

Live at the Table Teaser: Misspent Youth

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[1:31:13-4:59:07]

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[00:00] - Ali's intro

Ali: Hey everyone, it's Ali. As you may have noticed from the title of this episode, this is not an episode of Twilight Mirage. We're taking a break because I had a little bit of a family emergency in the last week and also because we're about to lead into our holiday special so it made more sense to take a break here instead of closer to the end of the month, so we can kind of figure out all the moving pieces without having to break momentum. So instead we have a formerly Patreon exclusive episode of Live at the Table where Austin, Sylvia¹, Dre and Jack play Misspent Youth. They played it set in a place called Marielda.

¹ The name in the audio recording is no longer in use, hence the audio/transcript discrepancy.

Really quickly for anyone who started listening to us with Twilight Mirage: Marielda is a mini-season that we made leading into and kind of a prequel to Winter in Hieron. It was a lot shorter than our usual seasons, and also very very VERY good, and it's a little bit of a fan favorite. And it's a place that we really enjoy building and talking about, and writing stories in, so returning to Marielda, even with a different cast and in a different game is something that's really special and exciting for us. That's the reason it was kind of on the shortlist of things that we wanted to bring over to the main feed. Mostly as a holiday gift like the Bluff City teaser was last month, and also sort of a convenient placeholder.

While I'm saying all of this, I just want to say quickly: if you haven't listened to Marielda, you don't need to skip this. There's no major spoilers for the season. There might be references that you don't get and that might end up being frustrating, but I think Austin and the gang put in effort to make this accessible despite that.

So yeah! And while I have the opportunity, like I said Live at the Table is a Patreon-exclusive show, it's one of the three Patreon-exclusive shows that you can get access to at our \$5 tier. The other being Bluff City, which is a campaign set in a fictional Atlantic City, where we play different games, we play different characters, but it's all in this one place, and the story about this place. And Tips at the Table, which is just like an advice show. And you can find all of those at [friendsatthetable.cash](https://www.patreon.com/friendsatthetable). There are also other things there, like at a higher tier you can get a monthly postcard with art by Janine and writing by Jack and Austin, or access to maps and character sheets. And like also if you just don't have \$5 a month, which is something that I understand truly and fully, any support tier gets you a monthly episode of outtakes in something that we call....the Clapcast. So yeah, all of that is there.

While I'm talking about the Patreon, I don't want to just plug it. I do want to plug it because the next three episodes are all like 4 hours long and don't have any direct Patreon plugs, and after that is just gonna be a bunch of nonsense. So look forward to that. And then just, thinking about the fact that we don't really feel the need to plug it

every episode, or that coming off of what we just did with *godspeed, glory*, and then going into the holiday special which is the thing that it is, I just really wanted to take the time while I had it to really thank everyone for their support. I think when we talk about the Patreon we talk about the stuff that we have on the Patreon, but it is kind of impossible to overstate how much it has had an impact on the show as a whole. Like, just having the opportunity to sit down and dissect and edit what would have typically been like three or four weeks worth of work to make it something that was a lot more special, and a lot more cohesive, and it's something that sets you, the audience up for what the holiday special is and leads into so much better, is something that we would not have been able to do otherwise. So while I have the time, and the opportunity to speak so directly and candidly, it's just, I—the support that we have gotten from people has been amazing. Really, really amazing and we're super thankful for it.

Launching the Patreon was something that was really new, and not something that we had any really firm idea of what the response would be, so to have it go so well and to have people be so generous and positive and excited about it has been a very very bright spot in a very taxing year. And for that alone, I don't think any of us could thank people more. I really hope the stuff that we've been able to do with the support has kind of turned back around and also been a positive thing for people who I bet if you're listening to this have also been having a rough time. I'm realizing just a little bit that this is getting away from me, but I just really want to say truly and genuinely, thank you for the support that we've gotten over the past six months. And then just even beyond that, because I mean financial support has been really really good, but we've been doing this for 3 years and we could not have been doing this for 3 years without people who talked about it or liked it or did fanart or cared about it in any way. So looking forward into the year, we are all very very excited about the things that we are doing and seeing the ways that this can grow. And we couldn't be doing it alongside a better audience. So, yeah. Thank you, thank you, enjoy this episode of Live at the Table, because it's so

good, enjoy what is coming up next for Twilight Mirage, which is....*bananas*. And yeah. Happy holidays, happy New Year, have a good night.

[06:00] - Samol's intro

[Unnamed Marielda music by Jack de Quidt begins]

Austin (as **Samol**): When I hear people tell the story of this town, they always skip an act. They talk about the war to the north, about the refugees and the baaaaad weather, fire from above, the arrival of cold on the western shore, and then they jump to the story of how those brigands and thieves changed the history of this city, of this world, forever.

Austin (as **Samol**): They cannot wait to tell you about the distant affection of gods and the sharp, sharp edges of dark, dark blades. I swear, to hear them tell the story of Marielda, that's all there is to it. Samothes. Samot. Maelgwyn. The Six. Sometimes they don't even mention me. They act as if the Lord of Ingenuity was the only source of authority in this town surrounded by a sea of fire, as if the sea of fire itself were not a second authority. But I am an authority *on* authority. And I have been around long enough to tell you that for every Lord with a capital L, there is another. One happy to be written in lower case, a little line. A little line determined to separate those in power from those in need. They wear capes, and grins, and expensive rings. They dance when others cannot afford to listen to music. They send soldiers into the lives of normal folk, and when the soldiers cannot march, they make rules instead. Authority like mine is rare, but authority like that? Is everywhere.

Austin (as **Samol**): But in the history of Hieron, throughout all time, we are blessed. Because for each little lord, there is a clique of youthful offenders ready to kick over the throne.

[music ends]

[08:10] - Game begins

Austin: I am Austin Walker, and this is Friends at the Table. It's actually Live at the Table, an actual-play podcast focused on critical worldbuilding, smart characterization, and fun interaction between good friends. We are back in Marielda for today's live game. This is a fun surprise that we kind of figured out as we were doing things. Welcome back. Joining me today, Jack de Quidt.

Jack: Hi!

Austin: Who just wrote that song in two hours, you just arranged that?

Sylvi: What the fuck.

Jack: Yeah, Austin!

Austin: What's good.

[Laughter]

Jack: You told me that we were doing Marielda at quarter to nine, and it is now eleven forty. [Chuckles]

[Laughter]

Austin: Swish, what's good? I wrote half of that intro in the- in the last 20 minutes. Also joining me, Andrew Lee Swan.

Dre: Hey, how's everybody doing?

Austin: And Sylvi² Clare.

² The name in the audio recording is no longer in use, hence the audio/transcript discrepancy.

Sylvi: Howdy!

Austin: Hi, what's good?-Oh no, someone just got into the chat and was like "what did I miss?" Hm, well.

[Laughter]

Austin: Just missed it, you just missed it.

Sylvi: You can rewind on YouTube Live, can't you?

Austin: You can rewind on YouTube Live and we have some- we have some busy work to do at this point, so... we are playing a game of Misspent Youth, which is a game by... does anyone remember offhand the name of the author?

Sylvi: Robert Bohl.

Austin: Robert Bohl, thank you, shoutout to Robert Bohl who's... is not letting us use the game, this game is actually... you can get a free copy of it on Robert's site, there's just like a... it's just like a printed version though, it's not like a great- it's not like a super searchable or fillable pdf form, there is a fillable or there is like a good version of it, but you can't buy it right now for weird reasons, I don't- I don't know, but you can just go look at this game, if you do search it...[Interrupted]

Sylvi: I think has something to do with like Kickstarter stuff, it got Kickstarted...

Austin: Kickstarter publishing stuff, yeah, exactly. Misspent Youth is a really interesting game, I've never played it before; I don't think any of us have, is that true?

Sylvi: Nope.

Dre: Nope, I haven't.

Austin: Ok; It is a game about being teens, I'm gonna just read the intro here:

[Chuckles] “Welcome to Misspent Youth, this is a fucking awesome game, you’re gonna have fun with it, so much fun you’re gonna wonder why it’s not illegal. Misspent Youth is a science-fiction game about friendship and rebellion; it’s a role-playing game, which means you create a world, pretend to be people you’re not and create a story in real time as you play the game. The protagonists in the story you make are called Youthful Offenders, and they are heroic kids between 12 and 17 years olds who won’t put up with being oppressed. The antagonist is called “the Authority”, the force that’s fucking up our world and making it a shitty place to live. You and your friends— you or one of your friends will play as the Authority and everyone else plays a single Youthful Offender. So the first step in this game is to create the Authority, and if you scroll down on Roll20 right now you’ll see that I have sheets for all of you as individual Youthful Offenders but also I have our case file form for what happens in this mission or this episode but I also have the Authority form. And the first thing that we do is go over what the Authority is, who they are... you know, kind of where the game is taking place and like what you’ll be up against. Are there any questions before we get into this part of things, like, broadly, maybe, about like, hey, this is Marielda again.

Sylvi: Have you mentioned when [**Austin:** I’ve not...] is this taking pace?

Austin: ...That’s a good point, I gestured towards it in the intro, the... this is taking place in the year between the... I guess like the first half of “Four Conversations”, like the very beginning of “Four Conversations” and the end of “Four Conversations” or I guess even the end of “Valentine Affair”, and the end of... like the end of “Four Conversations” is probably the best way to think about that; which is to say, after Maelgwyn has been released and is back on the streets and running around with a mask on and being a Tuxedo Mask motherfucker and before the events of the finale of Marielda; which, because of some people may have heard, I’m not gonna get into here... [chuckles] or at least like right in this moment I’m not gonna say stuff; if stuffs comes up maybe, weirdly, who knows, but I don’t think it will cause I’d like to fill in some blank spaces. Which is to say, I wanna... this is not gonna be a game about The Six,

this is not gonna be a game in which— you know, a lot of NPCs that we're familiar with are gonna show up, like I don't wanna have to— I don't wanna have to put on Castille's voice, you know? At any point, if possible. Because there's a lot of Marielda that we just never saw and I wouldn't mind setting a game either in one of the parishes we didn't focus on, or just thinking about it from perspectives that we didn't see a lot of between Marielda and between last year's holiday game, which had some post-finale Marielda in it. Any other questions about setting or anything before we get into defining who the authority is?

[Silence]

Austin: Ok.

Sylvi: I don't have any, no.

Austin: Alright, so... [Interrupted]

Jack: It's good to be back! [Laughter]

Austin: It is good to be back, I'm stoked, I'm stoked to be back. I always knew that we would get back to Marielda, always, but also I always knew that we would spend live, at some point we would do a live in our world, and this is... this is cool to do one of these.

So, the first step of creating an authority is to define its vice; [starts reading] the authority's vice is its underlying motivation, what is at the root of the fucked up shit that it does? Choose one of the following- [stops reading] I'm not gonna read the long descriptions of all these but:

Absolutism, which is basically just like do it my way or the highway, like it has to be the way I want you to do it; fill all the forms the exact right way, follow all these very specific arbitrary rules, etc. Fear; which is that... you know, it's because the authority is afraid of something or someone, it follows, it leans into that fear; I think like xenophobia fits in here, homophobia, like racism, a lot of things fit into fear. Greed; in which the authority

is driven by an insatiable hunger that it cannot deny. Most of the time you'd think that is about money but, you know, you can be greedy for other resources, you can be greedy for time, you can be greedy for, you know, affection, there's all sorts of ways of greed. You know, Samoths, I think in canonical Marielda is greedy for... for knowledge, like The Six's- of these I think either utopianism or greed are the ones that really match up with-with Samoths. Sadism; a sadistic authority gets off causing pain for physical, psychological or both. Utopianism; the authority thinks that it knows what's the best for you and it really believes whatever fucked up scheme it has will make the world a better place.

So the first thing I wanna say here is before we decide this we should talk about scale and we should talk about, like, rating because I think whatever choice we make here should be informed by those things. Scale isn't something in this book; scale is something I'm saying which is like we know what Marielda is and I'd love to know from y'all, like is this— do you want this to be a thing where it's, like, your— the authority in question is like big or is it small? Because authority can be — it could be the reign of Samoths in Marielda but it can also be like a shitty gang at your school. Both of those get to be the authorities. And so it is totally up to y'all like what scale do you want this to play at; anywhere in that scale is totally fine, you know?

Jack: I wonder if— I would be kind of interested in seeing somewhere between the sort of large scale [chuckles] chaos of Marielda and the very small scale chaos of the holiday game last time we were in Marielda, like not going so small as to be like this is a story about a square, but also not going so big as to be like this is a story about a god. [Laughter] Although this is Marielda so every story is inevitably going to be about a god.

Austin: Maybe, yeah.

Jack: So I wonder whether or not like — a thing that we have in Marielda that is great and that I would love to get back to, is our factions-sheet.

Austin: Right. I'll bring that up.

Jack: So I wonder if it might be worth looking at some factions, and thinking about them in terms of the scales that they could offer us.

Austin: That is a good idea. Let me grab those, I'm just gonna copy those right onto the sheet and put them in the very bottom, that's what I'm gonna do... let's save this image... I'm gonna scroll all the way down...

Sylvi: Just really quick in terms of scale stuff. [**Austin:** Mm-hm.] I think like, a decent idea and I don't think we need to be contained to one parish but like the largest authority figure maybe we- like not authority figure cause that's a different thing in this games but like the largest scale the authority has will maybe be like the original government of a parish.

Austin: Mm, sure. Like no bigger than- than... you don't want someone who has cross-town, like full...

Sylvi: I mean yeah, like maybe I - basically just want it to be like, maybe not Samoths but like a dude who is in that like government basically.

Austin: Right.

Sylvi: Instead of going after the president you're going after a senator, you know?

Austin: [Chuckles] I gotcha.

Sylvi: Does that make sense?

[Laughter]

Austin: Yeah yeah yeah. I mean especially when you think about like the Samoths side of things is like- it's easy to be like "oh yeah, that's a... that's the big scale, that's city scale; no-no, Samoths is like history scale", you know? [Laughter]

Jack: The Heat and the Dark is on this. [Chuckles]

Austin: Yeah! The Heat and the Dark is on this scale, exactly; cause at the time, remember, who the f- who? Who's the Heat and the Dark? The Heat and the what? That's not gonna... I'm tryna make these both fit on- like next to each other in a way that's still kind of readable and it's being...

Sylvi: You could put them in the handouts.

Austin: No, I want them- I want them to be like quick- I just wanna ski- like skim down really quick and look, cause otherwise I won't... There you go. I wish I could crop on-on Roll20 and you super can't. Alright, that works, so now, there we go.

Yeah, there's a bunch of them; the Nightly News, obviously Snitch Nightly's crew; the Red Rank Irregulars, Holiday Claret's; Mung Quarry & Conveyance; the Gardeners I don't remember at all... [laughter] At all!

Dre: Me neither. [laughter]

Jack: Something to do with the forest maybe?

Austin: Oh yes! 100% yeah yeah yeah yeah; that's... Sige works with them in like, towards the end; of course.

Jack: Oh yeah yeah yeah.

Dre: Yeah.

Austin: They are loyal to- to Samol. The Hospitallers du Tristero. Here's a fun thing, Tristero is still around... in this moment, right?

Jack: Oh yeah; they haven't completely lost it yet.

Austin: Yeah, I don't think so, I think this is, they're still around. The Black Slacks; the Tea Leaf Set, tea witches. The... alright, so then there's the city institutions. Those were

all like criminal underworld and associated. Blessed Council is like kind of who we talked about as being the kind of high level church figures who technically run the city, like the day to day of the city; we don't- we don't ever really interact with them in Marielda. Maybe like there's a moment in, I think Claret and somebody else go to talk to them during... during the holiday special from last year but that's all I can think of.

Jack: They're like a theocratic government, right?

Austin: Yes, exactly. The Fontmen, who...

Jack: [Chuckles] They're donezo.

Austin: I think they're donezo by now right? They're gone at this point, or they're-they're...

Jack: They're just like a tiny organization.

Austin: They've been beaten down by The Six at this point. The Golden Lance, who is still completely around at this point. The Bureau of Reconfiguration, also, totally around. Waterways and Temperature Management- who the fuck? [Laughter] Ok, sure. Office of Lost Materials, and then Samoths and the Pala-Din... Then Labor and Trade. The Weaver Union; Stone's-Love Collection and Distribution; again, no clue. Canopy Investment and Innovation, a bunch of capitalists in-in the Canopy. Marielda Obsidian and Ore, which I think is human? And then Black Sand Alchemical was the cobbin... like concern? Marielda Human Resource Company: again, never came up. Hard-Work-Safe-House Security maybe came up once. The Penitent Temple... what the- who were the Penitent Temple? Let me think, let me... [Laughter] This is what happens when you play Blades in the Dark.

Jack: This is great. We have set ourselves our own trivia game.

[Laughter]

Sylvi: Now I'm imagining if we tried to do this with the early faction game.

Austin: Oh my god; could you imagine?

Sylvi: Yeah.

Austin: How good would that be? Penitent Temple. Oh oh oh, of course; I do know who the Penitent Temple are. Penitent Temple were a... Crhistopher, Christopher the —

Jack: Oh, right right right, the traitor.

Austin: Yeah, the one who also taught Samot growing up, and the one who taught Samot to never give up and you could always try; runs the Penitent Temple. The True Church of Samoths; which is like the churchy side of the church, instead of the theocratic- like the political, the governmental side. Maelgwyn's Faithful, who are like a cult who believe that Maelgwyn is going to come back and save everybody. House of the Yellow Sun. Sorry; I just made that up. Where did I even- none of that is on this page, I just said the House of the Yellow Sun. That's not a thing in this world. [Laughter] The Yellow House is what I meant. The Heat and the Dark. The Cult of Wolf and Dragon, who also I don't think ever came up.

Jack: Oh no. They sound like real bad news.

Austin: And the Weaver King.

Sylvi: Yeah!

Jack: Who does come up much much later.

Austin: Much much much later. I think The Cult of Wolf and Dragon... So like I don't have notes of them anywhere; I just knew who they were at the time and I'm 90% sure, if I remember correctly, that the Cult of Wolf and Dragon are a cult devoted to... Samol and Severeas. The wolf and the dragon. At the time, like— I guess like Severeas has already given up her... I guess like now we know, *now* we know that at this point Samot

had already taken the wolf from Severeas's menagerie when he killed her and... but at the time, when I wrote this, it was definitely supposed to be Samol and Severeas. But now, looking back at it, that could be a fun, like a group of people on the inside who are pro-Samol, pro-... and pro-Samol, like people who are trying to save Samol instead of let him die, who know about all that. So those are the factions that exist in this world, things that we can pull from as we think about it, but again we could also just invent something completely new. There's no—there's nothing saying we can't. [Silence] We could also just say that it's still a Severean cult because like— it was her historical symbol, you know?

Sylvi: We have some wiggle room with the stuff that we don't fully remember.

Austin: Yeah, totally. Listen. We have wiggle room with stuff that we do remember, like there's always room to make up new bullshit.

Jack: We made up this bullshit originally.

Sylvi: Exactly. That's what I always forget. This is our bullshit. [Laughter] It's extremely good bullshit.

Austin: Yes.

Jack: Austin, what is Waterways and Temperature Management?

Austin: You know; they're a governmental group that controls the waterways and the temperature of Marielda, a city that is surrounded by fire-water. [Chuckles] Literal water on fire. [Laughter]

Sylvi: When you change the thermostat, they run in the room and go "hey"?

Austin: Yeah exactly, they were "hey hey hey".

[Dre]: "Hey hey, you don't pay this bills"

Austin: Yeah, c'mon.

Jack: I'm gonna reconfigure you into the damn ocean.

