where the Divines from—an ancient group of Divines called the Divine Collaborate lost the Divine Clash and were chased to that corner of the galaxy, and they used all their power to send Perennial back in time and have her go do the shit that happened in the Road to PARTIZAN game, where she takes over the center of the galaxy and gets all powerful and da-da-da-da-da. And the thing that is left out there is the first thing she did with that power was to turn the old Divines that she was once the like, little sister of, the youngest of, into the—Autonomy Itself. In our contemporary timeline. And Cori, I don't know how this is given to you, right?

Sylvi: Eh...

Austin: This is strange imagery, this is Newtype flash shit.

Sylvi: I got telepathy of some kind, you know?

Austin: Yeah, yeah, yeah. A hundred percent. This is colors in the sky. This is seeing a bunch of lights, you know, twist and turn and change. And there is a sense that—and maybe, I think this is maybe one potential impulse for you—that if they did bring these Afflictions in, this being could grow to be something as powerful as Autonomy Itself was. Or more dangerous, or could, again, you know, that regression to the mean thing could happen, right? Here we go, another thing that's strong enough to instantly tilt the balance on Palisade inside of the Twilight Mirage. Look at how we go. Suddenly we have a new theocratic state, right? So that's—that, I think is part of what's maybe—your given Witch task, right, is go make sure those Afflictions don't get swallowed up by this emerging power. You know? Go bring them to me instead as a counterbalance to this growing force that could become a god, or a thing close enough to—as close to a god that you can't draw a difference, right?

Keith: A counter-what?

Austin: I said—did I say a counterweight? Did I say a counter—

Keith: No, you said a counterbalance.

Austin: Counterbalance.

Keith: Never heard of it.

Austin: I should have said—yeah, no one knows what that is. I should have said counterweight.

Sylvi: Well, you had to say counterbalance because then otherwise people would think you're just talking about the planet.

Austin: Right, obviously. Exactly.

Sylvi: Yeah.

Keith: Well, they would hear not pronouncing the slashes.

Austin: Right. Counter, slash, balance is what I should have said. Yeah, yeah, yeah.

Sylvi: Oh, I thought—[chuckles] I was trying to figure out, like, what a slash would do to an R sound. Like, what type of accent it would go in. [rolling R's] Counter-r-r-weight.

[01:15:07]

Austin: [laughing] Yeah, you roll the R. Yeah. The slash, yeah.

Keith: [laughs] Yeah, if you haven't been saying [rolling R's] counter-r-r-weight, you've been saying it wrong.

[**Sylvi** laughs]

Austin: The whole time. God. Alright, well, so then, that's your charge, right?

Sylvi: Yeah.

Austin: And I think Perennial feels sad for Lattice, but is also like, "I can't do anything for Lattice." So...

[**Dre** laughs]

Austin: You know, you're...

Sylvi: This is the best we can do for Lattice now.

Austin: In a way, right? Is like, prevent this new thing from becoming a god that is a sort of affront to the god that Lattice once worshiped by attempting to bring these Afflictions in. What does that look like? And I'd love to stay in montage instead of going, like—

Sylvi: Yeah.

Austin: How do you bring in—you tell me how you go and convince Ravel, Refrain, Cleave, Dust, and Oversight to accept the love of our lord and savior Perennial into their hearts.

Sylvi: Oh, boy. Well, I've got this literature. Um... I think it's... hm. I'm wondering, like, how pragmatic she is about it. Is kind of... the thing.

Austin: Is it a go and talk to them thing? Is it a, like...

Sylvi: I think it's at least—it has to be some sort of gesture. Like, there's no way to do this in—like, I can't send an email, you know?

Austin: No. No, no, no.

Sylvi: This could not have been an email.

Austin: Mm-mm.

Sylvi: So like, I feel like even if it's... okay. Okay. They're like, they're making a little home up in the Afflicted Lands, correct?

Austin: You'll note the Afflicted Lands have spread. [cross] Up in the Afflicted Lands.

Dre: [cross] They're everywhere.

Sylvi: [cross] Oh yeah, they're big.

Austin: They're big now. They're most of the very northern latitudes of this planet. And then also to the west, they've taken a lot of the old Kesh slash Fabreal Duchy territory at this point.

Sylvi: Yeah.

Austin: So, many such places you could go.

Sylvi: Um... My idea is to do some sort of like, gesture, less than an actual conversation with them. And I don't want to lean too heavy on, like, "Oh, I make magic

flowers appear,” but doing some sort of thing to like, give a region in the Afflicted Lands this, like, touch of Perennial magic—

Austin: Oh, that's fun.

Sylvi: —in a way that benefits them would be, I think—like, creating some sort of grove or something, basically, that they can call home and is, like, a little safer.

Austin: Interesting. Right, because right now they're—we keep talking about them as prowling these lands, you know?

Sylvi: Yeah.

Austin: The idea being they're always on the move, and they're always kind of, you know, spreading and wandering and causing damage. There's no sense of them building their own place that they feel is theirs right now. There is no them in that way. They are five beings who are called the Afflictions, but there is not a unified being, or a unified culture of them, or a unified—they're not having tea, you know?

Sylvi: Yeah. So we're gonna make a little tea party for them. No. I was thinking that it would be up in this upper right, upper left here on the map.

Austin: This dark area here.

Sylvi: Yeah.

Austin: I love that you're building a sort of counter-garden. Sorry, I know first I said counterbalance, and now I'm saying counter-garden.

Sylvi: [rolling R's] Counter-gar-r-r-den. Please.

[Keith laughs]

Austin: Thank you, thank you. The slash is important.

Sylvi: Yeah. The slash is moved in that one, it's after the G-A-R, which is really weird, but it's fine.

Austin: [laughing] It is.

Keith: Counter gar slash den.

Austin: Slash den, yeah.

Sylvi: Yeah, I'm making them a den. [laughs] I'm making them their man cave.

Austin: Oh, good, yeah. It's kind of like a—yeah, I like this.

Dre: [chuckling] What the fuck?

Sylvi: Gonna watch football with Refrain.

Dre: Uh-huh.

Austin: [chuckles] I love it.

Ali: Let's go. Movie night.

Austin: Are you bringing the Witch in Glass or Elle Evensong? Or are you leaning on those relationships in some way?

Sylvi: I feel like the Witch in Glass does not make sense here, really. Unless...

Art: Definitely not. That's not...

Sylvi: Yeah. Unless doing this to spite her is like, [laughing] a powerful enough way to evoke that.

Austin: I need to double-check, because I do think that antagonistic can be a useful—right?

Jack: Oh, they absolutely do. Yeah.

Austin: But I don't remember exactly how it says they work in...

Sylvi: Yeah.

Art: But it's an exhausted relationship, so that's not what it does.

Sylvi: Mine's not.

Austin: No, no, no. It's not.

Art: Oh.

Sylvi: It's exhausted for you, not for me.

Austin: Yeah.

Sylvi: You're exhausted with me, I still hate you with the passion of a thousand suns.

Dre: Mhm.

Austin: Built different.

Art: Well, the interesting thing is that...

Sylvi: Yeah.

Art: Is that, um... Leap doesn't hate Clem anymore.

Sylvi: What?

Dre: What?

Keith: No, no.

Art: Because that's an exhausted relationship. That's something that you no longer feel passionately.

Austin: It doesn't compel Leap, yeah.

Keith: Right, right.

Austin: Yeah, that's funny, though. Yeah. Alright, let me...

Art: Leap's hate has burned cold.

Austin: Right.

Keith: Well, because you failed.

Art: I didn't fail. I wasn't even involved in...

Austin: Let's—drawing dice. Yeah, it says, in the drawing dice, it doesn't talk about relation—oh, what counts as relevant. "Remember that even antagonistic relationships can still be relevant. Even if a character's actively opposing you, that challenge might inspire you to greater effort." So yeah, if you're—I guess my question is, is Clem opposing you—is Clem involved narratively here in some way?

Sylvi: That's what I'm struggling to think of.

Austin: Yeah. Because clearly thematically, she is.

Jack: I could pitch a way Clem could be involved.

Sylvi: Please.

Jack: I mean, Clem used to be a sort of acolyte of Perennial. You're an acolyte of Perennial. Perennial has compelled you to go and bring the Afflictions into sort of, like, on the one hand to save them from the Divine unit, but also to bring them under her control.