[Laughter]

Austin: I think they're the people— so I think we actually did talk about them a little bit as being the people who, like, control the stuff that you put in the bottom of the boat to let it actually go out to the water; you need to get an approval to get... remember, like, you had to get your... the bottom of boats were coated in like a magical resin [**Jack:** Oh yeah!] when you melted down magical objects or you got the stuff out from like the kind of ore that was out in the lava-water? And I think that the Bureau of Waterways, like had to approve your boat and give you a license and stuff like that, because I remember Sige's... family, maybe? Was... was...

Dre: Yes, yeah.

Austin: ...Not involved, but like you were trying to do stuff around that, I don't know.

Jack: Maybe not evil enough.

Austin: No, no. [Chuckles] I mean, let's do this the other way; which is— are any of these vices... do any of these vices stand out to you? Because one of the things the book says very smartly is... that when it comes to choosing a vice we should pick the one that fucking... that we don't like; that we personally... think is shitty.

Jack: Oh, that's really good.

Austin: Um... let me find...

Sylvi: Can I have an addendum to that though?

Austin: Yes.

Sylvi: I think sadism's kinda boring...

Austin: Me too; or at least I think it's... I haven't seen it done very well recently... and I mean let's actually pivot from that to talk about rating, which is like "if it was a movie, what would this be rated?" Because that would help us guide things for like, you know, violent content, sexual content; like what are we showing on screen. I think in general our show pivots between PG-13 and kind of a soft R. We aren't a really—we're not a hard R show...

Sylvi: It's R in that we say fuck more than once

Austin: Yeah, exactly.

[Laughter]

Sylvi: And that's usually me.

Austin: I mean; hands could cut off a lot, right? There are—I think... [**Sylvi:** Hella exists.] In Hieron especially there is some pretty... not gruesome violence but impactful viol— or very sharp violence, very like striking, and so I still think that's, depending on what we pick, that could still come up. Or we can say like no, let's go down to PG-13 for this and this is gonna be The Goonies, this is gonna be like teen 80's film Marielda, you know? In which case, like, maybe there might be some magic, or maybe there might be someone who gets stabbed but we don't see the sword go in, we see the... like two people looking at each other and off screen you know that the slash happened, you know? [Silence] I'm fine with either of those but like it really does come down to what the Authority is...

Jack: I think I'm content to stay between soft R and PG-13, especially in part because I think a thing I'm proud of, with Marielda, was... Marielda is a show that gets kinda grim, but it still manages to get grim within that space and especially in that contrast to

something like Winter or certain bits in COUNTER/Weight, Marielda has a sort of... not lightness but it has sort of like a fleetness of foot to it, a lot of the time.

Austin: Yeah, agree.

Jack: Um... and it would be good to try to keep that, but I think that that's definitely kind of like soft R to PG-13 rather than PG-13. Bad stuff happens in Marielda like frequently.

Sylvi: The wiggle room was nice to us to have... I will say I do really like the idea of Goonies in Marielda. [Laughter] Like that just vibe...

Jack: Oh man, I could be persuaded.

Sylvi: Or even just like... not in terms of like the content— but in terms of like the way the kids are in the new “IT” movie [everyone agrees] they are sort of like teenagers dealing with a thing that typically you don't see kids in the media at their age dealing with...

Austin: Right. Yeah, I'm with that; I'm cool with that. I'm chewing some beef jerky, which is why I got quiet.

Sylvi: Damn, I'm jealous.

Austin: Mm-hm.

Jack: Oh... I think, looking at the vices... I'm giving Austin a little beef jerky break...

Austin: Mm-hm, thank you [laughter]

Jack: You know... I think, looking—

Sylvi: Beef Jerky Break, that's the name of our antagonist. There you go.

Jack: “Hi, I'm Beef Jerky Break; find me in Bluff City.” [laughter] Greed sits well with Marielda; I think greed sits well especially with sort of like, Austin talked in the intro

about this kinda like lowercase lords... and especially Marielda as sort of feeling like this kind of mid to late Victorian mixed with Georgian sort of infrastructure and industry? I think greed... leaps out? But that might be also an argument for not picking it as much as it is an argument for picking it.

Austin: I think let's do it, because it does get us away from Samoths and the Church. We know that that's not about greed; or I guess it's about greed but it's about greed of knowledge, it's not about— I like the notion of like... you know, lower case greed, I like the notion of like... just someone who is being shitty, right? Like, someone who's trying to get theirs at the... you know, over everybody else nearby, and not like the sort of big picture; like I actually do think when I think about Samoths I do think that maybe his authority is more utopianism and less greed, because at the end of the day it's like "I have this grand vision for people" you know, "my way to do it it's going to save everybody" and it's not like "I want all the knowledge for me".

Jack: Right, right.

Austin: There are other characters in Hieron who that is totally true for, but his greed goes out of his utopianism, not the other way around so... so yeah, that's... so let's say greed?

[30:00]

Sylvi: Yeah, I agree with greed.

Dre: Sure.

Austin: Alright, we'll continue to fill in some details. That's not what I wanted. I didn't want a box; I wanted a little drawing.

Jack: A little... [Chuckles] A little drawing of a man going: [Imitates an old man] "aaah, give me it all Give me...

Austin: Give me, I want it, raawr. [Laughter] Make this smaller... there we go. Marking it as an x.

Jack: That's my prep characterization for the scene later where we impersonate him in a theatre. [Laughter]

Austin: Alright. [Laughter] Alright; time for the second part, which is: victim. The victim is whatever the authority is killing, consuming, ruining, perverting or feeding on. Those options are: Freedom. Freedom of choice, speech, religion, press, movement, all of these things are, and more, are anathema to the authority. History — I love this writeup — this is the kind of authority who publishes history books that say “America was this big empty wasteland waiting for white people to come and build strip malls”.

Sylvi: This game's good.

Austin: This game is pretty fucking good. Uuh... the next one is humanity. It chews up people somehow, kills them, shreds their sanity, enslaves them and so on; pretty dark... Nature. The authority commits crimes against nature and the world, animals, plants and natural processes. Progress, they wanna stop technology from getting out of their hands or prevent social change, maybe the wrong people are getting away with kissing each other or the authority is wigged out that people that are able to edit their own genes. So what do you think here? I think like the obvious one is Nature, in like greed and nature are always like tee up really nicely, because it's like... “ey, yo, fuck off, I wanna drill”. [chuckles] Like “I'm drilling for... whatever, for oil, I'm drilling for magic oil”; whatever the types of oil you are... [interrupted]

Jack: Maybe there are more fish rocks down there.

Austin: Exactly.

Sylvi: Well it does also tie into like... this sort of area that... always kinda felt taboo with some stuff in Marielda, which is the forest.

Austin: Right, totally, true.

Sylvi: So we could do something with that maybe.

Austin: We could. I mean, in general one of the things that I mentioned off mic before we started was that... we didn't see much Quince Parish and I can imagine something with being in like between Quince, Orchid and like the southern parts of Helianthus all being adjacent to the woods that you can get some good working class characters from a range of different cultures who all have connection to those woods. So I kinda like the notion of nature, of like the Authority commits crimes against nature, the world, animals, plants and natural processes. Like... could be someone who's gotten the approval to... to like take over the woods, like the woods now belong to someone and like that also spills out into those— that edge— those edges of communities, where they kind of enact like a sort of scrip system and like more and more people are gonna work for this company and blah blah blah. That could be cool. [Jack agrees] You into that? People into that?

Sylvi: Yeah, I'm very into that.

Austin: Yeah alright, let's do nature. Greedy, Nature... ah and last but not least, and I think we may have already started to answer this but their visage; big fan of vice victim visage, that's a good 3 Vs. Are they... that is the form that the authority takes, the face it wears, it tells you what you need to do to attack it directly. Corporate; the authority is a business, big or small, could anything from the street gang to an interdimensional mega corp. Whatever the scale it's got one reason for being: make it for a dollar and sell it for two. Personal; it's just one guy, someone with a personal magnetism and a vision. Religious; it has a direct line to God or Heinlein or Adam Smith or whoever. The authority operates some unquestioned received wisdom and sees disagreement as a moral failing. In this case we could go back to religious and have to be somebody who is in the church and has a connection to Samoths and to the Council instead of being a private. State; which, again, it has some overlap with religion here but I would imagine

something like the Bureau of Reconfiguration or the Office of Lost Objects or whatever, is state more than religious. Or Systemic; a process, a culture, a civil paranoia, a life defining test regimen, etc. Since it's got no face to spit in and no headquarters to stinkbomb this authority can be very difficult to directly confront. That's interesting, I feel like it would be very hard to do in one shot, where we only get to see a little bit of it, so... So what are we thinkin here? [silence] I, like, the versions of this for me are like... or like the easy analogy is like... corporate is a big oil company, personal is the dude from There Will Be Blood [chuckles], religious is like the Vatican, right, and, or not even the Vatican, right, like it's just... it's... maybe religious is like a church that owns an oil field and state is like the government who has decided that this area belongs to them; and then in Marielda, obviously, adjust those accordingly.

Jack: I would definitely... I would definitely propose personal.

Sylvi: Yeah.

Jack: If only because I want to see the dude from the There Will Be Blood in Marielda.
[Laughter]

Austin: Really? Ok, I'm into it.

Sylvi: I'm really drawn towards personal too.

Jack and Sylvi: That's something...

[Silence]

Sylvi: Yeah?

Jack: Oh go on, Sylvi³.

Sylvi: No, go ahead.

³ The name in the audio recording is no longer in use, hence the audio/transcript discrepancy.

Jack: There's just something really appealing to me about like... this person probably has, to some extent, they have people working for them and stuff, but there's something really appealing to me about the idea of like just a very charismatic individual going like "eeh, my forest".

Austin: Yeah, I like that a lot, actually.

Sylvi: It also gives us way more wiggle room with like what faction they're from.

[Austin: yes] If we want to decide a faction on them [Everyone agrees] which I really like.

Austin: Yeah, agree. Cause it doesn't mean that like that whole faction is fucked necessarily, it does mean that this group has been moving, or this person moves through that faction, maybe even corrupts that faction, right?

Alright. So that is the basics— oh! There's one more, which is: [Starts reading] in order to be interesting, a character must— characters must want things. The authority is a character and its need is what it wants. The need is a sentence, or two, that says what the authority desires and what it would do to the world if the Youthful Offenders— the Young Offenders weren't there to stop it. It's important that this not be something passive; things will stay like they are as a terrible need. It's one that I see people try to pass off on me all the fucking time when I'm playing with them; how the hell are you only to motivate the authority, roleplay it, or (as Young Offenders) fuck with it, if all it wants is for nothing to happen? The need is the sword hanging over the YO's head. If they fail, something terrible is going to happen and it will be their fault. Give the need teeth: sharp, jagged ones. [Stops reading] I like... This is interesting. What could a thing be here that they could want? I have a suggestion.

Sylvi: Go for it.

Austin: I think they want their own parish. I think that they wanna rewrite part of this map as whoever they are... parish, that has independent... like they are the mayor of

their own little minor kingdom. And I'm gonna draw it out, right now. Stop the line there... and then, that this would be their new... this is like the area we're gonna work in and this is also what would be their new like personal parish. Like "listen, I'm gonna build my business up, I'm gonna go to the shitty bureaucracy of this town and I'm gonna prove to them that they can't run this, but I can, and I can...that like the people here, they want me to be mayor, they want me to be in charge."

Jack: [cross] So they're kinda like...

Austin: [cross] "We wouldn't—we couldn't live through a second civil war."

Jack: They're kinda like an optimistically preemptive robber baron?

Austin: Yes, that's 100% right, yes, totally.

Jack: And then what they want to rob is a baronetcy.

Austin: Yes, this is... they want their own little micro-kingdom, right? This is already obviously what we're kinda talking about like a petty tyrant, and like a petty tyrant needs a kingdom.

Jack: That's a big parish.

Austin: It's a big parish.

Sylvi: Greedy guy.

Austin: I think, like, bit by bit is what... is how they imagine to take it. Or is like... or first I'll take Quince because those two little neighbourhoods in Quince who cares about those and then I'll take the bits of Helianthus. Helianthus is a shithole; no one cares about Helianthus. And then I'll take Orchid, which is, like, up and coming lower middle class, right? you know, slowly gentrifying. Bit by bit, bit by bit, bit by bit. And...

Jack: And a vampire.

Austin: And also a vampire is there... and also the Yellow House is here; I don't think this person knows about that stuff. [Jack laughs] Also, this is here, and I don't remember what this is at all. I think that might be... [Jack: yeah, what is that?] I think that might be Christopher's church.

Jack: It looks like something from the Buoy. [Gets interrupted]

Austin: No no, cause Christopher's church is here. I don't remember... That's the Hospital; this is Christopher's church, I think. I don't remember what this is. Interesting. I'll ask Janine later if she can remember. [Laughter]

Sylvi: I'll check the wiki really quick.

Austin: [Laughs] I mean, something in Helianthus, right? And it would've been from the... it would've been from the worldbuilding of the Quiet Year games. Not from... or would've come into being from the Quiet Year games. No, Red Rank's all the way up here in Violet Parish; Red Rank isn't down Helianthus. [sighs] Ok. So, I think we have the gist of our authority. I'm gonna come up with a name and some more stuff shortly, but we actually still have a few more things. So we have rating down; we know that our rating is like PG-13 to R. So let me add that to the map here.

Jack: Marielda has now been rated by the ESRB. [Laughter]

Austin: I like to think that it's been rated by PEGI, so that you can hear "PEGI-13". [Laughter]

Jack: An Irrational Game. Oh my god. No, what? No, what? [Chuckles]

[41:30]

Austin: Nooo!! Um...

Sylvi: Let's just use the fucking Quebec system. We got a "16 and up" thing for movies.

Austin: God.

Sylvi: It works.

Austin: All right. So now you each get to make this person more powerful. Um..

Sylvi: Oh yay.

Austin: You all come up with systems of control. Each YO creates a science fiction thingy that empowers the authority. Systems of control are what make the world of your playing in different from the one that you're living in. This stuff tells you about the world, tells you exactly how the authority fucks with your YO's lives, and serves as a guide and touchstone for detailing the world you play in.

You each will take, will create one of these and each one must be different from the others. If the system control is removed, which should happen during play, though, not actually, that probably won't happen. That could be like the end of this whole episode could be you taking down one system of control. But you won't be taking it down in the middle of play.

But, dut dut dut, let me keep reading, sorry. When creating systems of control, don't let the authority be totally omnipotent. Create a world with wiggle room for the YO's. This is also a good time to consider what scale the authority is, which we've talked about. Systems of control can be technological, things like RFID tags implanted in somebody, or they can be social: families have been declared illegal by the government.

So you each can come up with one of these. So this can be, I think like some of the examples in this book range from like individuals who are, like, super powerful or whatever, right? Or actually that's more of an authority figure. So these are more like things like they have like a strong military or they have tracking devices. Like they already came up with.

Sylvi: It's, it's systemic stuff.

Austin: It re— yes, it's systemic stuff with kind of a big — both big and little S, right? So like both cultural mores and rules. And also, just like small-scale systemic, like, this person has access to a bunch of these things... any ideas, so far?

Dre: Maybe they have hired muscle from Hard-Work-Safe-House?

Austin: Yeah, I think that's a good idea. That's a good system of control, is just like Hard-Work-Safe-House, like, security contract?

Dre: Yeah.

Austin: Because that's just like, it's going to keep coming. Hard-Work-Safe-House will continue to put people into work against this, you know, against whoever tries to stand up against them... [typing] [Jack makes a noise] Jack?

Jack: I was thinking about, it might be a bit close to like a security contract, but I wonder if we could spin it differently. I like the idea of them having like... two horrible dogs.

Austin: Save that, because there's a thing later in this process in which you will come up with specific, like authority figures, and two specific bad dogs is a really good authority figure.

Jack: [laughing] Okay, alright.

Dre: It's the dark origin story of Frank and Beans.

Austin: Noooo!

Jack: Oh no. [laughs] Look, it's Marielda. For every, for every, there is a, for every, there's a, it turns. You know the saying.

Sylvi: I don't know, I got an idea, but I don't know if I'm, I.... it's kinda loose so you guys can help me sort of make it a little more concrete. But my idea was basically like that there are people who are like super for this expansion, like—

Austin: Oh that's— Popular, popular, like approval is totally a system of control.

Sylvi: Yeah. Cause like they think that like, cause uh, around Quince and like Helianthus is the working class district, right?

Austin: Yep.

Sylvi: Around them, like they could easily be like, "Oh, this is going to make it so your lives are more like the more 'upper class'," in quotes, parishes.

Austin: And they're being duped, 100%.

Sylvi: Oh, a hundred percent and then also Orchid is in the middle of being gentrified too, right? So it's just like, "Oh, this is just like what we're already doing."

Austin: And specifically, this is South Orchid, which was always less, is the part that is like a little less gentrified. The part near Chrysanthemum towards the north. Remember like there was the whatever this bar ended up being? Like the Southern Bucket and the Northern Bucket, remember? The Southern Bucket, the one that Claret is at, is the one that's a little bit less gentrified. It's still like moving on up, but not quite to the place of, of like, you're a few steps away from a dance school that is secretly a place where killers preside.

Jack: Killers, please, kill — well.

Austin: Hmm. Hmm. Killer. One — a couple of killers. Thieves.

Jack: What about—

Sylvi: Killer, but the 's' is in brackets? So it's like, you know...

Austin: Yes, and then there's a question mark also?

Jack: Like a non-specific amount of killers. How about like, what if they have, and I don't know if it's fabricated or not, like, a claim? I'm thinking about like how claims work

in Crusader Kings, where like, if you have a claim, if you've managed to fabricate a claim, or if you can cling onto one? Like, you can rally..

Austin: I like it as an aspect of the wide ranging support, which is like part of the support is they're going to make it better, and part of the support is, this person can trace their line back to the original, you know, lumberjacks who went into the woods during the Quiet Year game. And so it's like, we were the first ones to make ground. We lost people in those woods. I have — those are my woods. And that works for some people here.

Jack: Oh, okay. So they have hired muscle?

Austin: Yes.

Jack: They have wide-ranging popular support. What are some other—

Austin: I mean, like, let's be very — maybe the muscle is the, is the way that they keep people in line, but let's get one more thing that's like... I'm trying to think of another good one here.

Sylvi: Could they have a technological thing that's helping them?

Austin: Totally.

Sylvi: Maybe.

Jack: I wonder what that would — what does a technological thing in Marielda look like? I mean, we have the Golden Lance's guns, but they're kind of specific to the Golden Lance.

Austin: Yeah. I wouldn't want to take those from the Golden Lance. Is it something to do with being safe when going into the woods? Is it something to do? Is it actually, you know, what we don't have here is like a rule. Is there a rule here? Is there a...

Jack: Oh, like a curfew or—

Austin: —yeah, like a curfew or like, these are the places you can only go when you're accompanied by someone from this, like who's been approved, or..

Jack: What if, like, what if... You know, you were saying like, oh, those two blocks of Orchid. No one cares about those.

Austin: Yeah.

Jack: What if he like, or they like close streets. What if like individual streets begin to get shut down?

Austin: Yeah.

Jack: Like there's are— there's no-go areas and they're all like they're all, like plastered in those sort of like, "We're building something here" posters.

Austin: It's like, It's like his little version of reconfiguration, which is like, "Oh yeah, I bought up this alleyway, and I shut it down. You can't go through here anymore." Or like you said, like, "Oh yeah, I'm moving. I'm, I'm moving all of the windows today. And so I, there's just a huge convoy of windows that block this entire street for the entire day." Which means— yeah.

Jack: And it's like.. Oh, it's, it's even grimmer than like, "You can't go here", right? It's like explicitly, "You'll be able to go here in four years when the complex opens."

Austin: Right. Right.

Jack: And you know, it'll be great, then. There's going to be a bar. There's going to be a gym. I don't know, are there gyms in Marielda, or do people just lift stuff? [laughs]
Generally.

Austin: I think people just lift stuff at this point.

Sylvi: That's what a gym is, really.

Austin: Yeah. Ad hoc. Or de jure. Not de jure, de facto, de facto.

Jack: De facto.

Austin: Yeah, yeah. He wants it to be, he wants it to be de jure.

Jack: This is the city "Dejure".

Austin: [laughs] All right. I like those a lot. So now it's my turn to give you something, instead of the other way around, because you've just given me a lot to work with. The authority creates the first exploit, the way that you created systems of control. Like systems of control, exploits are sci fi elements, things about the world that you're playing in that are different from the one we live in. They also serve to underscore thematic elements that we want to explore in the game. The, just as the authority has its strengths, the YOs also have advantages they can use to smash its grip, its grip on the world. These areas of the authority vulnerability are called exploits, for example, many genetic self-. Uh, for example, maybe genetic self-editing is a big part of youth culture. Maybe the city you live in is depopulated and big enough that there are vast areas the authority can't patrol. Depopulation and genetic manipulation act as holes in the authority systems of control. In other words, things that the YOs can exploit to attack the bad guys.

This one's pretty easy for me. I think it's just the Gardeners. Like, no one wants this less than the people who worship Samol and who live in these fucking woods, right? And like, you might not be part of the Gardeners, but they are an expert— they are a group that, that doesn't, is not at all interested in *anything* that this, that this authority has to offer. There's nothing that can be offered to the Gardeners to make them want to, you know, listen. So I'm going to write their names down here. Um. Not their actual names, because I don't think we ever named a single one of them, but... but you know, there we

go. And those are elves and Weavers. Um. "A group of elves and Weavers who have no interest in whatever this asshole has to offer." [Dre laughs]

Sylvi: Fuck yeah.

Austin: Alright.

Jack: That's what they said. "We have no interest."

Austin: "We have no interest." So that is exploits. Next we talk about you. I think we'll get through, we'll get through like character creation and then we'll take a break is what my guess is. Is that, I guess, does that make sense for everybody?

Sylvi: Yeah, sure.

Jack: I'm going to eat a slice of banana bread.

Austin: You go ahead while I read about casting because that's what's next. Crows come in murders, dogs come in packs, and Youthful Offenders come in cliques. What kind of rebels are you going to be? Are you a band, a skate club, rogue EMTs? What draws you together, and why do you stick together? Come up with something interesting and grabby. I pretty much guarantee that if you say classmates, you will be bored. At least make them classmates that are always in detention together. Write a description of your clique on the Dystopia Sheet and give it a name if you feel like. So how do you all know each other?

Sylvi: Oof. I'm trying to think of how three kids from this, like region over here or these three parishes would know each other.

Austin: Maybe you work together, maybe you all work in Iris. Or maybe you go to the same church, maybe you... How do, how do any kids know each other?

Jack: Playing in the same place?

Austin: Yeah.

Dre: Hm.

Jack: Playing in the same place, working in the same place.

Sylvi: They could have grown up together, like childhood friends thing.

Austin: Yeah. It should be tighter than that. It should be—it's still—

Sylvi: It's a little too loose though, yeah.

Austin: —it's still too loose, yeah.

Dre: Yeah, trying to remember if, if there's any, like, specific buildings or meeting points in this kind of, the area that you've marked off in the red.

Austin: Not for kids!

Dre: Yeah, yeah.

Austin: This bar, the Yellow House, like maybe you're all in the Yellow House. That could be dope. And then you can all have—

Jack: We could also just, oh go on. [overlapping] Oh, I was just gonna say—

Austin: —Master 'whatever noun you want to come up with' and Mrs. 'So-and-so' like that's..

Jack: But then we'd have to be working with, what's the really shitty Yellow House guy called? The werewolf?

Austin: Oh, he was an asshole, was that Mr. Calendar? No no no, that was Master, Master something. Cause he was a—

Jack: Yeah, he was a real—

Austin: —clarion wolfboy in my mind.

Sylvi: Real piece of work!

Austin: Master Latitude! Master Latitude.

Jack: Oh, Master Latitude, yeah, he was—

Dre: Oh yeah.

Austin: God damn.

Jack: He was the business. Can we maybe kill him again?

[**Sylvi** laughs]

Austin: Oh yeah, we'll see what we can do.

Dre: Did we kill him the first time?

Sylvi: I'm pretty sure.

Austin: I'm pretty sure.

Sylvi: I'm pretty sure he got Blade in the Dark-ed.

Austin: Mhmm.

Dre: Oh, yeah. Okay. Yeah.

Austin: Yeah. He's in there. Think about all the people who are in there, huh?

Jack: That's how we kill him again. [laughter]

Sylvi: I thought you were gonna say, that's how we know each other. We're all in the fuckin' sword.

Austin: We're all in the — yup! [laughter]

Jack: Okay. So I am actually kind of on board with us being at the Yellow House, but at the same time, the Yellow House is kind of like a... To an extent that Yellow House is already a weird position of power, right?

Austin: No.

Jack: No?

Austin: They're a group, like..

Jack: Mr. Fucking Latitude sure thinks he's in a position of power.

Austin: Also, also— No, no, he doesn't. He just died. That just happened. So think about that. What if you were all like the next class of the Yellow House? And like—

Dre: Oh shit.

Sylvi: I was just going to say, 'cause that's a school, right? [**Austin:** Yes.] We don't even need to be like Masters there. We can just be students there.

Austin: Right? That's what I mean. Yeah, exactly. But like, but all the Masters just made their big play.

Jack: And lost!

Austin: And lost. And like what came out of that was who, like.. Miss Salary left. She like dropped out of this place. Um..

Dre: And the other three died, right?

Austin: The other three died. Yeah, Mrs. Manufactory definitely died. Master Latitude definitely died. And Mr. Calendar definitely died.

Jack: So the book says—

Austin: ‘Cause he was the son of the other...

Jack: The book says, “don’t be school children.”

Austin: Yeah, but they—

Jack: However, we are school children in the Yellow House.

Austin: In the Yellow House!

Sylvi: We’re school children in a world where schools aren’t really a thing, too.

Jack: [laughs] Yeah.

Austin: Yeah. Yes. Yeah, yeah. Right, exactly. Play in the dark lest the heat catch you standing still. So maybe we, maybe the, what, you know, people say there’s no second acts in Marielda, they’re wrong. This is, the Yellow House has a chance to do something good.

What is the, we can start thinking about who that could be now, because now, we’re going to start doing the casting segment, in which what we do is, we brainstorm a bunch of character concepts that could be, and should be part of this clique. Treat it like you’re TV writers, figuring out what recurring cast should be, what quote unquote, “jobs” need to be filled by the group? What kinds of personalities ought to be played in order to underscore the theme suggested by the exploit and the systems of control. Come up with about twice as many concepts as they are players— as there are young Youthful Offender, offender players, the concept is best as a short two-word to three-word phrase. Something flavorful, but brief, for example, little pothead, [laughter erupts] gene-hacking jeans, rich kid, et cetera.

They’re, the example that they have for like, for like their game is really good in that it helps you think about, like, how broad this can be. Their examples are like basement

weapons engineer, forager, spelunker of the forgotten city, cult deprogrammer, newly liberated runner. You know, seducer or seductress to the... hand-gem hacker. Like it's just like people who can do stuff in that way.

But the other way to think about it is just to think about 80s teen movies and, and also like TV shows. Think about like the X-Men where it's like, okay, what is Cyclops? Cyclops is like the laser beam eyed leader, right? Jean Gray is like the telepathic and the emotional person who keeps everybody on even footing. You know, Storm is like the weather character, who's also second in command. Wolverine is like, oh, he heals and also is like the violent loose cannon. And so thinking about those sorts of roles, and let's just start listing them.

For me, the easy ones are like the different people who are oppressed in these communities, right? So it seems to be pretty easy for me to be like, some of them should be— or not should be, but the concepts here are like, Weaver? Black Slack? Uh—

Jack: Elves?

Austin: Elf. Yeah.

Jack: Maybe orcs?

Austin: Maybe an orc. Yeah—

Dre: Cobbins?

Jack: Cobbins.

Austin: Cobbins. Yep. Poor people? Like, just like working class people, working class—

Jack: Uh-huh. Refugees.

Austin: Refugees. The Black Slacks are the refugees, for sure. But even just generally, I guess, refugees, maybe this person isn't part of the Black Slacks and just joined the Yellow House instead. That's an interesting little twist.

Jack: [laughs] I'd like my group of refugees more esoteric, please.

Austin: But like, what's that? What would that be like if you were a refugee character who like, your whole, your older siblings are in the Black Slacks, but you're not. You got sent to school, you got a, you got a scholarship to go study in the Yellow House!

Jack: Yeah! Wow.

Austin: But what else, what about more broadly here in terms of just like character type?

Jack: Like escaped industrial worker?

Austin: Yeah.

Sylvi: First one that jumped into my head was angry artist.

Austin: Good. [Dre laughs] What else? We're good at this. We can keep coming up with these all day.

Jack: Oh, like... God, like, what's it called? Like my house, my parents' house was taken in one of these things. Like I lost, I lost where I live.

Austin: Oh, yeah, yeah, yeah. Yeah—

Jack: Orphan?

[1:00:42]

Austin: Orphan, orphan, but then also like separately, these could be the same thing, which is just like, lost house, like personally aggrieved, right? Aggrieved, lost house. Um, bookworm.

Jack: Bookworm.

Austin: Like, like scholar of..

Jack: I know a little, little organization you should join...

Dre: Poindexters?

Austin: Yeah, Bookworms, poindexters, et cetera.

Sylvi: Maybe like former tea witch, or like someone kicked out of that group.

Austin: Remember they need to be 12, between 12 and 17?

Sylvi: Oh yeah, true. I forgot.

Austin: So they'd be pretty young for that, I think, but like, but like, you know what would be fit, would.. Goth is definitely, I'm writing down goth.

Sylvi: I already said angry artist.

Austin: Oh, you did write that. That's true.

[Dre laughs]

Austin: Forester, right? Like, like scout type person — someone who likes going into the woods already.

Jack: Someone who like dropped out of seminary?

Austin: Oh, good. I'm gonna just write down here, I'm just gonna write down, what do you, what do you call that? Um, altar boy / candle girl. Good job.

Dre: Street urchin.

Austin: Street urchin. I'm just gonna put young religious person.

Jack: Oh maybe someone who's being like specifically targeted. By like an organization or— like someone who is, like, fleeing from something.

Austin: That, not just a refugee, but like, outlaw, like someone on the run? “On the run”?

Jack: Oh, yeah, someone on the run.

Austin: On the run.

Jack: Wow, the Yellow House has grown very rapidly.

Austin: Well, you can mix these, right? So, mix and match. And also it's probably not all of these things, but it's good to have a lot of these, these things here. Anything else that we're missing here? Um, any other like roles?

Jack: Ghost!

Austin: Like how do you fight — ghost? Okay.

Dre: Ghost. [laughs]

Austin: Ghost is good, alright.

Sylvi: Okay, we're in!

Austin: We're in! Ghost. Got it. I'd like more like—

Sylvi: And a little pothead.

Austin: A little pothead.

Dre: Yeah, can't forget that.

Austin: I would like one or two more like skillful things, like things about what you do.

Jack: Mm-hm. Okay. What about...

Sylvi: A pickpocket?

Austin: Pickpocket's good. Definitely.

Jack: Pickpocket. Cavalry officer.

Austin: Cavalry off— no, wait a second.

Jack: Like, horse person? Like someone who's like..

Austin: What — mm, you mean like, we haven't had any horse people in our games, Jack. Half horses, half people, yet, at all.

Jack: It's, you know, have I ever fought a horse person?

Dre: What about a singer?

Jack: Oh, a singer.

Sylvi: I don't know if we've talked much about how military works, but do they have like squires in that or?

Austin: Oh, that's kind of good. I kind of like squire. I like it a lot.

Jack: Oh, yeah, like assigned to a knight.

Sylvi: Yeah.

Jack: I bet they do. I bet some of these does have like..

Austin: Oh, definitely. The young Samoths—

Jack: Like there's the battalion that Hitchcock's part of, and then there's also like a very elite, like the opposite of that. There's like...

Sylvi: I mean. Fucking, we could do a twist on the Order of Eternal Princes there. If we wanted—

Austin: Oh my god.

Jack: Oh, true, is this like, knights?

Austin: But is this like the literal origin of the Order of Eternal Princes is just like, it's just like the Boy Scouts for Samoths? It's just like being in the..

Sylvi: And then it just became this way more important thing.

Austin: Junior ROTC basically, like..

Jack: I really like that. Oh God.

Austin: Me too.

Jack: Ridiculous Samoths Scouts.

Austin: The Order of Eternal Princes. Good. Uh-huh. Um, all right. I think that's a pretty good selection. I don't know if y'all are in the Misspent Youth thing? You're not, but I've written all of these down. I'll just pop them into our Patreon chat in our Discord.

Sylvi: Oh, is that the Google Doc you had in the Drive?

Austin: Yeah, it's the Google Doc that was...

Sylvi: I had that up earlier, but I wasn't sure if it was..

Jack: Oh, I should open that up because it'd be good have a doc.

Austin: Totally. It's going to be useful. So. I'm just gonna bring it over here too, so we can flip between it. Um, so here's our list.

Sylvi: There's a lot of this stuff we can definitely — like the ones where they're like Elf or Cobbin, Weaver and Black Slack, those can just be put into that any of these though.

Austin: Totally.

Jack: Little pothead.

Austin: Little pothead.

Sylvi: Little pothead, I mean.

Dre: Little pothead Weaver.

Sylvi: Fuck yeah, dude!

Austin: [laughing] All right, so. At some point, at some point, the ideas are going to come more slowly, not true. And eventually stop.

Sylvi: [unintelligible]

Jack: No.

Austin: We could do this literally for hours. Are you fucking kidding me? Try reading them out loud and see if anyone can think of any more. When you're done, read all the concepts you've come up with aloud one more time. When you hear one that you like, say so. If no one else wants it, it's yours. If someone else does, negotiate. Consider combining concepts too. You could have a lot of fun slapping together shit that seems really weird at first. A rockstar scientist, a bad-ass coward or a graffiti artist vigilante.

Sylvi: Oh.

Austin: Um, are you, are you you adding graffiti artist vigilante? Is that what's happening?

Sylvi: No, that just kind of ties into the angry artist one I said.

Austin: True, true. Oh, well this is just the first scene of your character and doesn't need to be recorded, if you want to, you can write it on your concepts on your permanent record, the bottom of the page for us. Um, the authority either as an individual or agents of nastiness — uh, sorry. Any unused concepts are raw material for characters played by the authority, either as individual agents of nastiness or characters on the YO's side. Um, so what do you think, how y'all feeling about this? Does anything sti— you know, stand out? I could go down the list, but also we've done this a lot. So..

Sylvi: Mm. I don't know, like I was immediately drawn to the idea of, like, just why I said it first. Cause it was the first one that popped into my head was the like angry graffiti artist thing.

Austin: Yeah. I'm into it. I'm way into it.

Sylvi: All right. I think if no one else wants it. I could also work in that they're a refugee or a Black Slack?

Austin: I think both of those are good. I kind of like the notion of like, of artist, like vandal, who is a refugee, who has like older siblings who are Black Slacks or like a parent, parents who are Black Slacks.

Sylvi: Yeah... I really like that.

Austin: But like, but also their parents are like, no, you're gonna go to school, and, y—..

Dre: Can I pitch something to you, Sylvi?

Sylvi: Yeah, for sure.

Dre: Fucking Weaver graffiti artist. Just like shooting those limbs up all over the place to just tag, like all of the places that nobody else can reach.

Sylvi: See the reason why I like it not being a Weaver is because there's more risk involved with someone who doesn't have the ability to get around?

Austin: Right, right. Maybe you know a Weaver graffiti artist,

Sylvi: Oh, for sure.

Austin: Like maybe one of your, your buds was a Weaver. In fact, maybe you're, you had a friend who was the Weaver graffiti artist, who was just like always around town. And then this asshole, this new, whoever the authority is, whose name I'm going to come up with shortly, like bought their house and like, and like, brought, is, is sending them to work now, right?

Like, oh, no, no, no, no, no, the Weavers have to go in the woods, the Weavers are all now wood guides. Um, that's what they have to do! And that is like, or like this family has basically been pushed to having to do that. And so whoever your friend was who used to tag with you all the time, who could get all those hard to reach places, is now like going into the woods to guide other people to go get whatever it is they want in the woods.

Which, remember, is bullshit! Here is the best bit about this. This person, this guy doesn't need something from the woods. He doesn't, it's not whatever is in the woods. There's just wood in the woods. I mean, look, we know that Samol is in there too, and there's probably other magical shit, but all of this is a play for him to get the parish. Not a play to get some magical artifact in the woods.

[pause]

Austin: Um, so I like that. I like, I like a refugee who is also an artist, refugee, angry artist. Into it. You should take this first thing here. The first Youthful Offender form, if you

have a name, you can write that name down under Name. Um, I would go like name, age and sex. A thing that they note about this, obviously this game is like hyper political. Um, this is like, what in their world, they're like, listen, yes. It says girl and boy under sex, that is fucked up. The authority fucking sucks. Um, this is not as, not like what your gender identity is. That is a shitty form that you should write your gender identity somewhere else on the page, under looks or somewhere else that's important to you. Um, which is, which is a way of doing it, I think.

Jack: I don't super like it.

Austin: I have like mixed feelings about it.

Jack: I don't like the idea that the first — speaking personally, I don't like the idea that the first thing I could do with my character is misgender them.

Sylvi: Yeah.

Jack: Um, feels really unpleasant to me?

Austin: I, I, it is. I want there to be a space for games that say up top, "Hey, this is a game in which we're going to deal with shitty authority that misgenders you."

Um, I think this book could do a much better job of like front-loading content warnings and saying, "Hey, heads up." Um, I also think that that's part of, that partially reflects the age in which this game was first made, which is like 2000... it was before 2010, I think, like it's been a while this game has been around. Um, and I, I wonder if the new reprinting addresses that with more content warnings up top.

Jack: Yeah. And, and yeah, like, I, I absolutely agree, like, there's definitely a place for games like that and there should be a place for games like that. I don't super love to play them.

Austin: [laughs] Right. That's fair. That's fair. Yeah. I will say it's also better that this book then like, does immediately address it than saying like... Like it doesn't just say, all right, choose your name, your age and your sex, the end...

Jack: Yeah yeah yeah. Pick it!

Austin: Yeah. Yeah. Uh..

Dre: I really want to play a Weaver. I just have...

Austin: You should play a Weaver! Um, do you wanna take the second sheet here?

Dre: Yeah, I like the idea of a young religious Weaver.

Austin: Oh, I like that a lot. True bel-eaver.

Dre: Yeah.

Austin: True... Hm. I'm not doing it, I'm not saying it...

Dre: Might also be, also be a bit of a bookworm, like that probably goes hand in hand.

Austin: Okay. Nerdy Weaver. [typing] I'm into it.

Dre: Did we ever talk about how Weavers hander [sic] like gender? Or like they handle gender?

Austin: No, I think we did — I think we just defaulted into they handle gender the way the players handle gender, which is to say like in a generally progressive sense of having a bunch of different gender identities.