Austin: We're not calling them the Divine unit.

Sylvi: [stifling laughter] The Divine unit.

Jack: The unit, the Divine squad. And—

Austin: I think it's—go ahead. Finish the thought.

Jack: The thing is, I realized I was saying kingdom so many times that...

Austin: Yeah. Well, it had been—we'd been thinking of it as a kingdom, and now we're starting to think of it as a being.

Jack: Yeah.

Austin: Which by the way, like, I keep thinking about it as like, we should be describing all of their stuff as stickier somehow.

Jack: Oh, yeah, that's Janine's card.

Austin: Like, start moving into Cronenberg-y, they're blending. You know what I mean?

Jack: Yeah. They're shunting.

Austin: Like, they're—there's like, something's—yeah, uh-huh.

Keith: They don't need to be a kingdom, there just needs to be people who want them to be a king.

Austin: A king.

Keith: Right.

Austin: Right, yeah.

Jack: Yeah. What if Clementine wants an Iconoclastic Affliction?

Austin: Oh, that's fun.

Jack: Because it's another way to be like, "Well, if Perennial's calling for one, I might as well have one, you know."

Austin: Mhm. "Yeah, they should be—I should be able to Affliction them instead." That's an Art decision. Is that a thing Clem would have some Iconoclasts on? "Hey, go bring me some Afflictions."

Art: Oh, sure. Yeah.

Austin: Yeah. That's fun.

Keith: No reason why not. Just get some.

Austin: Yeah.

Art: Yeah.

Austin: So part of the thing, Cori, is, yes, there are Iconoclasts stopping—trying to stop you from this, and trying, in fact, to capture some of the Afflictions. So that's a fun backdrop thing. So yeah, feel free to use that die.

Sylvi: I will.

Austin: Can you give me a—before we roll dice, what's this physically look like as you're trying to build this space for them? And the Iconoclasts are trying to stop you?

Sylvi: Um... I kind of want to find a way to do it that isn't direct combat between the Iconoclasts and Cori here.

Austin: Sure.

Sylvi: Partially because I'm trying to use those obstacles and stuff as like, vaulting points, basically, for stuff.

Austin: Yeah. Yeah, I mean, that's going to make me activate your "Cori's only skill is violence, do you even know how to build something?"

Sylvi: Yeah, I know.

Austin: Yeah, mhm.

Sylvi: But... you know, that's storytelling.

Austin: That's real. That's storytelling. I'm with you. I'm with you.

Sylvi: Um... [exhales] There's... hm. [pause] Because I want to, like, think—

Austin: Do you still have that shield, or was that pre... was that pre-Witch?

Sylvi: What shield?

Austin: The shield—remember that time you made a shield to prevent...

Sylvi: Oh, the big—

Austin: Yeah.

Sylvi: So, Austin, I could keep that move when I change my playbook.

Austin: You sure could. You can keep—yeah, uh-huh.

Sylvi: So, that might actually be how it's done, is it's she's—oh, let me look at what the actual thing was called...

Austin: Oh, in fact, is the whole space consecrated ground in a sense?

Sylvi: That's exactly it.

Austin: Huh.

Sylvi: It is an act of consecration versus the act of, like, violence that the Iconoclasts are trying to do.

Austin: That's fun.

Sylvi: And it—because it's like, a larger space and like, something that Cori, one, is trying to—like, consecrating with Devotion was a temporary thing.

Austin: Yeah.

Sylvi: And this is trying to make it at least somewhat permanent, right? Like, this is trying to use Perennial's additional strength to do something she's never done before, so.

Austin: Yeah. There's something interesting here in terms of you're not planting a garden and keeping—and like, taking a garden and pruning it and caring for it in a way that it becomes the nice peaceful respite, you know, in the wilderness.

Sylvi: No.

Austin: You're saying this land is consecrated. This land is sacred. And not that those two things don't overlap historically, they *absolutely* do, but there is something interesting in you saying here is a space that belongs to the Afflictions where no harm can come to anyone inside or else suffering—without suffering Perennial's wrath. This is sacred as it is. You know? Or maybe there's signs of the consecration, but it's not a careful...

Sylvi: Yeah. It's like one of those things...

Austin: Yeah.

Sylvi: Oh, go ahead.

Austin: No, go ahead.

Sylvi: I was just gonna say, it's one of those things where it's like, the fauna and flora of the area is slightly different because of Perennial's influence and, like...

Austin: Yeah. Well, we'll see how those rolls...

Sylvi: You know. The Russian sage thing is easy, but I think there's other ways to show that.

Austin: Let's see how those rolls go before we say how things are.

Sylvi: Absolutely. I also, before we do the rolls, I think I like the idea of this being Cori trying to get it set up before the Iconoclasts arrive.

Austin: That's fun. Yeah, yeah, yeah.

Sylvi: And then that way the thing we figure out with the dice is whether or not it worked.

Austin: Yes. That's fun. Is Elle helping in some way?

Sylvi: I mean, yeah. I'm busy doing...

Austin: Magic, yeah.

Sylvi: Magic and shit. I need someone to watch my back.

Austin: Yeah, is Elle, like, running recon and saying, like, "Okay, they're on their way, we have da-da-da-da-da..."

Sylvi: Yeah.

Austin: And like, "I'll try to slow them down by distracting them" or whatever, but...

Sylvi: Yeah, she's fast enough that, like, she can probably be, like, a forward scout giving me details on how far away they are and stuff like that.

Austin: Yeah, that makes sense.

Roll/Resolution

[01:26:09]

Austin: Alright, so, opposition starts with three dice. I think "you don't know how to build anything" is another one, and then what's your burden currently?

Sylvi: My current burden is "put up or shut up/overwhelmed" by the fact that it seemed like we weren't making any progress with things.

Austin: Sure. Well, I think that's relevant, so I'll add that. I think that's five. I don't think—I don't think "how do you break the wheel from this place of relative peace" is... it feels like you kind of answered that—not answered that, but it feels like you are—you

have an appropriately scaled—I don't know, does anybody else feel like that applies?
And I'm being too generous here?

Sylvi: [quietly] Please say no. There's five dice already.

[Dre laughs]

Jack: Let me see.

Keith: Uh...

Austin: "How do you break the wheel from this place of relative peace" is the obstacle as written. In the sense that the wheel, which represents a sort of eternal return to conquest and imperialism, is so much bigger than Palisade.

Ali: I feel like it would apply here if the scene was more involved with the Cause writ large.

Austin: Mm. Yeah, sure.

Ali: But I don't really think of the Afflictions as especially peaceful.

Austin: Sure.

Ali: And with this being, like, Perennial's priority and not Cori's specifically, I feel like it widens the net.

Austin: Mhm. Yeah. I like that.

Dre: That makes sense.

Austin: Alright, five dice. And you're gonna roll... start with two.

Sylvi: Relevant relationship. Did we decide that the...

Austin: Yep, both of them.

Sylvi: Cool. So that's two... I don't think—relevant boon does not apply.

Austin: What's your boon? Oh yeah.

Sylvi: My boon is "one-way ticket out of the Mirage".

Austin: No, that doesn't sound right, so.

Sylvi: Yeah. Chekhov's ticket remains there.

Austin: So two relationships, and two base dice.

Sylvi: My two base, yeah.

Austin: Someone else want to roll the Opposition dice this time?

[**Sylvi** laughs]

Dre: Oh, hell yeah. I'll roll 'em.

Austin: Thank you, Dre.

Keith: Hold on. I feel like...

Austin: No, wait, don't—no, no, no, Dre, Dre, Dre, you can't roll them! [laughs]

Janine: No, no, no!

[**Ali** and **Austin** laughs]

Keith: Yeah, that's what I was about to say.

Dre: Oh.

Janine: Absolutely not!

Jack: I'll roll them.

Keith: This came up last time.

Jack: I'll roll them.

Sylvi: What?

Keith: Sorry, Dre.

Dre: Oh. Oh, I get it.

Austin: [laughing] Because Dre only rolled 6s.

Sylvi: Oh.

Keith: Yeah, Dre only rolled 6, yeah.

Dre: I see.

Jack: Here we go.

Dre: It's all funny times here.

Austin: Hey!

Art: This show has become a cult.

Sylvi: Fuck!

Jack: [chuckling] This show is becoming a cult. This is—

Austin: 5, 4, 4, on the opposition side.