Dre: Yeah. Okay.

Austin: Um, I'd like to, I'd like to keep them open in that way so that we don't like shut down people who over the last year have been writing really good Weaver OCs.

Dre: [laughs] Uh, yeah.

Austin: Not that there are not other times in which I will totally shut some people down because I have a really big idea that I want to put forward, but like, you know, Weaver, Weaver, gender identity, I think it should be broad and, and reflect the variety of, of reality. Jack, where are you at on these things?

Jack: I want to be a ghost!

Austin: Okay. That was..

Sylvi: This fucking squad rules.

Austin: [laughs] So you're a ghost.

Jack: I want to be a ghost who... Um, so I like the idea that I'm looking at, I'm looking at this kind of combo of things. I think I'm a, I think I'm an elf ghost.

Austin: Elf ghost.

Jack: I think that... I think that I'm an escaped industrial worker, except the way I escaped was that I was killed. Um, which I don't mean to quantify as an escape, but it's a particular sort of escape? Um, there was an accident and rather than... Austin, how are ghosts made?

Austin: Um, well, in this moment, we *do* need to check the timeline really quick. Um, because I don't know if it's, I don't know why... I don't know what's Tristero's deal in this specific moment. I need to find a specific intro.

Jack: So Bewilder was a ghost, but perhaps because he was around previously, right?

Austin: Bewilder was a ghost because, there was a key reason for that. Um, if I remember right... [typing]

Jack: Scrolling on my Mac is, is really bad in Roll 20. So I might just keep leaving and re-entering again.

Austin: Oh, is it really bad? I didn't realize that.

Jack: Yeah, if I scroll left and right, it just goes back on the page.

Austin: Oh, weird. Weird.

Jack: Oh, I guess what I can do is copy it into, oh, maybe like a brand new tab something...

Austin: Oh, was Bewilder just trapped in that place, is that why he was a ghost? Um. Fuck. I can't quite remember. People in chat probably remember. Um... [typing] What I'm looking for now is actually a different thing, which is a very specific intro. About ghosts.

Jack: Actually, I've changed my mind. It's still, it's still a ghost. Still elf ghost.

Austin: Still a ghost, not an industrial ghost, though.

Jack: I think I'm actually going to be the opposite of an industrial ghost. I think I'm going to be a nature ghost. I think I went into the forest and I came out of the forest, but, but sometimes, you know, sometimes people go into the forest originally and then they came out as Weavers. I went into the forest and I came out much the same, but... sort of semi-transparent.

Austin: Huh. Okay. So, so here we go. I have a canonical answer about this. About this. I'm going to link it to everybody, I'm gonna link it to y'all here. And then what I'm going to do is I'm just gonna play it for everybody else live because it's important to know why there are ghosts! Um, and I don't just want to redo this narration because I bet the first time I did it was better.

Just hit play right here.

Austin (as **Samol**): [slight drawl] Now there ain't a damn thing that's ever happened in Hieron that I ain't know about. That gives me what you might call a unique perspective. Which comes in handy now and then. Take for instance ghosts.

[["Marielda"](#) by Jack de Quidt begins]

You know, specters and phantoms. Vampires. The undead of all sorts. Most folks will tell you that ghosts come from extreme circumstances. A traumatic death. An unavenged betrayal. A depraved killing. They couldn't be more wrong. See, I know the man what moves the soul after the body goes. He ain't leaving behind those that have been wronged. Ghosts ain't about quality of death, they're about quantity. See, sometimes that old boy gets very busy. Can't keep up with them. Maybe a war is on. Maybe it's a flood or a fire. Too many lives to process, and some are bound to slip through the cracks. After all, the truth is, all death is traumatic. But don't get me wrong. Every now and then, a ghost does want a little revenge. But that ain't supernatural. That's just numbers.

[clarinet briefly cuts in and then music stops]

Austin: All right. That's a good intro. Except as I say the word see twice in too close of a proximity and it bugged me every time I listened to that intro for a year.

Sylvi: Gotta repost it.

Austin: I've thought about it. I've thought about it. I've thought about doing the fucking shitty Rivers Cuomo ass thing of like, let me just re— let me just go in and cut that I say "see" twice way too close to each other.

Sylvi: Never, ever do anything that Rivers Cuomo has done. Except for maybe like Surf Wax America.

Austin: Surf Wax America's pretty dope. Surf Wax America absolutely plays in Bluff City all the time, even though it's a bad surfing town.

Um, so you're a ghost. What we now know, of course, is that most ghosts are not about like, a bad thing happened to you. It's just like you didn't get processed. [pauses] Um, and lots of people are dying, so. In general, right now? So it's easy not to get processed.

Jack: Lots of people die in the woods.

Austin: A lot of people die in the woods. Um. So you've died in the woods. Just like, you went out playing once?

Jack: I think it's like a [Babes in the Wood](#) sort of scenario, but I'm a slightly older babe.

Austin: How, how long ago was this? Like was this during the age of Marielda? Was this during the Quiet Year? Was this...

Jack: Whoops. Um, I don't know. I, I kind of, I don't want it to be super long ago because I don't want to move away from playing a teenager.

Austin: Ah, okay, yep, gotcha.

Jack: And I might still be a teen, but I would be in, in like a very unfortunate, literal sense, an old soul. And I don't want to be like, I've been alive for many years, but I look— whatever .

Austin: Into it.

Jack: Um, so... I think probably pretty recently, within the last, within the last five or 10 years.

Austin: Could you have been... oh, wait, wait, wait. So, wait, let me remind myself of something. I was going to suggest that you could be an Order of the Eternal Princes

person who like went into the woods on like a thing, but I didn't want to take Order of the Eternal Princes away from Dre. If Dre was going to be...

Dre: Ooh!

Austin: An Order of the Eternal, the first Weaver Eternal Prince. But maybe that's too much. Maybe that's like, like honestly, like maybe we won't be able to get into that part of it.

Dre: Yeah.

Jack: There is, I do, there is something very Marielda about like these weird, this weird scouting trip going, like go into the woods to get a badge and a ghost coming back out?

Austin: Right. Totally. Totally. Um, the thing that I was saying was like, it might be too much to have the Weaver be the Order of the Eternal, the Eternal Princes. Cause I'm a little afraid of like, not giving that the room in this one episode to like breathe and to have it, but it could go either way. I could be, maybe you were both part of it. You could be old friends, you know?

Jack: That's true. What do you think, Dre?

Dre: Uh? I mean, I'm, I'm open for whatever. I think that might be something we could also explore further down in some of the friendship question stuff too.

Jack: Mm.

Austin: Totally true. That's true.

Dre: Not to jump too far ahead in the mechanics stuff, but.

Austin: No no no, we're getting there. We're just about there, honestly. Um, because right now what you should have is a name and age, you should have some looks on your characters. Um, let's, let's start peeking at those maybe. Sylvi.

Sylvi: Yeah, I already got mine all sorted out.

Austin: Tell me, tell me about your character.

Sylvi: So my character's name is Theo Goldenrod, but everyone calls him Squid. Um, because he mostly uses ink for his art stuff.

Austin: Good. I love Squid.

Sylvi: Um, he's 16 years old. He's a boy. Um, but for looks, I've written down that he's androgynous. He has distinctive markings, basically the way I'm seeing as he's got a shitload of like his — he tattoos himself, basically, to kind of tie into that like...

Austin: Like actually tattoos or just?

Sylvi: Yeah, like stick and poke.

Austin: Okay, cool.

Sylvi: Yeah, like probably a little too intricate for stick and poke shit, but, you know.

Austin: Yeah.

Sylvi: And then he's got like bright red hair, like, like red, red, not like orange, orange-y red, you know?

Austin: Nice, good. Yeah. Uh, human?

Sylvi: Yes. Yeah.

Austin: Okay. Dre?

Dre: So my character is Edilia "Edi" Rosamund. She is a 13 year old girl Weaver.

Austin: Cool.

Dre: She has Rosewood bark. She has patches here and there of flowers starting to bloom.

Austin: Nice.

Dre: And she wears a symbol of Samothres.

Austin: Awesome. And. Jack... You seem to have written a name here.

Jack: I'm called Run-For-Your-Life.

[Everyone laughs]

Austin: Okay. Okay. What do you look like, how old are you?

Jack: I'm 16. I ticked the boy box. I am small and compact.

[Dre laughs]

Austin: Both!

Jack: I have big round eyes and glasses, the glasses are — mm, sorry?

Austin: Are the glasses big and round?

Jack: The glasses are big and round, they are ghost glasses. I was wearing them when I went in. Um, and I'm transparent.

Austin: Sure.

Jack: Well like, I don't know. We've talked about this before. We've talked about how the ghosts are kind of semi-transparent, they don't look like caricature ghosts, but they look pretty close.

Austin: Yeah. All right.

Jack: I don't know if my name is like a, "Gentle the night you were born" sort of name, not super, not sure. It could also just be a directive.

Austin: Um, you know, it could be, it could be a lot of things. Ghosts wind up with their names in a number of different ways, right?

[**Jack** laughs quietly]

Austin: Um, all right. It is now time to talk about your convictions. As you see underneath, you have Means, Motive, Opportunity, and then you have MO and then Disorder. Um, your Means, Motive, and Opportunity are selected like that because those are closed. Um, those have a certain set of possibilities. Whereas your MO and your quote unquote Disorder are, are open and you can describe those however you want.

So, let me go over these. Your Means are the thing that you do to fight against the authority. Those options are bad, cool, fast, smart, tough. And that's it. Now you'll see that there is two columns here, "Free" and "Sold". That's because one of the things in this game is that you start with free stats and then you can sell out. Um, you can become more like the authority, more like adults and sell out whatever it is that makes you special, in order to, to turn it into something kind of shitty. But in the process, you'll get a victory out of it, basically.

So for instance, if you're bad, "you're the bad kid, the outcast, a leather jacket wearer. You specialize in ostentatiously breaking the rules." But you could sell out and become perverse the way the authority is perverse, and not just be the bad kid, but be like the person who takes joy in being shitty.

Um, you could be cool and being cool is like, everyone wants to be you or be, or be like you, right? Like everyone wants to be around you. Everything you do is really rad. Um, and people like you, and you're just like a likable person. But you could also later sell

out and become trendy. In which case you, their quote is “you've gone from avant-garde to avid follower who fakes it.” Um, and that is like a big difference, right?

So think about these as like, whatever your one good big major trait is and, and write down the two things that are on Free, and — on the Free side and on the Sold, the Sold side. If you're following along in the book, this is on page 14, for all of what the different options are here.

As you all figure these out, I'm gonna also read from the other things. So Motive is why you do it. Um, the Motives are: altruism, optimism, outrage, pride, and thrills. Um, and like everything else, you can, you have to Sell, you could one day Sell out on whatever one of these you have. So altruism sells out to unctuous. Optimism sells out to cynical. Outrage sells out to wrathful, pride sells out to arrogant, and thrills sells out to nihilistic. You should write down what the sellout is now, too. Um, and then what happens is if you do sell out, you mark the box that says Claim, in which point you will have sold out.

Um, and then finally you have, or not finally, but finally, in this first set, you have Opportunity. Um, and Opportunity is, it's the way that you're able to kind of move about freely, despite the authority's control. And so that is pretty, as in, you know, everyone sees you and you're just like, you know, you're so pretty. No one is going to give you shit, because like, how could anyone like you be trouble? Um, orphan, in which it's not, that's like not a good thing, but what the notion is like, you don't have parents or your parents are like at work all the time, or you're not in the official records or just in general, the authority doesn't recognize you as a person. And because of that, like not in a way in which — there are two ways to not recognize someone as a person. One way is to keep very, like a billion records about how exactly they are not a person and where they are at every moment. The other is to like, not use your government name ever, and be able to move through the cracks. Um, but orphan would sell out to helpless. Um, you could be rich, you could be sneaky, or you could be trusted. And each of those all have their own unique sellouts.

Um, then you should start thinking about your open convictions, which are your MO, your modus operandi, and your Disorder. Your MO is like your job, right? It's your skill set. It's like the thing that makes you, that you, someone describing who your character is in a TV show would be like, oh, and then there is the one who is like the technician. Oh, there's the hacker. It's like, it's the intro to the Ninja Turtle song, right? Like Donatello does machines. Donatello would write "Does machines" in MO. Michelangelo would absolutely write, "Pretty cool dude." And those don't have defined sellouts. You write those sell outs when those happen. Um, and again, we'll talk about selling out later in this, in this game.

And then there is the Disorder, which is your heroic, fatal flaw, it's youthful and innocent failing that helps you beat the authority, even though it fucks with your life. You do not sell out your disorder until you've sold out all of your other convictions. Since it's the last thing to go, it's kind of your core motivation, the ultimate innocence buried inside of you.

Um, so their examples of quote-unquote Disorder, which again is what the authority thinks of it as, are things like... like, know-it-all. Or there's another good one in here. Someone just wrote, "I can handle it." It's just like a very brief belief about who your character is. So those are those, let's start over talking about what people already have and what they're thinking about their MOs and their Disorders.

So Dre, it looks like you have stuff down. Tell me about Edi.

Dre: So Edi is smart. I mean, again, she's kind of the bookwormy type person. Um, she's altruistic and she's pretty. For her MO, I'm almost thinking like goody two-shoes, like she's the teacher's pet that nobody would ever suspect. And then I think the flip side of that is that, I mean, she's like, she's the tattler, or she's the narc or however you wanna put it.

Austin: Don't write the Sold, the Sold out yet, because it could go—

Dre: Oh, that depends on how it goes, yeah yeah.

Austin: It depends on how it goes. Cause like, yeah, you're totally right. That could be it for sure. But I think we write that. I think that we write those when it happens, not now.

Dre: Yeah. And I'm not sure on a Disorder yet.

Austin: Okay. Those are a little bit harder, but like think about it as like, what's the thing she really, really believes in deeply, the thing that keeps her innocent and young, instead of being like another cynic who believes that this is a good thing.

Dre: Yeah.

Austin: Either Run-For-Your-Life or Squid?

Sylvi: Still trying to kinda figure out my stuff still..

Austin: Run?

Jack: I'm tough. I am, my Motive is outraged.

Austin: Fair.

Jack: In part because I'm just sort of like, you're really gonna chop down the forest? You're really going to chop down the forest? I'm an orphan. I think I am like genuinely an orphan.

Austin: And also the government doesn't know what to do with a ghost or this guy doesn't know what to do with a ghost, like his plans are not ghost-related at this point?

Jack: Yeah. He didn't write down ghost in one, in his contingency plan. My MO is tough, small ghost.

[Dre laughs]

Austin: I'm actually gonna push back on that. I don't think that it's — because the point of the MO, the point of all of these are that when they come up, you will be able to

reference them as the thing that you're using to fight against the authority. And so it shouldn't just be a summation of what the things above you are.

Jack: Of what you are. Right. Okay.

Austin: Yes. I mean, it should be, you know.

Jack: It should be like an addition?

Austin: Right, there's an example in the book, that's like straight out of E.T., where someone has like rude tomboy as her MO. And like, the sequence is like, her telling off a bunch of fucking FBI government goons,

Jack: Mm, I remember that one.

Austin: Like while wearing a tank top and just being shitty. And it's like, yeah, like, that is what that character does in that movie. Like you got it. Or like, in all of the movies like that, I referenced IT earlier, right? So.

Jack: So, yeah. So what is this..

Austin: Think about it as personality, thinking of it as skillset.

Jack: Yeah. What is this? It's, he's like a. He's like a... he's like a little angry cannonball.

Austin: Okay. [laughs] I mean.

Jack: Is that like closer?

Austin: That's definitely closer. I mean, just might be where you want to put Prince down, right? Like you are like a shitty prince, right? Like you are a, a— I guess, angry, angry is good, I guess, but out outrage is already there in that, in that, that one, right? So,

Jack: [very thoughtful] Um, yeah.

Austin: Let me see if there's any other good MO examples here in the, in the book.

[1:31:13]

Austin: So like other MOs that they give are things like the Chosen One, River Clan healer. This person is, this person's MO is comic relief, I think.

Jack: Yeah.

Sylvi: That example like script is really good because like halfway through reading it I was just like oh, this is Avatar the Last Airbender.

Austin: Yeah, all of the scripts in this entire book are just the, are just pop culture. Like.

Sylvi: It's really funny.

Austin: They do a whole long one and it's like oh, this is pretty Star Wars-y, and then you get through like the third section of it and it's like oh this is just Star Wars. The thing that you're doing is just Star Wars. And like, I don't know how I didn't get that immediately when the character's name was Jake Cloudskipper, but.

Jack: [laughing]

Sylvi: [laughing]

Austin: But I'm a fool.

Jack: What about something about some kind of core belief about having... having been given a second life?

Austin: Oh, that's good.

Jack: Like, like, like.

Austin: Though that might be even better as a disorder, right? 'Cause that's like.

Jack: Yeah, I was thinking, I wrote down like. [laughs] When you were describing it, I had written down the words “the forest already killed me.”

Sylvi: Holy shit.

Austin: That’s really fucking good.

Jack: Literally as you said like childlike innocence and I was like, gonna delete that real quick.

Austin: No no no, that's super good because it's like, there's an optimism in that, right? And also it means you know the forest pretty well, which could come up.

Jack: Yeah yeah yeah.

Austin: I think that's good for either of those but I love it for disorder.

Jack: I like for the disorder — yeah, so what’s the MO, what's the kind of midpoint between what's above and what's below it?

Austin: I think it has to be something about like your associations in life or in death, right?

Jack: Yeah, okay. What about, yeah, what about, like, wayward forest scout?

Austin: Yep, perfect. Wayward forest scout, totally good.

Jack: Wayward has two meanings here.

Austin: Yeah, it sure does. Uh...

Sylvi: I got my stuff, aside from my disorder, if you wanna go through that.

Austin: I see it. Let’s go through it.

Sylvi: Yeah. So, I will admit I did try to make it so we all had some pretty different stuff, but I think it fits with what I wanted anyway.

Austin: Yep.

Sylvi: So the means I went with — I was torn between bad and cool but I kinda like the more delinquent-y edge to the — picking bad.

Austin: Yeah. Yeah.

Sylvi: 'Cause of course I do.

Austin: Yup.

Sylvi: Motive I went with pride because being like related to Black Slacks kinda ties into that I think.

Austin: Yeah.

Sylvi: Where it's like, my culture, like I'm above this and like my culture's been taken away from me, this — I should be proud of who I am, this is bullshit, type of thing. Opportunity I went with sneaky, 'cause that kinda ties into what I put with my MO, which for MO I wrote shit disturber. Which obviously I can change, but I really like the idea of just being this total delinquent shithead.

Austin: I think that comes through in bad pride sneaky.

Sylvi: Okay.

Austin: I think your MO should have to do with your art, right, like — otherwise you —

Sylvi: I could, so, I just wasn't sure.

Austin: Yeah.

Sylvi: I wasn't sure, but I was thinking maybe putting pr... I don't know if propagandist is the right word but it seems like a thing that would be written on the permanent record against Squid. So like in character like I can see that being written down if this is their permanent record in fiction?

Austin: Yes. It is. So the other thing to note is — yeah, I like that, that's actually a good point. The other thing to note is just like that's the thing that again you could point at and say this is how I solve this, which is why you want something more specific than shit disturber. You're all youthful offenders, you're all shit disturbers, it's just that you are prideful about it, which is already written down there, so I do like propagandist as a way to think about that.

Sylvi: Okay.

Austin: Okay...

Sylvi: I'm still kinda figuring... I actually have an idea for my disorder, but I'm not sure how to really word it.

Austin: What is it?

Sylvi: I was thinking maybe something along the lines of like, a perfectionist type thing? Like, they spend way too much time...

Austin: Oh, that's interesting. I like that.

Sylvi: Working on their — like, they're very particular about the details—

Austin: Yeah. I like perfectionist. That's good.

Sylvi: Okay. Yeah.

Austin: Um, okay. Dre, it looks like you have a disorder down now. And an MO, but you had teacher's pet and now also.

Dre: So Edi's disorder is "Samothes has a great plan for us all." I think that's like her, her thing is that like when things get dark it's like her belief in Samothes and that Samothes like sees people as equal and has an idea for the way that things can get better.

Austin: Right. I like that a lot, actually. That's like a compl — like a deep optimism that this dude will not like to deal with. Okay. I th —

Jack: Could we real quick go through what our actual pronouns are for talking about our characters?

Austin: Yes, please. Yes. Start at the top, Sylvi.

Sylvi: Oh, like what our characters' pronouns are, or like —

Austin: The characters' pronouns are, yeah yeah yeah.

Sylvi: I'm just going with he/him for Squid.

Austin: For Squid? Okay. Edi?

Dre: Edi is she/her.

Austin: And Run-For-Your-Life?

Jack: I'm also going to go with he/him. It was worth checking.

Austin: Okay. It was always worth checking.

Dre: Absolutely.

Austin: Absolutely.

Jack: In case they were not the boxes.

Austin: Totally. Okay. I think we should take a quick break. I'm gonna come up with the name for this shithead who runs this.

Dre: [laughs]

Jack: [laughs]

Austin: And then we need to come up with a few more things.

Jack: Sounds good, we'll see you soon.

Austin: Actually, you know what, we could come up with — it's up to you. Do you wanna take a break now or do you wanna come up with friendship questions and authority figures first? Up to y'all.

Sylvi: I do have an idea for an authority figure if we wanna do that really quickly.

Austin: And we already had another one, right, so.

Sylvi: Maybe do the authority figures, then we can think on friendship questions in the break?

Austin: On friendship questions, that's a good idea. So what's your authority figure?

Sylvi: Um, so, my idea for an authority figure is, so this guy wants to make this his own parish, he'll also need his own Lance Noble.

Austin: Oh! Do you think Lance — okay!

Jack: Wow!

Sylvi: I don't think it's an actual Lance Noble, I think it's a guy that he's promised the position to.

Jack: [very excited] That's so good!

Austin: That's so fucking good.

Jack: Just like a fake Lance Noble.

Sylvi: Um, yeah. And he's like his head of security.

Austin: Right. I love that so much. Is there — I want like a good, I want like a good fake Lance Noble name. And also we have to figure out — all right. I'm just gonna put down fake Lance Noble, we'll think on this, 'cause I need to come up with this person's name too—

Sylvi: Yeah, no worries.

Austin: And like what he'd call this district and then we'll.

Jack: This parish?

Austin: Yeah. What this parish should be.

Sylvi: Like, waiting to talk about since we decided the guy wanted his own parish, I'd just been sitting here like, I need to say this.

Austin: Oh, that's *so fucking good*! Oh, I love it.

Dre: [laughing]

Austin: Jack, you wanted two big dogs?

Sylvi: [laughs]

Jack: Yeah, I want two horrible dogs, they're called Siblings, the Brother and the Sister.

Austin: The Siblings.

Dre: [appreciative] God damn it.

Sylvi: Oh, fuck, that's really good.

Jack: And they are actual, they're actual siblings, they've been there since they were puppies, they are not puppies anymore. They're like wolfhounds.

Austin: The Brother and the Sister.

Jack: They're not like, they're not like a German Shepherd, they're not like a characteristically big...

Austin: Wolfhounds.

Jack: Yeah, they're like, they're like stringy and unpleasant.

Austin: Okay. Yeah. Yeah, ooh, yeah, uh-huh. Definitely. I'm with you. Okay! This motherfucker right here, definitely. All right.

Jack: People in the chat are like, the siblings are good dogs, redeem these good dogs

Austin: No. These are bad dogs. Let me —

Jack: These are bad dogs. Look, I love dogs as much as everyone.

Austin: Yeah. It's — there are bad dogs. In the world! There are bad dogs.

Sylvi: Dogs can be trained to be bad.

Austin: To be bad, absolutely.

Sylvi: And used as weapons.

Austin: Or mistreated, or left to have to struggle in the world and wind up being bad dogs, like, it happens, it sucks.

Dre: [laughs]

Jack: [laughs] People in the chat are now threatening to fight me, this escalated very quickly.

Austin: All right! Come fight me, guess what? I have two bad dogs! And they're going to protect me! Because they're good dogs. No! No, fuck! I fell into the trap!

Dre: God damn it!

Sylvi: Fuckin'. Bad and good is subjective. That's what we needed to learn here.

Austin: Thank you. We have one more authority figure, Dre. I should read —

Dre: God, you're gonna make me follow up these two fuckers with...

Austin: [laughs]

Jack: [laughs]

Dre: Dogs and a fake Lance Noble?

Austin: I'll read about — I'll read you what an authority figure is really quick, because we jumped right to it. The first thing you do at the start of each episode is give the authority some ammunition. Each YO creates an authority figure, a character or force that's present in this episode and controlled by the authority. Is it the crooked cop that walks the beat in your neighborhood, the fleet of robot animals that secretly monitor citizen activities, a psychic virus that will turn people violently paranoid when it's released into the mindnet? If this is your first episode, you can reuse — if this is *not* your first episode, you can reuse AFs from prior episodes. Recurring villains kick ass, and it can be really draining to have to come up with a ton of new bad guys every episode. That's true. I mean, at that point it could be someone from one of these previous groups, you know? Like, Snitch Nightly could be in on this. Uh. It could be, I like a force, a force would be good, like something that isn't just... more general, you know? Or something isn't just a specific, rather?

Dre: I think somehow working in reconfiguration to this dude.

Austin: Yeah.

Dre: Would be both interesting and something that this person would pursue. If they want to —

Austin: Yeah — like maybe —

Dre: In the more literal sense, reconfigure the way that parishes are set up?

Austin: What if he has like a reconfiguration order, or like he has reconfiguration orders, like he can call in, like a couple times he could call in actual reconfiguration, because that's where he is in his overall plot to take over this place.

Sylvi: Yeah.

Dre: Yeah, okay.

Austin: I like that a lot. Because that means like in the long term, he def — he totally has the ability to like buy out a block or start building something at the end of a street to turn it into a one-way street or a cul-de-sac, but in this episode period, he has reconfiguration orders that he can call in.

[Unknown Marielda music by Jack de Quidt begins]

Austin: Okay, let's take a break! I'm gonna scroll up to the top, and we can look at this beautiful map while we take a quick break. We will be right back.

[Music plays out]

[1:43:10] - Break ends

Dre: He's a terrible person!

Jack: Hi!

Dre: Oh, we're talking about Snitch Nightly.

Jack: We were just talking about Snitch Nightly.

Austin: We are live. We are live, good, okay. Whew! I had like, I just joined that chat and Dre was like he's a terrible person! And I don't know what was being said, but!

Jack: The terrible person is Snitch Nightly.

Austin: That's fair. Does anyone remember, in the chat, what the surnames were for Prin or Prim, I think Prin, and Martin from the holiday, Winter in Hieron holiday special? I think I gave them surnames and I cannot find them anywhere. [sighs] And I listened and I couldn't hear them. So. How's everyone doing on the call? How's all my friends?

Dre: I'm all right.

Jack: I just, a thing I just realized is that Primo is around?

Austin: Primo is around. Yeah.

Dre: Hm.

Austin: Primo's in, is working.

Jack: Primo is busy.

Dre: Yeah.

Austin: Primo's busy. You know. Everybody's busy. Uh...

Jack: It's Marielda, it's summer, everybody is busy.

Austin: Mm-hm. Someone say that cut is too deep. Yeah, they were the family, Prin cut Red Jack, yeah yeah yeah, someone says the builder family taking over. Mm-hm!

Dre: Oh god!

Austin: Like, I think that was literally already one of the plot lines, and, oh! Was it Quick-As-Your-Blade? God, Quick-As-Your-Blade does sound familiar.

Jack: Could you like squiggle f in your notes for like —

Austin: I, the thing is, it was a thing I came up with in the moment.

Jack: Ohh.

Austin: And I don't see — I don't know where my Follow notes went.

Jack: Yeah, a bunch of people are now saying Quick-As-Your-Blade.

Austin: I, okay. [types] [pause] Okay. So. The authority's name is Cabbot Quick-As-Your-Blade. First name Cabbot.

Jack: Cabbot?

Austin: Cabbot. Yeah, C-A-B-B-O-T.

Jack: Big big mall complex in a city near my town called Cabot Circus sprung up a couple years ago, which. It's probably him!

Austin: It's, this is the guy! This is the guy, right here, Cabbot Quick-As-Your-Blade. Now. I don't know that this is the same guy. Definitely related. And I think people probably — he lets people just call him Cabbot Quick, because people like it when you can call him, call them, people like it when they can call you whatever is easy for them. And let me think through some other things about that I've been... I was so focused on names that I couldn't think about, I couldn't separate him from just [laughs] various characters played by... what's his face.

Jack: Daniel Day-Lewis?

Austin: Yeah, Daniel Day-Lewis character. 'Cause like, okay, he's gonna be half There Will Be Blood Daniel Plainview and half guy from Gangs of New York. And like, no, that's, mm. I mean, he is. But.

Jack: You know there's gonna be a new one added soon with his dressmaker character in Phantom Thread.

Austin: Oh, true.

Jack: Which is gonna be good.

Austin: Uh-huh. God. Oh boy. Okay. How's everybody doing, besides me not knowing what this guy looks like yet, I'll get there. I know one of the things he has already which is good. Which is, he has that armband that has, that has the inverted, inverted...

Jack: Oh, the like, the symbol?

Austin: Samot, oh, but it can't be that yet, right, because because of where we're at in this timeline.

Jack: Oh, true.

Austin: So. And with a name like that then he's definitely, he's definitely a Maelgwyn's Faithful, right?

Jack: Yeah.

Austin: But like I don't even know if he believes, right, like I think he likes the notion of there being a a — oh my God, this motherfucker. [laughs] He likes the notion of there being a masked figure who is running around helping everybody, and that like, like, he likes that that is the sort of thing in everybody's mind because superheroes make it good to — when there are great individuals, it's easy to separate people because you

can talk to them about their individuality, and I think on more than one occasion he has pretended to be the man in the mask.

Jack: Oh, wow.

Austin: Like he keeps a replica mask in his office, like, slightly hidden. And on more than one occasion he's been like, now that'll just be a secret between me and you. And like he is extremely not that guy. [laughs] Because we know who that guy is, and that guy is actually Maelgwyn. So.

Dre: [laughs]

Austin: Um. Other than that like I am just — I'm having a hard — I think, okay. He definitely is a, he is from old Orchid Parish. He's like born, he probably was from Red House originally, like he probably grew up in that orphanage, along with Tamsyn and the rest, and so he is like a deep like, ah, the good old days of Orchid Parish, like very much can reference that in a way that gives him some sort of feeling of like, that's part of that thing that you gave him, which was that he has wide ranging popular support, that is like, includes a claim on this place, is like, he comes from the family that went into the woods and like he's from a working class family. He also, I think that's part of his entire claim on this place in terms of how he tells people. He's like, ah, you know, those bureaucrats up in Chrysanthemum, they can't be trusted. You have to trust one of your own. You know, like, we're not like the rest of this town. And there's some truth to that, like as the gentrifiers come in, like, as always, all villains have like that one thing that can really speak to people, and I think that's part of it for him. I think he is the most pilgrim looking pilgrim that we've seen, in terms of dress style. Like all black everything, big white collar. He wears a hat so that he can take it off. When he steps in the door, right? Big, big mustache, like, large mustache, very very like *tall* mustache, meaning like his lip is very big, and it just grows outward, and I think it's like, it might just be straight up mutton chops. Maybe he just straight up has mutton chops, also.

Jack: This guy's like a, he's like the middle of a three part Venn diagram between like Daniel Plainview, a Dishonored character, and a Roald Dahl character?

Austin: Uh-huh. Yeah. Uh-huh, yep, totally. His —

Sylvi: I'll be honestly, I'm picturing like Liev Schreiber but in a different —

Austin: Oh, yes!

Jack: Yeah yeah yeah yeah yeah.

Austin: That's actually extremely good. Yeah yeah yeah yeah yeah. Liev Schrieber but with like a streak of gray in his hair, just one, like, one streak of gray ,and every time you asked where he got that, like what happened, he'll tell you a different thing.

Sylvi: Ugh!

Austin: But he'll never give you a — do you know what I mean, like, he never gives you enough to where it could be contradictory, because he has to tell that story a lot, and so he like is slowly building this whole long story, over the course of like 70 conversations, and if anyone says like wait a second, you told me you saw a ghost! And what he'll say is like, there was a ghost in that library! And like, oh yeah, shit, I guess there could've been a ghost, yeah, we're in Marielda, there could totally be a library ghost.

Sylvi: Really quick, Austin, I don't think you swapped back to — oh no, wait —

Austin: Oh, I didn't, I didn't, but, you're right. There we go. All right, now we're good. Good call. Good catch. Okay, so. Let's see. What is next? Friendship questions are what is next. These are important. Also I should update this case form with all of the toys you've given me.

Dre: [laughs]

Austin: But let's talk about friendship questions. At the start of every Misspent Youth story, you take some time to develop the friendships between your characters a bit more, you think about something you want to see highlighted, explored or explained, and each of you will come up with one question that is interest — that interests you, basically. And in gameplay terms, while we play, these will come up. So, do you have these? Do you have thoughts on these?

Jack: Hm. [pause] Oh, I wonder if... I wonder if Edi and I share some sort of experience involving or close to Samoths, I'm curious about where Edi's faith comes from and I wonder if there's some sort of a question there that can link the two of us.

Dre: Yeah, um. [pause]

Jack: Alternatively... [pause]

Dre: I mean, that could be the question is just like how did Edi and Run-For-Your-Life become friends, but I don't know.

Jack: Yeah.

Austin: Ah, how did we become friends is like okay.

Dre: Yeah, it's not great.

Austin: Do you want me to ask, there's a really good list of these on page 19 and some examples are like: How did you break the truth to me about the fact that we were androids?

Dre: [laughs]

Austin: What did you teach me about myself that I didn't know? What's the meanest thing you ever did to me and how did we stay friends afterwards?

Jack: Oh, wow, I wanna ask that about Sylvi's character!

Austin: [laughs] Okay.

Sylvi: All right.

Jack: Hey, Squid.

Austin: I'm just gonna use, I'm not gonna use this case sheet actually, what I'm gonna use is this this much easier to fill out thing here called a document, called a Google document. So you are asking what's the meanest thing Squid ever did to me?

Jack: Mm-hm. And why are we still friends, yeah.

Dre: Oh, I know what I wanna ask you, Jack.

Jack: Nice.

Austin: What is it?

Dre: What is the one fight we got over, got into over Samothres that we will never have again?

Jack: Hm!

Austin: Ooh.

Dre: Like what's the one fight we had where we're like okay, we can't talk about this again, because we will, we may not be friends after that fight.

Jack: Hoo hoohohoo.

Austin: Those are good, these are good.

Sylvi: Hm. I wanna ask one for Edi, obviously, so we have it everyone's got a question asked to them, and I'm thinking just kinda like, I'm working out what the specifics are so I'm just gonna throw out some word salad at you guys and see what sticks. I was thinking something like, why can I trust you when you're so into the church, but I think

that's too vague or too clumsy but it is something along the lines that's in conflict with that sort of like... Edi seems very straight and narrow —

Dre: Right.

Sylvi: In some ways, as opposed to how Squid is.

Austin: Right.

Sylvi: Yeah. How about, how do I know you have the stomach for this?

Austin: That's good.

Dre: Yeah. Yeah, because I think that's like very much your first impression of her would probably be like this goodie two shoes like like that she's gonna be somebody's who's gonna fuckin narc on you, and what has she done to earn your trust?

Austin: Perfect. All right. I think I also have a good name for this fake Lance Noble, one second.

Dre: Do we answer these now, or in play?

Austin: No no no. In play.

Dre: Oh, okay.

Austin: We will, we will get there, I promise. [pause] I need a good, I need a, here we go. Looking at name lists. Doing my best to get a good last name for this character. [pause] Let me keep moving so that we can keep doing stuff as we start up, because, we are basically ready to play, we are basically ready to set the scene here. We are at the top of the game. We've done set up. We have all the authority figures, we have all of the friendship questions, and it is time to to set up the first scene. We can use the order that we are at the bottom here, for me then Jack then Dre then Sylvi, and we each are going to frame a scene and and then from there move on from one to the next. The first

scene that I'm gonna set up is going to be the the What's Up scene. A thing that's interesting here is — I'm actually gonna pull this off of this list now so that these — it didn't do the thing, fuckin... I swear to Christ.

Dre: [laughing]

Austin: Let me uh, nope, nope. There we go. Okay. One of the things that's interesting about Misspent Youth is there is a very specific structure to every game. And then there's kind of a meta structure to the entire season, so to speak, of Misspent Youth. In this case, we're only gonna be playing one game of it, for for now, at least, right, maybe we'll wrap back around. But there are seven scenes: What's Up, Fighting Back, Heating Up, We Won, We're Fucked, Who Wins, Dust Settles. And then there's an aftermath which is not a scene but is kind of like, going forward, what is the state of things. When each scene starts, a player who, we'll take turns, asks, you know, sets up a choice of either which authority figure's going to be in the scene or which friendship question is the scene going to be about, and then they have to define the first five seconds of the scene as the scene opens. What are the youthful offenders and/or the authority doing as we start? And that's the same for me setting this first scene and then again we're just gonna go me, Jack, Dre, Sylvi. So let me actually fill this out really quick. Me, Jack, Dre, Sylvi, and me again, for We're Fucked. Then Jack, then Dre. Okay. [pause] So I need to define this opening shot. This is gonna be fun. And which authority figure or or question it's about. I don't think I want to get into any of these questions yet. Hm. I think I wanna open on two horrible dogs, are gonna be in this scene. And I don't think that's where we actually start though, I think that we start, in the first five seconds is, you three climbing through the girders of — the sun is setting in Marielda. You can see the kind of like wavy heat lines coming up off the sea, and likes the sharp silhouettes of the three of you, except for the ghost who is a see-through silhouette. [laughs]

Jack: [laughs]

Austin: Sitting like, legs, like, climbing and then legs dangling off of one of the recently purchased buildings or like one of the recent structures that's slowly going up, that's blocking one of the major roads that Cabbot Quick-As-His-Blade, Quick-As-*His*-Blade? Quick as the blade. Quick as... Quick as *your* blade, Quick-As-Your-Blade. Has purchased, and it's just like a half built tenement housing, right, like it's all the workers are going over the long weekend and — that's not true. There are still people working down on the base — on the low level floors, but no one is up high because they couldn't afford to pay, or he didn't wanna pay people holiday pay. That Samoths has recently said you have to pay people on my holy day, motherfucker. And it's the three of you coming up here because Squid has an art project that he wants to do on — that's basically there's a big like empty wall that you could fill with art because the like, the drywall hasn't, it's just drywall right now, it doesn't have a façade yet that'll block it, and all of the, what do you call it, the... What are the words I'm looking for, the things that you can climb on that are around buildings while you're building it.

Jack: Scaffolding?

Austin: Scaffolding is still up, so you're like, you're on your Marc Eckos getting up right now.