Keith: No 6. No 6.

Austin: No 6.

Keith: No 6.

Art: How unlucky would you like to be? Or is misfortune and unluck the same thing?

Austin: Great question.

Art: There's a lot of synonyms in there, but.

Austin: Yeah. What is your—oh boy. Are you—okay, you're currently only 2 misfortune.

Sylvi: Yeah. Hm. Fuck.

Austin: And your weakness is Lash Out.

Sylvi: Yeah.

Austin: Ooh, Lash Out's not so fun when it's 5, 4, 4.

Art: it's a tricky Lash Out, yeah, because we've decided that we're babies about rerolling 4s. As a group.

Dre: Wow. Wow, wow, wow.

Keith: Hold on. We have not yet decided that.

Sylvi: I'm not.

Keith: Because we've only ever rerolled them so far.

Janine: I mean, I think if you reroll that 5, you know? If you reroll that 5...

Austin: I guess that's the thing.

Keith: I think reroll one of the two 4s.

Austin: Or you reroll one—the nice thing about doing a Lash Out here is one, it's interesting, because you said you didn't want to be violent. So that's fascinating.

Sylvi: And it's—yeah.

Austin: Two, simply doing a Lash Out will add a die to your roll that you can roll. And you'll roll that one, right? So you could just reroll the 5, potentially.

Sylvi: I'm just so scared about the trajectory I'm on, [**Austin:** Uh-uh.] where, like, we're gonna get to the end, and I'm gonna have, like, the max amount of misfortunes.

Austin: It's possible.

Keith: Hey, I know the feeling.

Art: No one lives forever.

Sylvi: I want to, though.

Austin: [chuckles] You could also—what else could you do?

Keith: Be a ghost.

[Ali snickers] [Dre laughs]

Sylvi: I don't want to be a ghost. I just got a girlfriend, bro!

Keith: Ghosts can have girlfriends. I've seen Ghostbusters.

Art: Yeah, have you seen the movie Ghost?

Sylvi: No, I haven't seen the movie Ghost.

Dre: Have you seen Casper?

Keith: Have you seen either Ghost or Ghostbusters?

Austin: Most ghost movies are about, like, people wanting to fuck ghosts, basically.

Sylvi: I know. Ghosts fuck a lot, but like, that's...

Keith: Maybe the most.

Austin: That's why they say the ghost with the most. With Beetlejuice.

Sylvi: Sex is the word that's usually forgotten in there. The ghost with the most sex.

Austin: Yeah.

Art: That movie's also about having sex with a ghost.

Austin: I know. Yeah.

Keith: Yeah. Yeah. It's the hidden desire in American society.

Austin: Sex. Huh.

Keith: With a ghost.

Sylvi: [laughing] That's what the death drive is.

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

Austin: You could do—

Art: Yeah, rerolling just the 5 and getting the extra die is alluring.

Austin: You could cheat and reroll some of your own dice, but then you don't get to add one.

Sylvi: Yeah... My dice aren't even that bad, and I'm like, looking at, like...

Keith: Well, they're not good.

Art: Your dice are pretty bad. You should...

Sylvi: My—okay. Shh. I'm speaking.

Dre: Wow.

[**Ali** and **Jack** laugh]

Sylvi: Um... [laughs] I meant in terms of, like, what victories they could give.

Austin: Yes.

Keith: Sure.

Sylvi: Which is why I'm trying to think in terms of like, well, which do I reroll here?

Austin: For the listener, right now, the possible thing you could do is block a burden, and then take two bad—exhaust two relationships.

Sylvi: Yeah, and I don't...

Austin: Or you could take a burden, exhaust one relationship, and also take a boon.

Sylvi: That's...

Austin: Which isn't great.

Sylvi: Kind of what I was thinking.

Austin: But yeah. You'd still get a win, you get to win one, but...

Sylvi: Because—yeah, because my thinking is like...

Austin: No new misfortunes, I guess.

Sylvi: I have to figure out what the burden is. I might exhaust the relationship with Clem if I do that. And then... can figure out burden and boons. Because my main thing right now is if I reroll and roll a 6, I'm gonna scream, and that's really hard to edit a podcast with.

Austin: Wait, if you reroll what?

Sylvi: The enemy die.

Austin: Oh, I thought you meant your own die.

Sylvi: No, no, no. If I did that, it would be great. I'd scream positive.

Austin: Yes. Yeah, yeah.

Sylvi: But in the other case, I would scream, ahh, negative.

Art: [laughs] That's the scream. "Ahh, negative!"

Sylvi: That's the scream. "Ahh, negative!"

[Jack laughs]

Sylvi: See, and no one wants that.

Austin: Talk through the positive, right? You take the 5 win. What's that look like?

Sylvi: I think that it's the Afflictions are grateful, right? Like, I think that this has given them some sort of...

Austin: I mean, what's it look like when it succeeds? Give me the immediate—forget about the boon. Let's just talk about scene success first.

Sylvi: Oh, um, I think...

Austin: Because I'm guessing you're gonna say you win the scene, because you got one win.

Sylvi: I think it would be really funny...

Austin: It would. [chuckles]

Sylvi: If the Afflictions bonked off the zone like they were birds hitting a window.

Austin: Oh, you mean the Iconoclasts.

Sylvi: The consecrated ground.

Austin: The Iconoclasts bounce off. That's very funny.

Sylvi: Iconoclasts, sorry. The Afflictions are supposed to be able to live in there.

[Ali laughs]

Austin: God, yeah, and they're like slamming against it, and like, can't get in.

Sylvi: Yeah.

Austin: Is there a bubble? Is it a color? Is it a mist? Is there nothing?

Sylvi: I don't think it's like—

Austin: Like a pane of glass.

Sylvi: I think this is less visible than when it was done with Devotion, which when that happened, the capillary veins covered the walls of the room, right?

Austin: Mhm.

Sylvi: I think this is just more like... huh?

Austin: [cross] It does the thing we've seen before, which is the flora and fauna change in some way.

Sylvi: Yeah, there's changes to the environment. I think even, like... maybe we've done a bit too much sky shit. However, the color of the sky changing over just this one specific area to denote "Iconoclasts, no," is definitely in my sort of brain right now.

Austin: Yeah. Yeah, yeah, yeah. That's fun. For sure. I like that a lot. The color of the sky becoming Perennial's pink, or the eye being drawn in the sky, or you know, some other—what's some other fun sky things?

Sylvi: There's like a constellation shaped like Russian sage above it.

Austin: Yeah, that's fun. Yeah.

Dre: Ooh.

Austin: That's good. New constellation in the sky just over this area.

Sylvi: Yeah.

Austin: And then the boon is Afflictions like you, the Afflictions are...

Sylvi: Me and the besties.

Austin: Me and the besties.

Sylvi: No, but I think positive relationship with the Afflictions would count as a boon, right? Like...

Austin: Yes, but not a relationship.

Sylvi: Not a relation—no, not a specific relationship.

Austin: Yes.

Sylvi: They just think I'm chill. It's—[laughing] I have a situationship with the Afflictions.

Austin: With the Afflictions, yeah.

Dre: Sure, sure, sure.

Austin: I mean, more importantly, the Afflictions are in contact with Perennial in some way, right?

Sylvi: Yes, I think that's—maybe "Afflictions connected with Perennial" is the boon.

Austin: I think that's a good boon, yeah.

Sylvi: Okay. And then I'm gonna—like I said, I'm probably gonna exhaust this—there's two ways to look at the...

Austin: Well, sorry, you don't get to decide opposition stuff.

Sylvi: Oh, I don't get to decide? Oh, no.

Austin: No, no. And I think it'll go the way that we think it will.

Sylvi: [chuckling] Don't make my girlfriend hate me, guys.

[Dre laughs]

Austin: But a relationship gets exhausted. The opposition will decide what that is. When it comes to narrating the outcomes, yeah.

Dre: I don't know. I think Cori's girlfriend hates her now.

Sylvi: Fuck!

[Ali laughs]

Sylvi: God damn it!

[Jack laughs]

Austin: Yeah, the opposition narrates...

Janine: I mean...

Sylvi: That's in character.

Art: It does seem like a more impactful...

Janine: What are the—hang on, I have to find Cori on this fucking...

Austin: Bottom right.

Sylvi: Yeah.

Janine: Bottom right, thank you.