Dre: [laughs]

Austin: Trying to get up here and get your graffiti on. So that is the opening shot of you. So what are you all doing? What are you talking about?

Sylvi: I think right now I'm like checking to make sure I brought everything I need. Squid's got this like... I don't know how to, it's like a, it looks like a bag but it like rolls out and then it's got just like pouches that stuff is in?

Austin: Mm-hm.

Sylvi: And so he's just kinda like digging through that, making sure that everything he needs is there, and really hoping that he brought everything — which he did, because he checked three times before they left. But you never know.

Austin: [laughs]

Dre: [laughs]

Austin: Great. What about the rest of you?

Dre: Edi is chiding Squid because she thinks Squid should use more bright and pastel colors in his artwork.

Austin: [sighs] My god.

Jack: I have found that some of the drywall is flaking and I'm kicking at it.

Austin: Does that work? Can you form a physical — are you floating or are you walking? What are you doing?

Jack: Oh, my — okay, we have some ghost questions to...

Austin: We got a lot of ghost questions!

Sylvi: Time for some ghost answers.

Dre: We got some ghost problems going on.

Austin: Yeah, we got some real ghost problems.

Dre: [laughs]

Jack: I reckon — fuckin — why do we always keep — okay.

Dre: [laughs]

Jack: [laughs] All right, okay, here's my proposal.

Austin: Uh-huh.

Jack: We've seen ghosts in the show before, like, doing shit?

Austin: Yes, totally.

Jack: So I reckon I can like...

Austin: Yeah!

Jack: Touch things and stuff.

Austin: I think so.

Jack: I'm not sure whether or not I can walk through walls. Maybe I can.

Austin: Could — you know, you tell me.

Jack: I'm trying to think about the ghosts we've met.

Austin: The answer is, if you're doing it during a struggle, during kind of conflict moment, you'll have to roll dice for it, basically. I think that's the answer.

Jack: I reckon I can, but it's tricky.

Austin: Mm-hm. That adds up. That adds up to me.

Jack: But yeah, I've just found that I can, I can take apart a bit of wall down here. And I'm trying to set it back like very very slightly.

Austin: Mm. For what purpose?

Jack: [slight laugh] It's, I don't like this building.

Austin: Oh. [laughs] Fair.

Jack: Vandalism? Is.

Sylvi (as **Squid**): Hey, don't break too much, I need as much space as I can get.

Jack: What are we painting?

Sylvi: Ah. So I'm assuming that.. Cabbot, is that how you pronounce it?

Austin: Cabbot, Cabbot Quick-As-Your-Blade, yeah.

Sylvi: Is he like a known threat at this point?

Austin: Oh yeah, absolutely. Like.

Sylvi: Okay.

Austin: Except that, except that, only to *you* in the — I guess the one of the things here that I think that there's also just like a shot of Yellow House in the distance, like below you, and I think Yellow House is a place — like all your teachers, you have some woke ass teachers who are like, men like — Mrs. Manufactory told you straight up that men like that cannot be trusted. That, you know, if they're telling you — if all they'll tell you is positive things, never trust that person. And that's all that Cabbot ever tells you, is how something is gonna be good for you. Never tells you why something is gonna be bad. But Mrs Manufactory's dead now, and you probably have had like not substitute teachers but the people who were not higher in the ranking, higher in the hierarchy in Yellow House teaching you now, and even they are starting to be swayed, bit by bit. By Cabbot's entire goal here. And that's — and like his whole shtick. So you're getting, I think you're probably getting a little bit of mixed messaging at this point, but your old good teachers definitely fucking told you that they were no good.

Sylvi: All right. I think what Squid's like started working on here is this like, it's like a mural basically about — oh, I actually know what it is! Yeah, he's doing a tribute to his old teachers.

Austin: Aw. Aw. That's really good.

Jack: [sympathetic noise]

Austin: What is it? What's it look like?

Sylvi: Yeha, and I think he's actually started sketching a little bit, like there's marks on this drywall and stuff.

Austin: Okay.

Sylvi: But now he's like finally feeling good enough to put some color into it.

Austin: Aw. What what is the tribute? Like what's it look like ?

Sylvi: It's like a — uh. It's not like a portrait because he wants to keep their faces hidden on it, but it's like, it's almost like them, so if this was a photo it'd be like them facing away from the camera, and then it's like, if you know who they were you'd be able to tell, oh, that's them.

Austin: Sure. Gotcha.

Sylvi: But if you didn't, then you'd just be like who are these people.

Austin: Right. Cool. I'm into that. And maybe you're like in the middle of doing this when you start hearing the barking of the dogs down below. Still down very far below at the ground floor but they're doing a patrol and they're being lead around, or they are leading around members of the security contract, the Hard-Work-Safe-House security team. And you know, the guards are kind of nobodies at this point, but the dogs are like, you've always heard these barks, they have very distinctive barks. Jack, you made them up, what do their barks sound like?

Jack: Horrible. They sound like they're one part bark and one part yelp. It's sort of a strange high-pitched bark.

Austin: Cool.

Jack: And they are, one of them has a bark that is like slightly different to the other, and you can tell... I want to be clear, I don't think these dogs are magical, but you can tell that they're like communicating with each other when you can hear them barking.

Austin: Interesting. I mean, they're just... good... dogs, right, like. I mean, okay, wait, they are not good dogs.

Jack: No, Austin, they are bad dogs.

Austin: Sorry, I keep forgetting that they're not good dogs.

Sylvi: We... morality is relative with these dogs.

Austin: Yes, 100%.

Jack: But like, you know. Like. I can't sleep, is a thing that I can't do.

Austin: Oh, as a ghost, as a ghost boy.

Jack: Yeah. And like last night I definitely just like lay awake in my bunk hearing these dogs barking distantly somewhere else in the neighborhood.

Austin: And that, like, that'll keep you up. That'll keep you up, for sure.

Jack: It will, it will keep you up.

Austin: Okay. Great.

Jack: So I think I'm gonna like edge over to the scaffolding, the edge of the scaffolding and like poke my head out to see if I can see what's going on.

Austin: Mm-hm. Cool, like I think you see what I said which is like the dogs are leading around these people, these guards, and the guards are like very clearly like, let's move on, let's move on, let's move on, they like walk through — they do the perimeter, they go

through, and they're just about to leave, and I think this is the moment that things turn, which is. What are you, what are you using as your materials, Squid?

Sylvi: Um. I don't know what type of paint would be available in Marielda — but it is like specifically like paints because, like I said, while he usually does like ink stuff for his more traditional art, for this type of stuff he needs to use paint. Maybe acrylic?

Austin: So I think — is there like a lid is there a brush, do you have like a bunch of brushes? Here's my question is —

Sylvi: I'm seeing it as like a bunch of —

Austin: What falls?

Sylvi: Oh, it's a tube. Like, tubes of paint.

Austin: Okay, so a tube of paint.

Sylvi: Like, this is a multi trip project.

Austin: Gotcha.

Sylvi: But this paint he likes doesn't come in cans. So.

Austin: Uh-huh. Bad news, then, yeah, I think you, your tube, one of the tubes — what color tube?

Sylvi: I think it's a pastel color because Squid was like fine, Edi, I'll use a little bit of pastel if you'll shut up about it. And it's like a nice orange.

Austin: Okay. And I think that at that moment, you... you like reach for it, and it's bad workmanship on the scaffolding, and like the plank that you're reaching out to, like bends backwards — or not like bends but like leans because it's not bolted down and the pastel tube just like falls through the sky, hits the ground, makes a little splish sound. And it's not even near anybody, but the Sister, of the dog siblings, the siblings, like

totally just like, [growl foley], her whole head like turns like rapidly, looks at paint, [sniffs] sniffs the air, barks, and then like runs over to it. And she has the scent. She knows what she's looking for now. And you hear one of the guards go like,

Austin (as **Guard**): Sister! Sister, let's go! We don't wanna...

Austin: But she's already like moving up the makeshift stairs, one floor after another, towards you, and the Brother starts dragging the guard who has his leash after.

[2:11:00]

Sylvi: I thought you were gonna say she was climbing the scaffolding and I was gonna be terrified!

Austin: Oh, no, no, no. That would be amazing.

Sylvi: That would be a horrible dog!

Austin: Uh-huh! Uh-huh! Um.

Sylvi: All right, well we need to figure out a way to get the fuck outta here.

Austin: You do. We should talk about — I mean at this point I think this is still just going as is, because I want to know what you're doing, but at some point I'm gonna call for a struggle, and that is when we're gonna start rolling dice. The struggle occurs when it — when you're standing up to authority. When authority's gonna do a thing and it's gonna get a thing unless you stop it. And at that point we need to make stakes, and whatever those stakes are will be — it's never just, oh, I'm going to — I'm gonna getcha! It's always something bigger than that, and we'll decide what that is when it's time, but. Maybe it's about time, actually, I don't know, does anyone else wanna do something before we slip into this part of the mode, this part of the, of the game?

Jack: I'm hoping I'm good.

Dre: Yeah, I think it's go time at this point.

Sylvi: Yeah, I can't think of anything.

Austin: Okay, it's go time. Okay. I'm making tokens, is what I'm doing right this moment. So. I need a nice paintbrush token for you. What is — ah, this is good, that's a good color. I just got a good color. Let me tell you about this color I just got, it's a good one. Download that. Okay! So, do you see this conflict resolution map?

Sylvi: Mm-hm.

Austin: This is gonna be fun. I'm gonna upload some tokens.

Dre: [laughs]

Austin: Here's one token, here's a good good ghost token.

Sylvi: Oh man.

Dre: [laughs]

Sylvi: Perfect.

Austin: This is on the wrong layer. One second, token layer. There we go. I'm gonna shrink it and make a bunch of them. Gotta make a bunch of these.

Jack: Halloween!

Austin: Happy Halloween. These are yours, Jack.

Jack: Thank you.

Austin: You're welcome.

Jack: That's me. That's what I look like.

Austin: Yeah, that's totally you. I'm just gonna place tokens because it's gonna be easier than giving you all control and being like hey, you need to move these around.

Sylvi: Yeah.

Austin: There is Edi the weaver.

Sylvi: Aw.

Dre: Aw!

Austin: Nice flower.

Dre: Yeah, I like that.

Austin: And a paintbrush. There we go. And then, make one for me real quick. What's a good symbol for Cabbot Quick-As-Your-Blade? Is it a house, is it a...

Dre: Or his fuckin hat.

Austin: Oh, it's his hat. It's his shitty pilgrim hat? I don't know if this —

Sylvi: [cackles]

Austin: Icon has, let me just search for pilgrim. I'm using this great site called game-icons.net, it's so good. There's no pilgrim, there's no hat, there's no buckle hat. Let me just search for buckle.

Dre: [sighs]

Austin: No, no.

Dre: Did you guys see Cabbot Quick-As-Your-Blade's blog where he talks about the meticulous process of making his hats?

Austin: [loud laugh]

Sylvi: [groan]

Austin: The deepest cut! [The deepest of deep cuts!](#)

Dre: [laughs]

Austin: There's a top hat, top hats are close, right?

Sylvi: Yeah.

Austin: Lot of helmets on this site.

Sylvi: Yeah, well, y'know.

Austin: Yeah, people got helmets, it's true. There's a fez. He could have a fez.

Sylvi: Fuck.

Austin: Uh... Yeah, I'm gonna take this top hat, this motherfucker has a top hat on.

Sylvi: Sure you don't wanna give him the magic hat with the rabbit coming out of it?

Dre: [laughs]

Jack: [amused noise]

Austin: I'm 100% sure, I appreciate the thought, I truly do.

Sylvi: Okay.

Austin: Okay, then hit download that, and then this top hat is him. Boom.

Jack: Oh my god.

Austin: It's a big top hat. I'm gonna make this ghost a little bit bigger. There we go. Okay. [sighs] Time for me to read from the book about what a struggle is. So that we can set scenes correctly. Uh, that's the episode. Er, wait, I went too far, I went way too

far. This book has an interesting layout thing which is that it gives you like the layout of what each scene is and what the topics of each scene are before it ever tells you what a struggle is even a little bit, and it might be the right call, but it is also kind of weird to read the entirety of like this what an episode looks like, and we just don't worry about what happens in the struggle. So. When to start a struggle. You can have fun letting the first outrageous things the young offenders do pass without resisting it. They know that you have to have a struggle in the scene, so passing up an obvious opportunity for one can be pretty creepy. In this case, I think we're gonna jump into it, this dog is coming for you. After the authority starts the struggle, he names his objective and the youthful offenders decide their hope. If the YOs win the struggle, they get their hope and the authority loses their objective and vice versa. The scope of hopes and objectives is a tricky and important thing to hit just right. You can't be too wide-ranging but you also can't be too specific. Hopes and objectives are the results or affect of what happens during the struggle so if you say how we're going to get what you want, you're fucking it up. "We're gonna get the plans" is kosher. "We're gonna trick the guards into thinking we belong there and have them give us the plans" is not. Leave the path to victory open. Hopes and objectives are not tactical plans, they're strategic plans. So I think mine is no more propaganda for the Yellow House or like it's actually broader than that. It's that Cabbot Quick-As-Your-Blade controls like the... Because of his security detail, controls the messages that are plastered all throughout the district. He like, again, through de facto force, through intimidation, stopping you here will be symbolic of the larger victory of being able to stop other people from writing messages on walls, from handing out flyers, from doing all of the things that are about spreading the message that he is no good or that anybody else here is good. What is your hope for this scene?

Jack: Um, escape the Sister?

Sylvi: Yeah —

Austin: It should not be that, because if you —

Jack: Oh, kill the Sister.

Austin: That's —

Dre: Whoa.

Austin: That's a big one.

Sylvi: [laughs] I think that's — yeah.

Austin: Um, that's totally valid. Th...

Jack: Is that too early?

Austin: No! Totally, that can totally be the thing that you want to get here. It's, it's dark, but I guess dog — evil dogs are evil dogs. The, I'm just gonna make sure there's anything here that doesn't say that like you can't fully take away one of these things, I don't think that's necessarily a problem.

Jack: I mean I think I, also, like, do we want this to be our opening thing? I suggested it quickly mostly just to reframe escape.

Sylvi: I think — yeah.

Austin: Mm-hm.

Dre: Yeah.

Jack: But I don't know whether or not it's necessarily like the best call to start with?

Austin: Right right right.

Dre: The only other idea I have is that like the hope is that we get out and that we also don't have to leave any of Squid's paints behind.

Austin: If... what I would say is like, if you win, you'll get out anyway, do you know what I mean, like that's, if you win, chances are, that will have come through in the — or also, like, this isn't gonna be a game where I'm like "and remember, you don't have paints anymore," like it's just not that sort of like number — like I'm not gonna chase things down in that way.

Dre: Um, maybe it's, the goal is that we either — the hope is that we misdirect them or whatever so they never come up and find the murals so that Squid can come back and finish it later.

Austin: Oh! That's actually good like the notion of like —

Sylvi: I like that.

Austin: This becomes a place for us is actually really cool like we find a safe space that is ours, is like the crew's HQ basically going forward is actually really good. You establish a place that that Cabbot can't reach, is good.

Sylvi: I'm into that.

Austin: Okay. So, the struggle is made up of exchanges, each of which has an authority turn and a clique turn. You are the clique in this case. To simplify it a great deal, during an exchange, the authority does something, then one of the YOs grabs the dice, rolls, and says what they are doing. I do not roll the dice now or ever. I narrate what the authority does. My narration is geared towards achieving my objective. In this case... What was the exact wording again? It was like the control of, the control of the like messaging. Control of messaging.

Jack: Propaganda?

Austin: Of propaganda. Yeah. Versus a safe hideout, versus creating a safe hideout. There we go. And so the first thing that I think happens here at this point is that — at this point Sister is two floors down from you and is woofing and hollering and the, you

can see, looking down, the other security guards are now kind of like coming up behind with the Brother, and the Sister is starting to sniff paints that like, sniff the path you took here. I kind of like the notion maybe that Squid marked a few other things on the way up. And is like going from smaller mark to smaller mark on the way. And will find her way to you soon if you don't somehow hide your tracks or get away. So who's gonna stand up here against the authority?

Dre: Mm.

Jack: I am.

Sylvi: Okay.

Dre: Okay, go for it.

Austin: Okay, what are you doing?

Jack: Does this is have to be related to my might?

Austin: Oh, actually, we roll first, this is an important thing about this weird system.

Jack: [appreciative laugh]

Austin: Is, you don't — so, the first person to either grab the dice or say that they want to stand up in response the authority's question gets to go first. YO player: you may not say what you're going to do now. I know you want to. Shut up.

Everyone: [laughs]

Austin: If you absolutely have to, you can think of what you may like to do, but don't get too attached to your ideas. The way the dice work it's pretty likely you're not going to do what you had planned. When you stand up, you're rushing headlong, jumping out of the plane, and building your parachute on the way down. Commit to act before you know what you're going to do, it's the only way this works.

Jack: That's so good.

Dre: Okay. Yeah.

Austin: All right, so roll two D6.

Jack: Okay!

Austin: /2D6. [keyboard sounds and Roll20 beep]

Jack: Mm!

Austin: All right, that is a 4. Dice rolls closer to seven, like five or nine, are better, because the odds of rolling a number near seven are higher. And if any YO rolls the number you hit, you win. So basically, what we're gonna do here is we're gonna take your icon and put it on 4. In this turn. So, at this point, you then roll the dice, mark the 4, 'cause you got a 4. Then you look at your permanent record and decide which of your convictions you are going to use for this. And then you say like oh, I'm gonna use this conviction, and then you describe how you use the chosen conviction to move forward the clique's hope without fully achieving it. So you have tough, outrage, orphan, wayward forest scout, and the forest already killed me as your convictions. Which of those are you using to advance this, but not yet fully... close it off, basically.

Jack: I'm going to use the forest already killed me. Especially in combination with that and in combination of like lying awake listening to the dog.

Austin: Yeah.

Jack: Don't get me wrong, very frightened of the dog.

Austin: Truly.

Jack: However, less frightened of the dog than I would be were I not, had I not spent the last night listening to it and also were dead. So I'm actually going to start clambering down.

Austin: Okay.

Jack: With my intention being to try and hold the Sister back.

Austin: I mean, you're literally holding her back, then. Right? At this point, you can do that, like you can say, I'm holding her back. It's not the end of the sequence, but that could be what you're doing, because you're getting that — the thing you're narrating will come true.

Jack: Oh, yeah, okay, right, so —

Austin: You already rolled to do it, you know?

Jack: Sure. Yeah. So what happens is like, if the Sister is climbing up the stairs kind of haphazardly, I sort of like, go down on the side of the ramp or like clamber around the outside until I'm at the top of one of the stairwells and the Sister is at the bottom of one of the stairwells? And I think I'm just shouting at her, I'm trying to make myself as big as possible.

Austin: Okay. Okay, so you're like — so that sounds like you're using tough as your means, maybe, or you said you're using the forest.

Jack: I think I'm using the forest in part because tough would be maybe like I'm brawling or something.

Austin: Okay.

Jack: The forest is like I fear death, but I don't fear it half as much as used to.

Austin: [laughs] Okay, sure. Okay, so now what you should do is actually, in claim, you should write down 4 because you claimed 4 in this sequence. For people listening at home, what we're looking at is called the conflict resolution map.

Dre: [laughs]

Austin: Which is a sort of tree of numbers. There's a 7 at the top and then there are five branches going off the left and five branches going off to the right. So it's 7 at the top and then on the left side it's 2, 3, 4, 5, 6 going up, and then on the right side 8, 9, 10, 11, 12 going down. So it's kind of like it loops up, it's like a U shape of numbers. And when — the way that this game works is that every struggle, every scene has a struggle and the way that struggles work is that the authority goes, which I did by explaining what the dog was doing, then the clique goes. And you've gone, you've rolled your dice and you've marked the spot that you've marked here. Then, on the second exchange, the authority goes again. I will narrate my response to the YO's action in the first roll and talk about what I'm doing to get what I want. Like the YOs, I can't make shit unhappen, and I can't just like stop your doing cool stuff. Like I don't wanna — my goal is not like you don't get to do a cool thing. But what I do get to do is mark spots on this conflict resolution map. Because you didn't roll a 7, every — this is for every second exchange, like every time we do a scene where there's a struggle and I get — on the second part of the exchange, I get to mark 7 if you did not already mark it, and then, depending on what scene we're in, I mark other dice, or I might mark other spaces. So in this case, I get to mark either 3 or an 11 and I don't want to get into the minutia, but for — because you marked something on the left-hand side, I have to mark something on the right-hand side. So I'm working 11. Now, what you don't want to do is roll the same number I've already rolled. If you name — if you roll up a thing — or, the number that I've already marked. If you roll a number that I've already marked, you lose the scene. If you roll a number that you've already marked, you win the scene.

Jack: You get —

Austin: And that is the basic conflict resolution here.

Jack: You get 7 and an additional one on our first scene, it's not just...?

Austin: I get s — because you did not s — if you had gotten 7 I would not get 7.

Jack: But it's not just 7?

Austin: It is not. 100% not.

Jack: Oh, wow. Okay.

Austin: If the YOs did not get 7 on the first roll, the authority claims 7. Now the authority claims one of the other two numbers it's permitted to take.

Jack: [laughs] Oh, no.

Austin: Uh, so. That is why you really wanna get that 7 on the first try, you gotta try really hard to roll a 7. [laughs] It's the most likely number you can roll, so, you know. That is, that is a true thing about rolling D6, is that 7 is the most likely number to come out.

Jack: Huh.

Austin: So what happens here is I think Sister like starts to whimper a little bit, just a little bit, at you yelling. What are you yelling at her?

Jack (as **Run-For-Your-Life**): No! Don't come up here!

Dre: [giggles]

Austin: And she's like, [unhappy dog noise].

Jack (as **Run-For-Your-Life**): You're a horrible dog!

Austin: And then you just hear [aggressive barks] and the Brother has broken away from the security guard holding his leash, in fact you just like see the bright shine of the metal leash up in the air already above it as it like spins around the corner, and then the full body comes over and leaps over the Sister, and like the second the Sister breaks eye contact with you, she is fine again. And the two of them come scrambling up the stairs toward your ghostly body. And we're gonna find out if these dogs ever fought a ghost before. [laughs] Does anyone want to stand up to these dogs?

Dre: I can.

Austin: What do you — uh, let's roll, let's roll those 2D6. I keep wanting to say what do you do, because that's how I play these fucking games, but for once that is not the thing I'm supposed to say.

Dre: All right, so I just don't want to roll a 7 or...

Austin: An 11. No 7, no 11, and you're good to go. [Roll20 beep] Well, buddy.

Dre: Oh, shit. That's an 11.

Austin: That's an 11. You did it right away. Um. [laughs] So, we can talk about what what you can do at this point.

Dre: Just trying to show the mechanics off for everybody. [laughs]

Austin: I appreciate that, that's really quick, how you did that.

Jack: [chuckles]

Austin: When you will roll — here are the outcomes that you can get. You could get, you could win on your own conviction. So if for instance Jack had rolled again and had rolled a 4, Jack would have won on his conviction or on Run-For-Your-Life's conviction of being a ghost, of the forest already killed me, and then would've described how the forest already killed me would have won the day. Dre, you also could've rolled a 4, at

which point you would have talked about how Edi, using something that has to do with the conviction that Run-For-Your-Life has, is the one who saved the day. Neither of those happened, so you have a choice. You could either straight up lose here. If you hit a number that the authority claimed, you lose, and it's your fault. The authority takes over narrating what your character does to lose your hope and get his objective, and describes your fucking it up in the most tragic and interesting way possible. So I would get to do that. Now, you could still win, you could still win by choosing to sell out instead. If you hit a number that the authority claimed but you don't want to lose, you can sell out your convictions for immediate victory, winning your hope and undoing the authority's objective. Now, only you can sell out. No one else can step in and save you from making this decision. Once you make it you can't back out of it and no one can sell out for you. It's in your hands whether you accept the loss or become more of a prick to win.

Dre: [laughs]

Austin: Pick one of your convictions to sell out. One, this conviction still has to be free. Two, you can't have used it yet in this struggle, and three, this conviction will never be free again. It is irrevocably tainted, which means you can never sell it out again for victory. Tell everyone which conviction you're going to sell out, and then, using the sold out version of this conviction, describe doing something so vile, heinous, and authority-like that it makes everyone writhe and groan with loathing and sadness. If it doesn't make all the players sad and uncomfortable, you're slacking and everyone else is obligated to tell you so. You're permanently becoming more like the authority to achieve your short-term goals. That's gross. Play it up. Be prepared to try again if people call bullshit. So, that's up to you. Do you wanna sell out here or do you wanna take the L?

Dre: Ahhh... I can't sell out on the first turn!

Austin: That's fair.

Dre: I think I'm just gonna take the L.

Austin: All right, so how do you — let me think. How do you fuck up here? I think you... I think you get hurt, is how you fuck up here, right, because the goal was not — I mean, obviously you don't get the safe space that yours, that's your secret hideout, but more importantly what happens here is why Cabbot Quick-As-Your-Blade gets to say:

Austin (as **Cabbot**): No more painting on walls! Anyone who wants to paint on a wall, anyone who wants to do any free artwork, has to come through me and get an approval.

Austin: And it's because, like, you rush over to save your good good friend Run-For-Your-Life, and the Sister, or the Brother, who's in the lead now, just like snaps into your twiggy arms.

Dre: Oh, man.

Austin: I don't think you lose anything, I think we just get a shot of your eyes in the dog's eyes — actually, maybe we do just hear like, snap. Slow motion style, as you push Run-For-Your-Life out of the way. And then we get like newspapers about this law that Cabbot has been like pushing to get into — he's been doing it anyway, like he's already been in the court, pushing to get, you know, his company, the official license to be the only people who can legally like write things on walls or hand out flyers or do anything that's about community messaging in these districts. This is like the southern half of these districts. And because you get hurt up here:

Austin (as **Cabbot**): These poor kids. Their teachers were all recently lost. They were left out on the streets. And they didn't know that this was a thing you were not allowed to do. No one had made a law that said that you couldn't write on the walls.

Austin: And so now he's doing it. I'm slipping into a Bernie Sanders and that's not what I mean to go for.

Sylvi: [cackles]

Austin: It's bad. It's very bad.

Sylvi: Oh my god!

Austin: All right. Uh. [laughs] [Bernie Sanders voice] 72%! [normal] Okay. We're gonna keep moving on. So I think that is the end of that first sequence here. We get to write down what happened. The control of propaganda goes into Cabbot's favor. And that is going to be a true thing going forward, that maybe, that makes it like flat-out illegal now for you to do this stuff.

Jack: Does he, does he do something to the sketch that's already on the wall?

Austin: Oh, definitely, right, like what was it of, it was of the teachers and stuff?

Jack: [cross] All the figures facing away.

Sylvi: [cross] It was of the teachers that passed away.

Austin: Yeah. He doesn't, he turns them forward. First he has his team go up and draw smite — smite. Bright smiling faces that say like Cabbot Quick-as — you know. Cabbot Quick — Cabbot Quick will... I'm trying to think of a good rhyme here.

Dre: Cabbot Quick's ideas will stick.

Austin: Uh-huh.

Dre: That's all I got. That's all I got.

Sylvi: I got some rude ones!

Austin: Uh-huh, I bet! I bet! I bet!

Everyone: [laughs]

Austin: We will get to those later. [laughing] I think he just turns into an advertisement for himself, right, which is like, Cabbot Quick's, you know, sturdy bricks... will build a house that really sticks. You know, and it's just like smiling eyes — smiling faces, and like, it's a house in between all of your teachers and there are things like, there are waves hitting it, there's a fish rock hitting it from the top, and like they're all smiling, thumbs up, because it won't fall apart because it's Cabbot brick. You know. It's the fucking worst.

Jack: Train going overhead.

Austin: Uh-huh. All right, so.

Jack: Ugh, lord.

Austin: That is the first sequence. That was not the set up but the kickoff, I think is what it was called. So, now we move on to the second scene. And this one is where we start to kind of get into some bigger questions here. Because in this sequence not only are we gonna have a struggle, not only are we gonna have either an authority figure or a question, but it is time to talk also about — and it'll be once we kind of wrap this one up, but, what the — there will be a beat and also a question. The question is like, what is the question of this game we're playing. So that can be something like, how will you counteract the mind virus or like, how will you prevent the death star from blowing up the rebel base, right, like those are the questions. As much as like, how do you stop gentrification is a question. There also needs to be a beat in this next scene. And there are four kinds of beats. Catastrophe. Something really fucked up happens that seems to entirely change the story — what the story's been about so far. Their example is, a lovable rogue get frozen in suspended animation fluid and carted off to who knows where by the bad guys. Complication, something gets in the way of your plans. As in,

you escape the blockade only to have your hyperdrive fail on you. Discovery, we learn something significant we didn't know before that makes everything thus far look completely different. And it's, the bad guy turns out to be your dad, is their example. Or reversal, shit goes from bad to good or from good to bad. Like, you're following a small fighter craft towards a moon only to have the old guy sitting next you declare that's no moon, it's a space station. So, think about those, Jack, as you frame the first five minutes and decide what authority figure or question you want this scene to be about.

Jack: Hm. Okay. I think this question is about...

Austin: Or no, you don't have to decide that question, the question we'll decide later.

Jack: Oh, sorry, sorry, I —

Austin: You decide the first five seconds of the scene, and you decide the...

Jack: The framing.

Austin: Yeah.

Jack: I meant the framing in the sense of the friendship question.

Austin: Oh, yes, gotcha, gotcha, gotcha.

Jack: 'Cause I can choose that.

Austin: Yes.

Jack: So I reckon this is — I can frame this, I don't have to frame this from the perspective of my character, right? I can...

Austin: In what way?

Jack: I'm not — it's not like one of these things where I'm like picking a scene for my own character? Like Fiasco or something?

Austin: No. You're picking a scene for all of you.

Jack: Mm-hm.

Austin: Like, there should not be any solo scenes in this game pretty much, like there might be moments that are, you're alone, right, but none of these seven sequences should ever be like, well, Edi can't be here, because she wasn't here —

Jack: Yeah yeah yeah.

Austin: Like, no, everybody should be here, that's the game this is.

Jack: So I think I'm going to frame this scene around the question, around Sylvi's question, how do I know Edi has the stomach for this? So I reckon, I reckon the first five seconds are we are in the dormitory of the Yellow House. It's late. We've brought lamps and put them around Edi's bed, where Edi is doing okay, but still definitely, was attacked by a dog. And I'm sitting on the edge of her bed and Squid is kind of standing next to her. And the atmosphere in the room is very much this kind of thing of like.

Jack (as **Run-For-Your-Life**): Hey, why did you do that? Why did you go down there?

Austin: I'm curious what Edi's answer is.

Dre (as **Edi**): I don't know, I wanted to help. I just, I mean, it was my fault we got caught 'cause I told Squid to use the colors that he didn't wanna use and he had to lean back into his bag to get 'em and. I don't know.

Jack (as **Run-For-Your-Life**): You have should just run.

Dre (as **Edi**): I always run, and then you guys make fun of me.

Jack (as **Run-For-Your-Life**): Well, we, ah. You know. That's true. [laughs] Well, that's true, but also, you know, dogs can't get on rooftops! That's the thing about

dogs, they can't — look. Look. That's the thing about dogs. Dogs can't get. Look, I'll tell you a secret. Dogs can't get higher than 10 feet. So we would have been fine!

Dre (as **Edi**): Wait. They were already higher than 10 feet. That floor was more than 10 feet.

Jack (as **Run-For-Your-Life**): Okay, no, but they can't get, like, once they've hit that they can't get higher than that. So, like, we'd have been fine! I bet she couldn't even have gotten up those stairs. [laughs]

[2:40:06]

Austin: Briefly, we actually need to answer that question, the like how do I know Edi has the stomach for this, like, as players, before the scene continues. We should be answering that up top.

Sylvi: Okay.

Jack: Mmm.

Austin: And that should kind of color the scene. It doesn't have to be — you literally have to say it. Like you don't literally have to say Edi, how do I know you have the stomach for this, but it is — you could, one. But two, it is like a thing that should influence like the shape of the sequence and so you need to know the answer of that. Up top. Apologies for breaking your dog rhetoric. But I wanted to make sure we didn't lose —

Dre: [laughs]

Sylvi: [laughs]

Austin: This important, this important moment. [pause] So —

Jack: Dre, what's, yeah. Or is this, this is more of a question for Sylvi, right?

Austin: It is.

Sylvi: I mean, I think after seeing Edi like —

Austin: No, no, it is, it is a question for Dre. It's a question from Sylvi to Dre.

Sylvi: Okay.

Dre: Um. I mean, yeah, is it okay for the answer to be that like Edi hurt herself in the process of trying to protect Squid's painting?

Austin: Yeah! In the sense of like it is [clears throat] you've bled already, right, like you have skin in the game now. Perfect — like literally, physically you've put skin in the game. I think that's totally fine. So anyway, dogs? Talk to me more about dogs.

Jack (as **Run-For-Your-Life**): It's, look. Thanks for rescuing me. It means a lot. But you didn't have to [slight laugh] 'cause they couldn't have gotten up that — you know, they couldn't have gotten up the ramp. And also I had it.

Dre (as **Edi**): I guess I need to — I should read more about dogs. If this 10 foot thing is true, I...

Jack (as **Run-For-Your-Life**): Which it is.

Dre (as **Edi**): If I had just paid more attention in Miss Salary's class about biology, I'd prob... I'm sorry.

Jack (as **Run-For-Your-Life**): There's nothing to apologize for, it's just, you know. [sighs] We could've been on the top of that, we could've been on the top of that rooftop, right, Squid?

Dre (as **Edi**): Wait, then why did you go down?

Sylvi (as **Squid**): He's a ghost.

Dre (as **Edi**): Well yeah, but if the dogs couldn't go above 10 feet why did you have to go down?

Austin: Are you all talking like in the beds of your dormitory? 'Cause that's what I'm imagining, right.

Jack: Mm-hm.

Dre: [laughs] Yeah.

Austin: I think you hear a knock at the door, down below, and you kind of see a light turn on, the lantern in the hallway, and you hear footsteps go down as one of the teachers begins to work her way to the front door, and then you hear some light conversation. Not light conversation. You hear some — you hear her start to speak, and she's being very like careful with her words. There's a cadence, you can't make out the words from your beds, but you can hear her just kind of like... [bright and didactic] Normally, she speaks with this cadence, because she is a teacher and she knows what is best for you! But now she's speaking with this cadence. [uneasy] Yes. Of course. Of course. And you can't hear the other person's voice. At all. And you're good listeners. What do you all do?

[pause]

Jack: Oh. Sylvi's computer just crashed.

Austin: Ohh!

Jack: Hm.

Austin: We're gonna wait. We're gonna wait until Sylvi comes back.

Jack: Bear with us.

Austin: Bear with us. Bear with us, 'cause really good character coming up.

Dre: [laughs] Uh, I'm gonna use this unfortunate occurrence as a chance to go refill my water.

Austin: I'm gonna have another piece of this beef jerky. So I don't need to talk. [beef jerky bag noises]

Dre: Ah, the true villainy of Beef Jerky Break shows itself. [laughs]

Austin: [laughs] Mm-hm.

[very long pause]

Jack: I'm still here. I don't have beef jerky.

Austin: Yeah, no, I'm, it's kinda good. It's not, actually, I shouldn't have gotten teriyaki from this storebrand, I should've just gotten regular. Or I should've gotten like a better teriyaki like brand. [pause] How are you doing otherwise, Jack, what are you up to these days?

Jack: I am, well, I like did a lot of very very fast composing.

Austin: You did!

Jack: Which was, it was cool hearing it. Uh. On the stream, because like I'd forgotten — like. [laughs] One of those things where I'd had my head down enough that I'd kind of forgotten that... what it was. But it was good fun! It was good fun, it was good fun to do quickly. Um. Right now I'm looking for —

Austin: What's the process like for something like that?

Jack: For something as fast as that?

Austin: Mm-hm.

Jack: I think that like I just immediately started doing a lot of cheating, where like I used a bassline that I knew how to play.

Austin: Right.

Jack: I was in a key that I have played in before, I didn't try and do anything like fancy or fiddly there. There's instruments that I know are really like fiddly to work with, like the ukulele is really unpleasant sometimes, so I didn't have that in the main tune, like essentially just stripping it as close as I could to like a piano and two clarinets was like really good fun. And then I just went through it about four or five times. I exported like a demo that I might put up in a Patreon update at some point, which is like a very very early draft of that. But I think I really wanted to get you something with an intro 'cause I knew that it would be really good fun for you to do an intro live.

Austin: Oh, yeah. It was. It was fun. Stressful but fun.

Jack: Yeah. You managed to time it pretty well.

Austin: Yeah, I only — I did like a couple, like before we went live I did like — I had written a little bit, I'd written like half of it, and then I did a read to it and then I was like [overwhelmed] oh, there's a whole, there's a whole other minute! Okay, let me get more wordy. Let me figure out more phrases, let me figure out what else would Samol say about this period of time in which people don't talk about, this one year break and like little stories and small petty tyrants and stuff like that. So. It was fun. It was a fun thing to write.

Jack: Um, yeah, it was nice to hear Samol again.

Austin: Yeah, I didn't have his voice exactly right, but I'll live with it, I liked it. It was fun.

Jack: Yeah, he's like — I don't know, it's one of these things where like. And we've talked about this on like the production cast of like, a thing about doing this show so often and at such velocity is that like you have to learn to be comfortable with the fact

that things produced quickly aren't going to be as good as things that you spent a lot of time on.

Austin: 100%.

Jack: Like Red Jack took about a month and a half to write.

Austin: Mm-hm.

Jack: And this took two hours. So like, you know, there's always gonna be stuff like that, and like that was a very sort of liberating realization for me, especially working on the show.

Austin: Mm. Mm-hm.

Jack: And I think it's probably the same with narrating?

Austin: Um. It's it's similar, because you do end up with — there's time limits, or there are like deadlines, which is like. So like the last Twilight Mirage update, or not update, episode, had — uh. Sorry, I got a message from my dad: "hey, son, here's the great commercial on Call of Duty World War II. The UK one is also good." My dad.