Ali: Doesn't it feel more, like, scene-specific if it's like...

Dre: Yes, it does.

Austin: Yes.

Ali: ...the relationship with Clem is exhausted because Cori is like, over it?

Austin: Yes. Yes, it does feel like that to me.

Sylvi: Thank you.

Janine: Yeah. This is such a resounding, like, “Oh, we’re not on the same level, you and I. Like, I’m gonna do my thing and you and your little dogs can eat it.”

Austin: Damn.

[Ali chuckles] [Sylvi laughs]

Janine: “I have bigger, you know, bigger shit than...”

Austin: Now, there is the matter of the burden. Which is, could the burden be “the Iconoclasts want to eat me”?

[Dre laughs]

Jack: Oh, yeah. Oh, that’s great.

Sylvi: Yeah.

Jack: What about just “hunted by the Iconoclasts”?

[Ali laughs]

Austin: Yeah, uh-huh. Yeah, yeah, yeah.

Ali: Why not?

Sylvi: Okay, yeah, no, I’m down.

Jack: This is good, because it is a callback to the classic mode that the Iconoclasts are in, pursuing a player character ceaselessly.

Austin: Yeah, yeah, yeah. Exactly. Where is, um... let’s see here if I can find a little something useful for this.

Sylvi: I think I’m gonna live forever.

Austin: It says here “You are closer to death than anyone, and thus you excel at escaping it. Branded by the terrible creatures of the thousand moons, hunted by the militaries of Realis, or on the run for some other reason. Survives,” is the description of the Struggler in Realis.

Sylvi: Okay.

Austin: You’re branded. You’re branded by the Iconoclasts.

Sylvi: Oh my god. I’m Guts!

Austin: You’ve got the fuckin’ Guts brand on you.

Sylvi: God damn.

Austin: Hunted by the Iconoclasts.

Keith: Talking about Nickelodeon Guts?

Austin: Yeah, the Nickelodeon Guts.

Sylvi: Yeah, they slimed me.

Austin: You got a piece of the [laughing] Aggro Crag tattooed on you.

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

Sylvi: I mean, yeah. Aggro describes me pretty well.

Austin: Uh-huh.

Dre: The radical rock?

Austin: The radical rock.

Jack: Can I pitch the brand?

Art: Do—do—do—do you have it?

Austin: Yeah, pitch the brand, please.

Sylvi: Oh my god, yeah, please.

Jack: You know how sometimes when you're like, lying down, one of your eyes just gets teary?

Sylvi: Yeah.

Jack: Like, you've been lying down for too long, and then you stand up, and it's not like your eye is watering and you can just wipe it away when you stand up. What if you just have an occasional single inky black tear of an Iconoclast welling in one of your eyes?

Austin: Love it. Great. Perfect.

Sylvi: Oh my god.

Janine: Cori killed someone in prison.

Austin: Yeah. Uh-huh.

Sylvi: I was about to say!

[**Dre** and **Jack** laugh]

Sylvi: Cori has become a member of the GothBoiClique over this season.

[**Austin** laughs]

Sylvi: Like...

Austin: It's true.

Sylvi: First the wings, now this?

Austin: First the wings, yeah.

Sylvi: She's gonna get "crybaby" tattooed above her eyebrow.

Austin: Please. Please.

[Dre chuckles]

Janine: Dump Elle and hook up with Sephiroth.

[Sylvi laughs]

Jack: Sephiroth's in this season now?

[Ali laughs]

Sylvi: Elle kinda is my Sephiroth in some ways.

Austin: Yeah, Elle is kind of the Sephiroth, yeah.

Janine: Yeah, true, actually. That's a good point. They should go to a con together.

Sylvi: Oh my god, they would.

Austin: Yeah. I didn't realize until this moment, but you—if we had a real anime, if we had—if we were in a just world, you could do a, like, before and after five years of transition with Morning's Observation and Cori really—

Sylvi: Absolutely. Yeah.

Austin: The pink and black. The GothBoiClique. Like, it's all there. God.

[Sylvi laughs]

Jack: Shout out to Morning's Observation.

Austin: Shoutouts to Morning's Observation.

Sylvi: Yeah, shoutout M.O.

Austin: I mean, yeah. Yeah. Anyway. That's a scene.

Sylvi: Alright.

Austin: And for once, no one rolled—we didn't get a doom, we didn't have to—we don't have to change the map at all. And we can slide right over to Leap. Leap's first scene.

Art: Maybe we have to consider that it was Austin doing this to us.

Keith: Yeah.

Austin: You know? Could be.

Jack: Oh, wait. We should explicitly exhaust the Witch in Glass. We should remember...

Austin: Oh, yeah.

Jack: We should update Cori's sheet.

Sylvi: Oh yeah, thank you so much. I tabbed out.

Jack: And you didn't get any fortune or misfortune?

Austin: That's right.

Sylvi: I'll take it. No news is good news.

Ali: Wow. That's a win.

Austin: This is what I was getting at when I was like, do you think maybe we're reroll-happy? But, look, there's like ten slots for fortune and misfortune, so maybe.

Sylvi: Yeah, I don't know.

Austin: Leap.

Art: Also it's not super accounting for how many 6s have been...

Austin: Sure.

Sylvi: The thing is, if I rerolled, who's to say...

Austin: Who's to say?

Dre: Who's to say?

Sylvi: That I didn't get, like, four 1s, you know?

Austin: Or four 6s.

Sylvi: Or—yeah, but I don't want to think like that. I want to be a pessimist.

Austin: I gotcha.

Sylvi: Radical pessimism is in for 2024.

Austin: Is in. It's in, yeah.

Dre: Mhm, mhm.

Austin: Poptimism out, radical pessimism in.

Sylvi: Yeah. This is the movement I'm leading.

Austin: Yeah.

Leap's First Scene

[01:40:01]

Austin: Leap.

Keith: Hi.

Austin: What is your goal?

Keith: My goal is to—I'm not looking at it. Take every cent from the—every last cent from the Kesh fleet?

Austin: There it is.

Keith: Is that what it is?

Austin: That's correct.

Keith: Yep, great. Take every last cent—it says of, it should probably be from.

Austin: Yeah. From. From sounds right.

Keith: Of? Yeah.

Jack: Cent, C-E-N-T, yes?

Austin: Yes.

Keith: Yeah.

Janine: Okay. Okay.

Austin: They're odorless now.

[**Janine** and **Keith** laugh]

Keith: That could only help them!

Janine: Listen, you're the one who described magic as often having odors and feelings. So...

Austin: That's true. That's true. I did.

Janine: Perhaps there is an attempt to steal all the magic from the Kesh fleet. I don't know.

Keith: Ooh.

Austin: That's true. That's true.

Keith: What are they up to right now?

Austin: I don't know, you tell me. They are, um...

Keith: What's their color? Are they...

Austin: Yellow.

Keith: Yellow.

Austin: It's bad for them right now.

Keith: It's bad for them right now.

Austin: They have...

Keith: They've got—but they're also, there's more of them than we think.

Austin: That's correct. So they are...

Keith: It's bad, but not so bad.

Austin: Well, it's gotten worse. They have Carleon-Upon-Wisk, and that whole kind of north area of the west—just southwest of the Bontive Valley, and then they have, like, a little bit of the area northwest of Steeple Catterick, and I think that that's fucking it.

Keith: Yeah.

Austin: And then presumably... I mean, no, there's been a blockade, right? So they probably don't have, like, ships in the air at this point. The fleet technically has been kind of grounded, last we saw.

Art: And their top people have all been captured.

Austin: Right.

Keith: Well, I would like to go to Carleon-Upon-Wisk, and come back with a huge sum of money.

Austin: You want to—yeah, okay, yeah.

Dre: Good for you.

Austin: Classic.

Keith: Yeah.

Janine: Wouldn't we all?

Austin: A classic maneuver. Yeah, uh-huh. Just raid the palaces. A classic Leap maneuver.

Keith: Yeah. Classic Leap maneuver.

Austin: So that's the what, that's the where. What's the—who's the who?

Keith: Yep. Um, well, um... I think that I would like to take Brnine because Brnine—and maybe Thisbe. Does Thisbe want to come?

Janine: Um, you know, I feel like Thisbe...

Keith: You can carry a lot of gold.

Janine: Yeah, I feel like Thisbe might be kind of sliding back into the old me and might—if someone's like "Hey, you want to go do a thing?" She'll be like, "Yeah."

Austin: Mhm.

Janine: "Let's go."

Ali: Oh, Thisbe.

Keith: Great.

Dre: Aw, buddy.

Keith: That sounds great. I don't know why everybody's reacting like that. This is perfect for me.

[Ali laughs]

Austin: This is, of course, reflecting the Thisbe burden you've chosen here and written down.

Janine: Yes.

Austin: You want to read that one out loud for us as a reminder?

Janine: Yeah, let me scroll to the other end of the page. Uh... that's Clementine's sheet. That's not my sheet. Where's my—okay, I'm up—okay.

Keith: You're number one.

Austin: Aw. Yeah you are.

Janine: My current burden is the spiral of futility.

Austin: There you go.

[Sylvi laughs]

Dre: Damn.

Keith: It's not gonna feel futile when you're carrying...

Sylvi: Me too, Thisbe.

Austin: Yeah, damn.

[Dre laughs]

Austin: Just like me for real.

Keith: ...huge sacks of cash. It's gonna feel good.

Janine: Yeah, Thisbe, famously a fan of money and using it for things. [chuckles]

Keith: Look, Thisbe and Brnine are my two old friends, and these are the people that I know, and so...

Austin: That's true. God.

Keith: This is who it makes sense to go on this mission with.

Austin: One for the good old days.

Keith: Yeah.

Art: Maybe Thisbe just doesn't have enough money.

[**Janine** chuckles]

Keith: Yeah, have you thought about that you haven't—

Austin: Mhm.

Janine: Oh, yeah.

Keith: Do you want to wear some of my gold for a while, see how that feels?

[**Ali** laughs]

Janine: I have—I literally have my own gold now, so.

Ali: Yeah.

Austin: Austin.

Keith: It's a different kind of gold. It doesn't, like, jingle.

Janine: It's like, better, [chuckling] to be honest with you.

[**Ali** laughs]

Austin: Damn.

Keith: It is not...

Janine: It's sentient.

Keith: Anyway. Look, I would love to be a pioneer in the “taking a short turn” genre.

Austin: Sure.

Dre: Hell yeah.

Keith: This is a smash and grab.

Austin: Mhm.

Keith: We can do whatever scene that we want to do here, but I...

Austin: Paint me some sequences. Yeah, just—I think that for something like that, it’s easy to just montage it.

Keith: Yeah. Carleon-Upon-Wisk, this is like, rich zone.

Austin: Yeah, this is the Fabreal Duchy HQ, yeah.

Keith: I can see a palace, this is the Fabreal Duchy, yeah. Like, normal zone. And I think that, like, if I were them, I would put all the money exactly where that dot is. Far away from the, like—far enough towards the coast where it can be guarded.

Austin: Away from the Diadem, sure.

Keith: But also not so close to the coast that people can just roll up and take their money from the Wisk sea.

Austin: So you’re doing, like, a boat landing?

Keith: Yeah, this is gonna be a boat landing. We are gonna go...

Austin: And then you’d, like, get through the city if you go off the coastline and get deeper in.

Keith: Yeah.

Austin: Sure.

Keith: Yeah, like from here to there.

Austin: Yeah.

Keith: If that's legible. Break into the palace.

Austin: Uh-huh. Fight your way through the streets.

Keith: Fight—yes, fight our way through the streets.

Austin: Uh-huh.

Keith: Break into the palace. Maybe swing in through a window.

Austin: Oh yeah. Lots of broken glass here in the Fabreal Duchy.

Art: Oh, yeah.

Keith: Yeah. And vault basement, or vault second floor?

Austin: I mean, it's a palace. Kind of the whole thing is a vault, right?

Keith: Okay. Well, that's great.

Austin: On top of the vault—there's probably also vaults.

Keith: Then it's like that game show where you go shopping at Toys R Us. What was that called?

Art: I think you're thinking of Supermarket Sweep, and you're forgetting the—

Keith: I think they had a Toys R Us—they had, like, a toy store version.

Dre: No, they did. They did.

Keith: So It's like that. It's exactly like that, except it's gold instead of toys or cereal.

Austin: Nickelodeon Super Toy Run.

Keith: Nickelodeon Super Toy Run.

Dre: That sounds right.

Austin: Yeah.

Keith: So yeah, Supermarket Sweep but cool.

Art: Nickelodeon Super Toy Run.

Austin: Yeah.

Art: I just also wanted to say it.

Austin: Thank you. I'm curious here. Anyone have thoughts on, like, what the—what the core obstacles are here? I guess one of them is there's more of them than you thought, and so you thought it would be an easy smash and grab, but in fact, this palace is, like, filled with guards in a way you didn't expect.

Keith: Right, it's a... yeah.

Jack: Oh, it's—they're like, doing a thing. It's not just that they're filled with guards, but it's like, it was the changing of the guard day.

Austin: Right, right.

Jack: Or it was like—I mean, if we're playing this in montage, and part of the fun of Leap is to just move into this genre, I wonder if it is, like, "Oh, this is the day that they are trialing new surveillance systems inside this palace in the wake of the war intensifying again."

Austin: Yeah.

Keith: Oh, boy.

Austin: Or are deploying a new sort of automated guard dog, or something. You know? Like something—all of these things, you know?

Keith: Yeah.

Austin: I mostly want to see Leap get chased by dogs.

[**Sylvi** laughs] [**Jack** chuckles]

Keith: Wow.

Austin: That's like, a fun, Muppet-y—do you know what I mean? Like, that's like a fun...

Keith: Sure.

Sylvi: You want, like, some Lupin the Third opening sequence shit.

Austin: I do. This is exactly what I'm talking about.

Sylvi: Yeah, yeah, yeah.

Keith: Leapin the Third.

Austin: Yes.

Sylvi: Leapin the Third. No, dude, that's always been the vibe.

Austin: Leapin the Third. Yeah.

Sylvi: Milli was Jigen, like...

Austin: Wow, so true.

Keith: Oh, yeah. Yeah. So yeah. I'm happy for some hijinks in a montage where I'm being chased by dogs. Maybe I'm being chased by a guard, and I go in one door, and then he goes in that door, and then I come out another door.

Austin: We can jump to the roll here if that's where we're at.

Keith: I would love to. Yeah, let's jump to the roll.

Austin: It's an easy one. There's not much—it's just "go get money".

Keith: Go get money.

Austin: Breaking down doors and such.

Keith: Yeah.

Austin: Start with three on the opposition.

Keith: Uh-huh.

Janine: Is this bold enough? Should it be, like, a specific, like, thing?

Austin: Go get the...

Janine: Just like, “go get money” feels....

Keith: Is there a big expensive thing that I’m not thinking of?

Austin: It’s not very big. You’re right.

Janine: Yeah.

Austin: Maybe it’s like, bankrupt Kesh. No, because that’s already—that’s the whole goal.

Keith: Yeah.

Austin: That’s “take every last cent.”

Keith: That’s my—that’s the goal, yeah. That’s the goal.

Janine: Is it, like, steal crown jewels? This feels like, you know, “steal crown jewels” is like a big swing. Like, something...

Austin: I want bigger, yeah, yeah.

Janine: It needs to be like, some sort of, you know?

Jack: It’s like the bridle of the white horse that the Duke was....

Austin: Yeah, that's still small. That's not a...

Keith: Is there something that they have, that is like, a thing that I could take that creates wealth?

Austin: That's what I'm trying to figure out by looking at notes. That creates wealth.

Keith: Yeah, is that something?

Sylvi: Stealing the job creators.

[Dre laughs]

Keith: Do they have, like, a literal golden goose? Sorry, I don't mind—I mean literally figurative, not literally...

Austin: They do. They do in a sense.

Keith: Okay. What is it?

Austin: Well, there's... [chuckles] Ahh.

[Sylvi laughs]

Dre: That's probably good.

Sylvi: I love when Austin makes that noise.

Austin: I have to find the exact description of this. Yeah, okay, so...

Janine: How close to kidnapping is this gonna be?

Austin: It's kidnapping.

Janine: Okay.

Austin: But it might also be—but it might also be rescuing. I think it's actually rescuing.

Keith: Ooh, okay.

Sylvi: Oh.

Austin: It's more like rescuing.

Keith: Once again, like all things, kidnapping is in the eye of the beholder.

[**Sylvi** laughs]

Austin: This is not—we have to make a decision, is what we have to make—we have to make a decision.

Keith: Okay.

Austin: So we talked about Delegates as being in the—as being in the Garden of Fidelity. But we've also in the past talked about the Divine Unction, the little oil Divine, that makes the oils necessary for the glass bodies of the Fabreal Duchy people. Do y'all remember this?

Keith: Okay.

Jack: I absolutely do.

Austin: The Fabreal Duchy—

Janine: I don't. There's a lube god?

[**Sylvi** laughs]

Jack: Yeah.

Austin: There's a lube god.

Keith: There's a lube god.

Janine: Just oils all the people up?

Keith: Yes.

Austin: Follow me on SoundCloud, the lube god.

Sylvi: Yeah. Another GothBoiClique member.

Janine: Excuse me?

Austin: Yeah. Uh-huh.

Keith: So is the idea here if I take the lube god, then I kill the Fabreal Duchy?

Austin: Well... the Fabreal Duchy—

Sylvi: It's the Divine Jiffy Lube.

Austin: Alright. The Fabreal Duchy has—there's the Glass Duke, right? The Fabreal Duchy as people are a group of nobles who eventually made themselves into the form of, like, glass bodies. And those glass bodies, the glass nobles, are filled with oil with a Divine named Unction, and that oil is their consciousness.

Keith: Okay.

Austin: And with age, the glass changes and takes on stained color and stuff from their oil stuff, but they do need to—I believe, I'm reading from the Wagon Wheel Part 3 transcript here, it says: "So, so yeah, I like Unction, the Divine Unction. The Divine Unction produces some sort of oil, colored, beautiful colored oil that spreads through and maybe, like, over time, it isn't just running through tubes and the abstract organs of the Duchy's noble bodies, but also is like, staining their bodies over time. The Unction is the key of life for them. You know, like, you have to drink..." I'm describing this as drinking orange juice or soup to clean their skin out. Or like, to get good skin. Uh-huh.

Janine: Ew.

Keith: So what is my decision here?

Austin: Yeah. "There is something fun about them needing to extract the gross eaten or drinken—dranken—drunken liquid. But I also think there's something cool..."

Janine: This is just how people believe juice cleanses work.

[Sylvi laughs]

Dre: Yeah.

Austin: Correct, except it does. It gives them nice glassy skin. [chuckles] That's literally...

Jack: And keeps them alive.

Janine: Oh, they get glass skin? Damn.

Austin: That's what they are. [laughs]

Janine: Yeah, I know, but like...

Austin: Yes, they are that taken literally. Yes. So yeah, that's—it's—they need that to stay alive, and to like, keep their glass from getting brittle.

Keith: Sorry, these immortal nobles?

Austin: Yeah. Sorry, fuck 'em.

Austin: Yeah. Uh-huh.

Janine: So, this isn't actually kidnapping, then, this is like mass murder on a slow scale.

Austin: That's what I said. Well, but it's rescuing. It's a Divine who's chained up under their palace.

Janine: True. That's—this is true.

Keith: Yeah, yeah. They're—sorry, they're—if I win, they're dead.

Austin: I don't know that it's like a "they're dead immediately" thing, but I do think...

Keith: No, I mean, I'm dooming them. I'm happy to doom them.

Austin: I think that a particular inversion that's happening, is...

Janine: They do suck, but...

Austin: This is the sort of thing that they used to hold over the Delegates for five thousand years.

Janine: Yeah.

Austin: Was the Delegates need to come in to get repaired. The Delegates can only get that sort of—their parts replaced by, you know, going into service contracts and slave contracts with the Fabreal Duchy. Like, they—even in the Palisade game era, we talked about how one of the things that August Righteousness had to get was the ability to repair people and heal people outside of that system, because otherwise you were tracked. Like, Eclectic, we talked about, you know, was originally part of that system in some way. You know, had to come in to get those repairs. So ironically, they also needed that that whole time. It's just they kept the thing that did it for them chained in the basement, so.

Janine: I'm just saying Concretists part two coming season three.

Austin: Uh-huh.

Janine: Is how this feels.

Austin: Yeah, well maybe you don't do it. Maybe you don't steal it, but I'm presenting the thing—the one thing that we...

Janine: As a person, I think we should do it, I'm just saying.

Keith: No, I do it. Yeah.

Austin: Okay. I was presenting the thing that we know exists inside of Carleon-Upon-Wisk that is valuable, and it is a kidnapped Divine who, like the other ones, has been part of this—now, maybe that Divine—we talk about it as being chained

up in the Wagon Wheel game. Maybe that's not true, but I don't know, I feel like rescuing it...

Keith: Also, there's time in between those.

Austin: You know, it's only been a few years. So if it was chained up then, then maybe it's still chained up, you know?

Keith: Oh, okay. Yeah. Um...

Austin: So you're going for it.

Keith: Yeah, I'm going for it.

Austin: You're breaking down, you're going through the basement. We're getting increasingly Bloodborne here, going into basements, confronting chained gods. Branding our angels.

Keith: Silent Hill, the walls are bleeding.

Austin: Yeah. Alright. So yeah, you get there.

Keith: Everything's covered in oil down there.

Sylvi: Eugh.

Austin: Yeah, what—yeah, there's just oil. Yeah.

Dre: Grody.

Keith: It's just oil, like, when the—when like, oil hits something funny, and it's got that weird rainbow color, but it's just always that.

Austin: Yeah. Chromatic.

Keith: And it's—yeah.

Austin: Yeah. Yeah.

Keith: Yeah. This sounds good to me.

Austin: Also, a fun thing here of this is one of the last things Eclectic did [**Keith:** Yeah.] was free a Divine from this stuff in a similar way, and here's Leap picking up the chain, you know?

Keith: Literally.

Austin: Alright, get your dice.

Roll/Resolution

[01:54:27]

Keith: Alright. So I've got two plus my goal is one, or is three—

Austin: Wait, your goal? What do you mean your goal?

Keith: Oh, is it not—

Austin: No.

Keith: Oh, plus my—

Austin: Brnine relationship, yeah.

Keith: —relevant relationship, which is Brnine.

Austin: Yes. Whitestar Fleet is stronger than anticipated is one. Are the Carmine Bight here acting as rival pilots competing for the same loot during this sequence?

Keith: This seems so out of the blue.

Austin: I mean...

Ali: Yeah, if it—if it was money, it would be one thing, but now that it's, like, for this purpose.

Austin: Yeah. We've avoided it somehow.

Ali: Yeah.

Austin: I don't know—actually, I'm looking at numbers. It might not end up mattering. We start with three, we add one for each 3, each thing over 3, and then we add another one for—for the one obstacle that matters. So that's still six, unfortunately.

Keith: It's six?

Austin: Yeah. Because, I'm actually thinking about this—

Keith: Oh, trouble at 3.

Austin: I think we fucked up with Cori. Cori, I think you lucked out.

Sylvi: Good.

Dre: Hell yeah.

Austin: I think there was one extra die that was supposed to be rolled.

Sylvi: Not anymore.

[**Jack** laughs]

Keith: Damn.

Sylvi: I took my turn. It's done.

Austin: Actual play, baby.

Sylvi: It's Monopoly rules.

Keith: The quiz is already graded. Sorry.

Austin: Quiz is already graded.

Janine: It's funny, because we were wondering, "Hey, why'd this turn go so well?"

Austin: And that was—that's probably part of why.

Keith: Missing one die.

Austin: Missing a die, yeah. So again, start at three.

Keith: Jesus christ.

Austin: For opposition, one from the obstacle, and then one from each thing over 3, that's a total of six. So.

Keith: Yeah, I'm taking back that I briefly considered that we're not supposed to be cheating every turn. I now think that we are.

Austin: Alright. Someone else want to roll these dice?

Art: Cori just on that next level—

[**Keith** exclaims]

Austin: Oh my god.

Dre: Let's go.

[**Ali** gasps]

Janine: What the fuck? [laughs]

Austin: Keith rolled 6, 6, 6.

Sylvi: Yo.

Art: Wow.

Keith: Yep.

Janine: Who dies?

Keith: Leap's in town! Devil horns!

Austin: Dre, roll these opposition dice.

Sylvi: The Exeter special.

Dre: Am I doing all six of them?

Austin: All six of them.

Dre: Okay.

Janine: You know, I asked “who dies”, but we already answered that, so.

Austin: Holy shit.

Dre: Oh, it only did two of them.

Art: It’s only two of them.

Keith: Yes! Yes!

Austin: Oh, wait. Sorry, sorry, sorry. Dre—

Ali: [cross] 6, 6, 6, versus 5, 5, 5?

Art: Dre only rolled two dice.

Austin: Dre only rolled a 5 and a 3, I’ll get those out of there. Roll the rest of those, Dre?

Dre: Yeah, yeah, yeah. Sorry, the selecting multiple dice is a...

Austin: You could do a—

Sylvi: Leap coming out of a portal and immediately solving a bunch of problems is probably the closest we’ll ever get to Avengers: Endgame, huh?

[Ali chuckles]

Keith: It was great. This is so good for me.

Dre: No 6s.

Keith: Oh my god.

Austin: Leap, unbelievable.

Janine: Wow.

Austin: 5, 4, 3, over on the...

Keith: Alright, so I have a slight choice to make.

Janine: You motherfucker.

Austin: I mean, do you? [scoffs] I guess.

Keith: Sorry, I guess it doesn't matter because it's I win on the 6. It's not... it doesn't matter which of these...

Austin: Well, you're—you're picking which negative outcome you want.

Art: You pick which negative you want.

Keith: Which I—right, right, yeah. I was looking at my—I was caring about my victory ones, but those don't matter. Okay, my negative ones—so either exhaust a relationship or receive a new obstacle.

Austin: Or get a burden.

Keith: Oh, or get a burden.

Art: This is backwards. Burdens are not as bad as exhausting a relationship.

Keith: Yeah. It is true. Although, in this case, there are, because there's only one more turn after this. So it's like...

Art: I guess.

Keith: Either—so either I get one less dice, or a die, or Austin gets one more die.

Art: Yeah. Yeah. But it's harder to—

Austin: It's not me. I'm not the opposition.

Art: It's harder to reinvigorate a relationship than it is to clear a burden.

Keith: Sorry, yes, I apologize.

Austin: Yeah, I know what you mean.

Art: So I think these are backwards.

Keith: We've diffused your one responsibility of rolling the die to...

Austin: That's right.

Janine: I think we can all agree that for the first half of this game, Austin acted with extreme malice.

Austin: That's right.

[Keith laughs]

Austin: And now I'm on the good side.

Dre: Yeah, yeah, yeah.

Keith: We actually will be bringing charges against Austin.

Austin: Okay, well. Fuck.

Janine: We have taken him down...

[Keith laughs]

Janine: We have seized the reins of power.

Austin: I've been chained. I've been...

Sylvi: [laughing] We have compromised Austin Walker to a permanent end.

Austin: You know?

Keith: Um, yeah, I'll receive a new obstacle, fuck it.

Austin: Where's that video I have of John Cena and the Beach House song looking confused and sad?

[**Sylvi**, **Ali**, and **Dre** laugh]

Jack: Ali, don't let him find it. Let's hit the end of the episode now. We'll play off the music.

Austin: Noooo!

[**Ali** laughs]

Keith: [imitates Media Club Plus theme]

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

Ali: Huh?

Jack: Yeah, that's the new Friends at the Table theme.

[**Sylvi** laughs]

Keith: It's the Media Club Plus theme. I don't know what this is gonna be.

Jack: We own the rights. I mean, we don't actually own the rights, but you know what I mean.

Sylvi: [laughing] I fucking love this video.

Austin: Oh, it's good.

[Sylvi laughs]

Austin: Alright, um... You rolled three 6s, so you're choosing at this point to take the new obstacle. Instead of a burden or a relationship, an exhausted relationship.

Keith: Correct, yes.

Jack: Okay, I have a—

Keith: Because obstacles are masterable and not always applicable.

Jack: I have a pitch for the obstacle.

Austin: But you won't master it. Okay.

Jack: The most wanted man on Palisade. [chuckles]

Austin: Oh, that's just very funny. Yeah.

Keith: Yeah. Notorious. That's right in there.

Austin: Yeah. Yeah.

Jack: The Cause aren't trying to get you, because they are...

Austin: We aren't supposed to pick that first, but I do like in the visualization of this, we see the, you know, the guards are closing in on everybody as they go down to the oil basement, and then it cuts to someone putting up a wanted sign for Leap.

Sylvi: Yeah!

Austin: You know? And then the, you know, you pull the sign—the wanted sign down, and reveal behind it another kind of, like a cut, like a—what are those cuts called? Like a—like a—what are like the swiping cuts in Star Wars called? There's a word for this.

Jack: A wipe.

Dre: Like a star wipe?

Keith: Oh, the star wipe?

Austin: A wipe, yeah. It's a wipe as you pull down the wanted poster to reveal Leap on a boat filled with gold and also a stolen Divine.

[**Keith** and **Jack** laugh]

Austin: You know?

Keith: Yeah, yeah.

Austin: So what are your two victory—what do we see with each of these victory dice, and then we have to talk about...

Keith: Oh my god. How big is Unction, and what is that like?

Austin: I don't know. We've never described Unction before outside of it makes the oils.

Keith: Big enough to need a chain.

Austin: Yeah. We never described it directly. I'm looking at our original conversation about it.

Janine: I think it should be a tree, or something tree-like.

Austin: Ooh, a tree is fun.

Dre: Ooh, I like that.

Keith: Oh, yeah. Like it's been—it's, like, tapped?

Janine: Kind of. Yeah, like, I imagine a tree where—I saw a YouTube short recently about how a better way to tap birch trees, rather than tapping the trunk, which damages them and allows stuff in, is you sort of slash the end of the branch and you put a little baggy on it.

Austin: Sure.

Keith: Oh.

Janine: And that way, if it gets infected, they can drop the branch.

Austin: Oh.

Jack: Huh.

Keith: Oh.

Janine: So maybe if this is like a sort of like tree-like, or even like a double-ended kind of tree thing, that like, they could—they would be drawing the oil from the limbs.

Keith: Yeah, I like that. I like this—I like a big tree that's leaking oil from its branches.

Austin: Great.

Jack: How do you steal a big tree leaking oil from its branches?

Austin: You put it in the boat.

Janine: Very carefully.

Keith: Yeah. Put it in the boat.

Dre: Yeah.

Art: I actually think it's very quickly.

Austin: So it doesn't leak out.

Keith: You steal it quickly.

Austin: You gotta replant...

Art: I think careful is your enemy.

Keith: Oh, yeah. It also leaves a trail.

Art: Yeah.

Austin: Also, this is weirdly—Thisbe, you know plants. You know, maybe you can help.

Janine: I happen to know plants and increasingly more about Divines.

Austin: And Divines, yeah. It's true.

Janine: Yeah. So this actually turned out to be quite a...

Keith: Oh, yeah. This is right up your alley. I didn't...

Janine: Quite a lucky—quite a lucky turn.

Austin: Yeah, yeah.

Keith: Yeah. What a boon. Not literally, but.

Austin: Well, you get—

Keith: Well, not mechanically.

Austin: Not—yeah, not mechanically a boon, but, yes fortune, as two 6s, two positive 6s, does a couple of things. One is you get to mark fortune [**Keith:** Twice.] and narrate your spectacular victory, which we're doing. And then winning on a second 6 in the same turn instead reduces a trouble's severity by 1. So what are you...

Keith: I have wildly reversed my fortunes from 1 fortune and 4 misfortune to 2 misfortune and 3 fortune.

Jack: Wait, you only mark...

Austin: All it took was killing Eclectic. No, you do mark—

Jack: You only mark one fortune.

Dre: You mark two. You mark two.

Austin: No, you mark a second one. It does say instead, but the rest of that paragraph continues, “the spotlight player marks another fortune and then narrates how the trouble has healed, and how the map is impacted.”

Jack: Oh, cool.

Austin: I would not use the word instead in that sentence for that reason, but. So...

Keith: Yeah. The other thing, a quick thing, it does say mark misfortune for winning on a 6, and then it says on a second victory, also heal.

Austin: Right, right, right, right. Or mark fortune.

Keith: Which is a little more clear, I think. Mark fortune, yeah. Did I say misfortune?

Austin: Yeah, not misfortune. Yeah, you said misfortune.

Keith: Yeah, my bad.

Austin: So, what is the—so yeah, you’re healing—you’re healing a trouble, [**Keith:** Yeah.] and you are narrating how the trouble is—and you’re changing something about the map.

Keith: Well, I feel like mechanically, it would be best to take out one of these 3s.

Austin: Yeah.

Keith: That would be a great thing for the other people’s rolls.

Austin: Wealth and resources.

Keith: And it really could be either. Wealth and resources is the obvious one, because I’m taking a bunch of money, of course.

Austin: Yeah, yeah.

Keith: But unrest and revolution sort of makes sense too. Like, if people—there's a lot of people who just see a big win [**Austin:** True, true.] and they're like, "Huh, this is like—maybe they're onto something here."

Austin: I will say that we've been associating unrest and revolution with this emerging Divine being, kingdom being.

Keith: True.

Austin: And not the—you know? But I think that you're—

Keith: Right, but it is specifically, it's their followers, right? It's not—it's kind of like both.

Austin: You're right. It's kind of like both. It's kind of like both.

Keith: Yeah.

Austin: But I—to your point, I do think you're right that it could be either. But I just wanted to make sure we thought about that.

Keith: Yeah. But I'll do wealth and resources. I think that is a really clear outcome of this. We just now literally have resources in a way that we didn't. Or more, anyway.

Austin: Do you take Carleon-Upon-Wisk? Is that what the map change here is?

Keith: That does make the most sense. Part of me is like, who needs it? But...

Dre: Us, maybe.

Ali: The people of Palisade. [laughs]

Austin: The people of Palisade who we're here to help, yeah.

Keith: Sorry, sorry, no, no, what I mean is it's like the smallest area that we could affect, right? It's like, not a very big zone. But it does border where we already are, right? Green is us. We're Bontive Valley.

Austin: You're Bontive Valley, yeah. It's true.

Ali: Mhm.

Keith: So that's a natural subsummation and I'm happy to take it.

Austin: Okay. What's that look like narratively? Are you—what are you doing with Unction? What is Unction—what does Unction feel about all this?

Keith: I don't know. Does Unction want to be planted?

Austin: Maybe?

Keith: Maybe.

Ali: Could we...

Austin: You tell me. This isn't a... yeah.

Keith: I think it's...

Ali: Could we involve the Twill here? Is that a way to bring them in?

Austin: Probably. I don't know that they—they have not...

Ali: Been onscreen in a while. [chuckles]

Austin: Yeah, not been onscreen in a while. We don't know what they feel about this particular being, but we know generally speaking, they are, like, all about bringing in, you know new things and kind of finding perma-cultural ways forward in a broader sense, you know. They're about, like... ecological thinking.

Jack: It would—whoever we give it to is going to become a target for the Duchy. So that is something—you know, if the Duchy is scrambling for this Unction now, or we'll be in six months, will be in a year, or whatever. If we give it to the Twill, we're essentially painting a long-term target on their backs. And we might be fine with that, we might be

prepared to say we will support you in that, but I think it is worth coloring it in that way, right? Of like, people are going to want this Divine back.

Austin: Mhm.

Janine: Also—

Austin: I have another question. Yeah, go ahead, Janine.

Janine: I will say I recognize the irony in this statement, but like, maybe we shouldn't just give it to...

Jack: [laughs] Would you like one?

Janine: [chuckles] Like, you know, the irony being like, as someone who was given a Divine to a degree—eh, there was a mutual acceptance there, but nevertheless.

Keith: Didn't you ask for the Divine?

Janine: Yes. But look, listen, it's...

Keith: I think the words were like, "I want it."

Janine: It was still—yeah. I'm—again, I'm saying this with awareness. But perhaps not just being like, "Uh, these guys can take it." When we've got this whole other thing going on about, like, Divines choosing stuff.

Austin: Mhm. Right. "What does it want" is how I'd frame the question.

Janine: I think, I mean, I guess the thing I'm saying is that like, Thisbe would be really pissed off if it was just like, "I don't know, give it to the Twill."

Austin: Yeah. Yeah. I want to make sure that we're—there's a blurry line here where sometimes we're talking as players and storytellers, [**Janine:** Yeah, yes.] and we're saying—like, "give it to the Twill," that could sound like a thing a character says, but it might also be a thing a writer says as in like, "Oh, could we align it with the Twill in—because there's an overlap there in thematics?"

Keith: Yeah. That's how I was thinking of it. The other thing is that Leap doesn't know who the Twill are, has probably never heard those words, until now, [**Austin:** Right.] and so this would have to be, like, someone would have to, like, pitch that, and be like, hey...

Austin: Well, sorry, I think what Janine is saying is that Thisbe would say, "Hey, Unction, are you okay? What do you need, what do you want? You're a living being who has opinions, right?"

Keith: Yeah, right. Yeah.

Austin: And if Unction said "I need care—I need someone to help me recover from five thousand years of tor—"

Keith: Right.

Austin: I mean, you know, all the other five thousand years of torture Divines—not all of them, we've said not all of them, but some of them went and joined this new emerging kingdom. Right?

Keith: Right, yeah. I agree. That's how we got on this. I was asking if Unction needed to be planted.

Austin: Yeah. Right, right, right.

Keith: That's an ask.

Austin: Totally, totally. So yeah, I don't know. A corollary to this is, do we—is there... is there thought about what Unction, about providing the unctuous fluid for any of the Fabreal Duchy, or is it fuck 'em?

Keith: I think it's fuck 'em. I think provide it—I guess this is also hinging on Unction, [**Austin:** Right.] but there is provide it for Delegates, of course.

Austin: Right. Well, I don't think that they need that specifically.

Keith: They don't need it anymore?

Austin: That's not what they need. It's not Unction's juice specifically that they need.

Keith: Oh, I thought you were saying it was both. Oh, they need the—

Austin: They just need—no, no, no, there was like a thematic, like...

Keith: They need the connection to the...

Austin: They just needed to be repaired, they needed to be part of a broader...

Keith: The Garden. They needed to go to the Garden of Fidelity.

Austin: It wasn't even a specific thing like that, historically. Historically, it had just been there are places that they needed to go in to get serviced, but as part of that, they needed to end up being part of the larger slave system that they'd been part of, because that was like...

Keith: Okay, sure. I thought this was literal, because they are part of the...

Austin: Well, they are part of Divines. I—no, it was a thematic doubling more than a literal doubling. But...

Keith: Okay, yeah. Because they were there in Carleon-Upon-Wisk working for the Fabreal Duchy. Got it.

Austin: Right. I guess I'm saying, do we—what do we think Unction thinks about this? Is Unction, like, "I'm not producing any more of this juice for them, fuck 'em?"

Keith: I wouldn't be surprised if you need to—like, "I need X number of years of not leaking oil."

Austin: I'm not doing it. Yeah.

Keith: "I'm weak and tired."

Austin: Mhm.

Janine: But also, is there something here, like, you know how when domestic sheep get lost in the woods, and then they find them, and they're just like, completely overgrown with wool, because, you know, they've been bred to produce an inordinate amount of wool to be harvested, and then when no one is shearing them, it is just like a huge burden on them? Like, is there a degree of that? Like, can Unction can go from overproducing to not producing at all in a way that is like... like, what does that transition look like for them?

Austin: Right. Also, what does the production of new beings, new Fabreal—new glass people look like who have no connection to the Fabreal Duchy? Does that happen?

Jack: Right.

Austin: Like, if the Divine Unction can't simply stop producing the glass oil, and there are new beings being born from it, which are themselves, again, in a way, cousins to the Delegates, they're not Delegates, because they're not—it doesn't lose anything when a new Fabreal being—when a new glass noble was born, right?

Keith: Right. Sure.

Austin: I don't know. These are all open questions. I'm not—I don't have a secret answer here. This is me, for the table, what are ideas that are exciting?

Keith: I don't—I think these are great things to keep in mind for future rolls.

Austin: Sure.

Keith: We're not gonna learn, like, six months' worth of information about Unction during Leap's turn.

Austin: Sure. So for now the answer is, Unction needs some time, wants to be cared for in a way that isn't exploitative, does not go and join the emerging gestalt consciousness of the other Divines, maybe hangs out with some Twill in a safe place.

Keith: Uh-huh. Yes.

Austin: All that sounds good. Okay.

Keith: Yeah.

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