Jack: [slight laugh]

Dre: [laughs]

Austin: My good good dad. Um. Where like, okay, I know that this is an idea I want to hit on this intro, okay, I know that this intro is gonna to be about like, what does a — what is a family. How do I address that? Like, or with like the Samol one about ghosts that we played earlier, like, okay, I know I want to set up — I know here are like three things I want to hit. I know there's gonna be a ghost in this arc and I wanna talk about ghosts. Two, I know that ghosts in general, the undead, are a larger thing in the world of Hieron, so I want to give a little bit of info on how they work and also like a reminder for people who maybe have forgotten how that works. And sometimes I wanna like tease

something very slowly, right, so like I spent the last like I don't know if people are caught up on Twilight Mirage in the chat or not but like I spent... I've spent a long time teasing the name of Satellite for a long time until I finally gave it this week, but the teases — Twilight Mirage is interesting 'cause it's the first time that I've been making intros but also been making the story with a really wide angled lens and a really like broad picture of what the show is as an object to be appreciated. [beep] Discord is restarting, says Sylvi. Which is to say, normally I make the show for the week to week, and then for the season. Twilight Mirage is the first time that I've been like oh, I know people rewatch these, or relisten to these. Like, I know that, which means I can start doing things for the long term, and part of that is that it's the first sequel show we've done, because it's a sequel to COUNTER/Weight, and so things like the Rapid Evening showing back up has been something that's like, okay, the Rapid Evening are back. I want to make sure that people don't feel like to understand the Rapid Evening they need to go listen to COUNTER/Weight, and instead, the long picture, or the kind of the long shot of this is that this *could be* the Rapid Evening season. I don't know that it is, but it could be a situation where it's like oh, this small thing is, this small thing that was in COUNTER/Weight is now really big in this season, and like we can dig into it. And if you really like the Rapid Evening that — you should go listen to Twilight Mirage, like that's a really good one! And that's something someone will say three or four years from now, versus what normally I think about, which is like, is this gonna be good this week. So like the tease on Satellite's first name — like, I'd given her last name by way of her father a couple of episodes ago, and then I like snuck her name in a couple of times? And it finally got dropped very subtly this past week, and that's like, it was pretty cool, I'm pretty happy with it, but really what I'm happy about is that a year from now, when someone relistens to Twilight Mirage, they notice like, oh, right, this other character said this and that was... oh, I see now, I get it.

Jack: Uh-huh.

Austin: And I'm an asshole for that, but it's fun to do that stuff, so when writing intros now, I'm like what are the four things — what's the thing I want to introduce about this specific episode, what is like the b-plot thing I want to do, what is like the larger notion about the world I'm trying to address, and then now, like, what am I doing for the person who is re-listening for the third time?

Jack: Mm.

Austin: And sometimes that can just be a good phrase. "That's just numbers" is just like a fun fuckin phrase like I want to hear a billion time even though I said it myself. So. Was a good one. Sorry for rambling for a long time.

Jack: No! It's good. You back, Sylvi?

Sylvi: Hewwo. I'm here.

Austin: Wait — mm. Hm.

Dre: [laughs loudly]

Jack: [snorts] I'm gonna end the god damn call.

Sylvi: Um, I'm waiting for Audacity to start responding, I'm just recovering the file.

Austin: Okay. Uh, yeah. It is not the end of the world if your Audacity doesn't work, because it's...

Sylvi: Should we just keep going then? Or.

Austin: Um.

Sylvi: Wait.

Austin: How long do you think it's gonna take?

Sylvi: I have no clue.

Austin: Okay. Can't believe you fuckin said hewwo.

Sylvi: Especially 'cause my computer is still kinda...

Austin: All right, let me eat one more piece of beef jerky and if it's not ready by the time I'm done —

Sylvi: You know what, yeah.

Dre: [giggles]

Austin: Then. Then we're good.

Dre: How do I set time.is to measure time in beef jerky?

Austin: [laughs]

Jack: Hey, welcome to Beef Jerky at the Table, the table's got lots of beef jerky on it. An actual play. An actual play podcast focused on — [laughs]

Austin: On beef jerky.

Sylvi: On beef jerky.

Dre: [laughs]

Jack: Mumblin' that beef jerky...

Dre: [laughs]

Jack: [laughs]

Austin: Ah.

Dre: Have you ever told us what flavor it is, Austin?

Austin: Teriyaki.

Jack: It's teriyaki.

Austin: In fact.

Sylvi: Oh, that's the right fucking choice.

Austin: Except, well, you lost connection when I was saying this —

Sylvi: Oh.

Austin: Which is, it's bad. It's not, it's like store brand beef jerky?

Sylvi: Aw.

Dre: Aw. Oh, okay.

Austin: Um, and that's a problem. Um.

Jack: So, canonically, during this time we've just been arguing about dogs, right?

Austin: Oh, the whole time.

Dre: Uh-huh. Yeah.

Austin: As this person downstairs has been — is it still not ready?

Sylvi: It's still not ready, it's still not responding.

Austin: All right, let's just keep moving. Let's keep moving and then if you get a chance to, start recording a new file, just, like, at some point. So this is Lady Accountability is the one who is talking downstairs. And Accountability is the teacher and she is, again, normally she is very like firm, and gives you guidelines and she's very, like, a Good Teacher. She has the rules and the rules are the rules for the right reasons. And then,

but now she's like, [quietly] talking very quietly, and there's a little bit of fear in her voice. And you cannot hear who she is talking to. What do you all do?

Sylvi: I wanna go see if I can eavesdrop on this, I wanna get closer.

Austin: So you sneak outta bed? How many people are in the dorm room?

Jack: ...10

Sylvi: Yeah.

Austin: Okay. Are the others asleep or are you...

Jack: We.... Uh. Squid slips out of bed, and I slip out of bed, and like four people around the room just sit up and go like [whispering] where are you going?

Austin and Dre: [laughing quietly]

Austin: Mm-hm. What do you say?

Jack: [cross] Sh. Shh!

Sylvi: [cross] I tell them to shut the fuck up and go back to bed!

Austin: Wow!

Dre: [laughs]

Austin: Good. Great.

Dre (as **Edi**): Squid!

Sylvi: They don't get to ask me this type of thing!

Dre (as **Edi**): Squid, don't be so mean!

Austin: Oh my god.

Sylvi (as **Squid**): They need to mind their own business. Anyway, let's go eavesdrop.

Jack: [laughs] Yeah. So.

Austin: So you like go to the stairs, and like look down?

Sylvi: Yeah — god, I'm picturing like, Squid's head pops out from behind something, and then right above it Run's head, and then above that —

Austin: Which is a ghost head. yeah.

Sylvi: Edi's head.

Austin: Edi's big like long weaver neck pops out?

Sylvi: Yeah.

Dre: Yeah.

Austin: That's perfect. Boop boop boop.

Jack: And like we're carrying a candle.

Austin: Yes.

Jack: With like a, like a... what's it called? Like a... One of the candles that has like the little built-in hood to snuff it out when it's like bedtime.

Austin: Yes. Totally. And you sneak down the stairs, and you hear Lady Accountability and she says like

Austin (as **Lady Accountability**): No, I haven't read it. Ownership? I don't — never heard of such a thing!

Austin: And you still can't hear the person that she's speaking to, until you finally get down to the bottom floor and you see a very tall man. 6'9", 6'10". Very thin, very pale. Sunken eyes. Very straight hair that's like cut very — very professional cut, except that like he has these sideburns that are like, the hair on his sideburns sticks straight out of the side of his face in all different angles, so it's as if it's bushy, but it's not, like, it's almost it looks like a hairbrush or something, like, or like. I'm trying to think of another example but like, it's spiky, almost. It's like he has like porcupine cheeks. Or like just his sideburns. And he's wearing a black suit, all black, with a very clean white shirt and a collar. He's wearing a golden collar, [whispers] and he's whispering to her, very slowly, about how Mr. Cabbot has purchased this building, and that he is here to inspect the premises. This is the Blade Elect Willie Clark.

Jack: [slight laugh]

Austin: Cabbot, last month, made this huge deal about how when this place is his own, is its own parish, he's gonna need a Lance Noble of his own, but until then he'll take a Blade Elect. Quick-As-Your-Blade, Blade Elect. And all of the people like — it was like a fun joke at the bar, except it super wasn't, because Willie Clark put his name forward. Willie Clark is from a broke family. He's in his mid-20s. His dad still works in Iris Parish, his mom probably still works in Iris Parish, all of his brothers and sisters work in Iris Parish, they commute every day. Willie Clark likes to push people down. He's always been very tall, and he's always taken a little bit of pleasure in being, like, imposing, but he's also paper thin and so like, it's this weird thing of like looking at him, you look like — it looks like you could, even as children, just like beat the shit out of him, until he like — except for that the effect of making eye contact with him and listening to him speak makes you feel like... It makes you feel scared. It makes you feel like there are, he has done things. And there are rumors that he has like, he's already been an enforcer for Cabbot. And in fact was an enforcer before that for whoever offered him the most interesting job. And he has this weird golden collar, like it's like a priest collar except it's on the outside of his shirt, like it goes around the collar itself, or maybe the shirt actually

doesn't have a collar that folds down, it's a high collar that then has this golden collar choker around it, basically. And very pale skin, obviously, very dark eyes, brown hair. And it sounds like, and this is gonna be the struggle, is, he's here to — so Cabbot has bought this place, this is the first beat that I'm introducing. The beat is that Cabbot has bought Yellow House as a building, and I'm introducing a struggle, which is that what we want, what Cabbot wants, is to shut down Yellow House as not being up to code as a school. As like an official dormitory and school. What is the hope for you during this? Because like immediately, at this point, I think Lady Accountability like turns on the real lights and sees the three of you at the top of the stairs, and she says,

Austin (as **Lady Accountability**): [stressed] Children! Get — ah! Go wake everyone up and put them in their proper. The proper clothes, the proper outfits. We have an inspection.

Dre (as **Edi**): It's really late.

Austin (as **Willie Clark**): Yes, it is.

[3:00:10]

Austin: He says, his mouth just stays open. He never closes his mouth.

Austin (as **Willie Clark**): Go wake up your friends.

Austin: And he takes a *long* step forward and like the floor creaks under him. So that's what the authority wants, is to shut down Yellow House as a school.

Sylvi: I mean...

Jack: [slight laugh]

Dre: Hm.

Jack: I have... I...

Sylvi: Okay. So we gotta think of what our hope here, right?

Austin: Yep, you gotta think of a hope.

Dre: My hope is for this dude to get an Altoid, 'cause if he keeps his mouth open, it's probably a little gross up in there.

Austin: [laughs] Uh-huh! Oh, he has bad teeth, for suresies.

Jack: What if...

Austin: I say that as someone with bad teeth.

Jack: What if, and I realize that this might be coming from the same, the same creator as Hitchcock.

Dre: What if we kill this man? [laughs]

Jack: No, I'm now thinking more Goonies.

Austin: Uh-huh.

Jack (as **Run-For-Your-Life**): [whispering] Hey. What if we kidnap him?

Sylvi (as **Squid**): [splutters] Fuckin! Wh — wh — what?!

Austin: I mean, this is the Fighting Back sequence. So.

Jack: This is Fighting Back.

Sylvi: True.

Jack (as **Run-For-Your-Life**): And he's having a... this is called fighting back.
What if we like kidnapped the Lance Noble?

Austin: Hey! He's not a Lance Noble. He's a Blade Elect.

Jack (as **Run-For-Your-Life**): Uh, look, what if we kill — kid — [laughs]

Austin: Okay!!!

Dre: Are we gonna fuckin Home Alone this dude as he tries to inspect our school?

Sylvi: Oh, I'm all of a sudden all the way into this.

Dre: [laughs]

Jack (as **Run-For-Your-Life**): Yeah! 'Cause then we could like. Look. Now look. Dogs can't get higher than 10 feet and you can't buy a building if the person — if you've been kidnapped.

Dre (as **Edi**): Okay, that makes sense.

[pause]

Sylvi (as **Squid**): I mean, it's gonna be way harder for him to kick us outta here if his fuckin heavy is in our basement.

Dre (as **Edi**): Yeah!

Jack (as **Run-For-Your-Life**): Look, we just tie him up in like a sheet or something.

Austin: God, how do you — oh my god.

Jack (as **Run-For-Your-Life**): We just — and we just —

Dre (as **Edi**): Okay, yeah, and if your hands are tied, you can't sign a lease of sale.

Jack (as **Run-For-Your-Life**): You can't sign a lease of sale!

Dre (as **Edi**): Yeah!

Jack (as **Run-For-Your-Life**): No, wait, no, no, because, no, because Mrs Accountability will be the one who signs the.

Austin: Yes.

Jack (as **Run-For-Your-Life**): And we can't kidnap her.

Austin: I mean.

Sylvi: Hm.

Austin: You probably shouldn't. I mean.

[thoughtful pause]

Jack (as **Run-For-Your-Life**): No. No. One kidnapping.

Dre (as **Edi**): We should try one before we plan a second one.

Sylvi (as **Squid**): Gotta walk before you can run.

Jack (as **Run-For-Your-Life**): You're getting it now, Edi, you're getting it now.

Austin: All right, so you're all saying this in like the room with the other kids?

Jack: [laughs] Yeah —

Sylvi: What if it's like we're talking about it while we're walking back to the room.

Austin: Yeah, that's fine.

Jack: [laughs]

Austin: The other kids are like, like you start walking back and then seven other heads like have been wrapped around that dormitory...

Dre and Jack: [laughing]

Austin: Door, and the same thing happens, like, whoa!

Austin (as **Kid**): [breathing hard] Is that the Blade Elect?

Jack (as **Run-For-Your-Life**): Yeah, we're gonna get him!

Austin (as **Kid**): Ah! I don't want him!!

Dre (as **Edi**): No, he's trying to steal the school, we gotta stop him.

Austin (as **Kid**): Is he here because of Cabbot? [as if mouth full] Is he here because of Cabbot?

Jack (as **Run-For-Your-Life**): Sorry?

Sylvi (as **Squid**): Probably.

Austin (as **Kid**): [mushy voice] Is he here because of Cabbot?

Sylvi (as **Squid**): G...

Austin (as **Kid**): [once more] Is he here because...

Sylvi (as **Squid**): Maybe you need to sleep a little longer.

Austin (as **Kid**): I'm sleepy...

Dre (as **Edi**): You've got your, take your retainer out. You know it's hard...

Austin (as **Kid**): [completely normal] Is he here because of Cabbot?

Dre (as **Edi**): Yeah.

Sylvi (as **Squid**): Yeah. Yeah.

Jack (as **Run-For-Your-Life**): Yeah. Yeah. Everybody...

Austin (as **Kid**): [sighs] Maybe Cabbot has — but maybe Cabbot will make things better around here.

Jack (as **Run-For-Your-Life**): Hm, no.

Dre (as **Edi**): No way!

Sylvi (as **Squid**): Yeah, no, that's...

Jack (as **Run-For-Your-Life**): That's not how it works.

Sylvi (as **Squid**): You definitely need more sleep, 'cause that was a stupid thing you just said, that was.

Dre (as **Edi**): Oh, that's —

Austin (as **Kid**): My daddy loves Cabbot.

Jack (as **Run-For-Your-Life**): [cross] Well, if —

Sylvi (as **Squid**): [cross] Your daddy is also very stupid.

Austin (as **Kid**): My daddy says that Cabbot is going to make us...

Jack (as **Run-For-Your-Life**): Dad has no idea what's talking about, your dad has no idea what he's talking about.

Austin (as **Kid**): My dad—! My dad could beat up your dad!

Jack (as **Run-For-Your-Life**): My dad's dead, and so am I. Go back to sleep.

Dre (as **Edi**): My dad's a tree. So.

Sylvi (as **Squid**): Definitely not.

Austin: [laughs loudly]

Jack: [laughs]

Austin: Um. So like immediately one of these fuckin' kids steps past you and starts going down the hallway, and she's shouting like,

Austin (as **Kid**): Lady Accountability, they wanna...

Austin: And like she's just gonna rat you out.

Sylvi: All right. I gotta get these kids in line.

Jack: Piece of shit.

Austin: All right, so that is the first step that the authority is taking, is to rat you the fuck out. And you are standing up to stop it, it sounds like, huh?

Sylvi: yeah, I am, I'm gonna...

Austin: Roll your fuckin dice, roll 2D6! [keyboard sounds] All right, that's another 4.

Sylvi: Uh-oh. That went well last time.

Austin: Good start. Good start. Um, so what you do, how do you stop her from doing this?

Sylvi: So.

Austin: What are your, what are you, which conviction are you using, Squid?

Sylvi: I think I'm gonna use my means, which is bad.

Austin: Which is bad.

Sylvi: I'm kinda trading on my reputation at the school, which is, like, you know how there's always like... The kid who's in... Like, in this situation like say like the oldest kid is like the one that the youngest ones look up to, that's not Squid, Squid's like the

second oldest who is always mouthing off to the oldest one and who the little kids don't like.

Jack: [amused noise]

Sylvi: So it's sorta one of those things where it's like, oh no, the big angry guy is telling me to go back to my room.

Austin: Right. Okay. So how do you say it?

Sylvi: I think it starts with like, trying to grab her.

Austin: Okay.

Sylvi: I don't know if I can, is that too interventionary before...

Austin: Um. No, I don't think so, I think that's totally fine. It's up to you if that's a thing that you think Squid would do.

Sylvi: I think — yeah, no, for sure, like he's gonna like grab her and be like listen, if you don't want to end up on the fucking streets instead of in this school, you need to keep your voice down.

Austin: Yeah, okay. And she's like.

Austin (as **Kid**): [pathetically] I'm sorry, Squid. I'll be quiet.

Sylvi (as **Squid**): Okay, just go get... Just go with the other kids, okay? Please.

Austin: Mm-hm. And then you like, so she walks back towards the kids, and then like as you turn back to look like down the other side of the hallway, Willie Clark, Blade Elect, is literally a foot away from you, looking down at you from his huge frame, or his tall frame, and he says.

Austin (as **Willie Clark**): Big mouth for a little boy.

Sylvi (as **Squid**): Ugh. Bad breath for a tall guy.

Austin (as **Willie Clark**): Mm...

Jack: Is this guy also kind of Shannon from Home Movies [cuts out]?

Austin: Um, no, I'm not trying to do that. I don't think he's as like...

Dre: [laughs]

Austin: He is in that he's a fucking big bully. But he isn't, I'm not gonna do my Shannon voice, I have a Shannon voice in my back pocket. He's creepier than Shannon. Um.

Austin (as **Willie Clark**): You oughta go to bed.

Sylvi (as **Squid**): Mm. I'm not tired, though, so I don't think that's gonna happen.

Austin (as **Willie Clark**): Hm. Then show me around, show me the classrooms. I need to see what you learn.

Sylvi: I'm gonna like look back really quick and give like a look at Run and Edi and then just kinda be like,

Sylvi (as **Squid**): Yeah, okay. Follow me, "*sir*".

Austin (as **Willie Clark**): The rest of you wait here. In attention.

Austin: And he just like side eyes you.

Austin: And like he's, the thing that he is doing is separating the clique. So I get 7, and because it is the first scene, or the second scene, I get either 3 or 11, and again, I'm going to get 11.

Sylvi: All right.

Austin: So now y'all are all separated.

Jack: Okay. I'm going to... I'm going to go back into the dormitory.

Austin: Oh, no! If you're standing up, you roll. Before you do anything.

Jack: Oh, yeah, true.

Austin: 2D6.

Jack: Okay. I'm gonna roll. This is like the exact opposite of how we have like trained ourselves to play.

Austin: It really, really, really is. Yeah.

Jack: Roll 2D6. [Roll20 beep]

Dre: Oh, wait. Do we need to redo our board?

Jack: Oh my —!

Austin: No, I just start this board, I already cleared the board and... Oh, you should be, you should be doing that on your sheets, yes. So like the forest already killed me should already cleared.

Jack: Oh my god...

Austin: Until now, well, [laughs]. Oh buddy, you lost *immediately*!

Sylvi: How? This is the exact same thing that happened, basically.

Austin: Well, no, last time you rolled a 4 again, instead of rolling a 7 again.

Sylvi: Well, no, last time I rolled a — someone rolled a 4, which was gonna be the good number, and then...

Austin: Yes. This time it was —

Austin: We rolled an 11 next turn.

Austin: Yes. This time it's 7 instead of an 11. Uh-huh!

Jack: [sighs]

Austin: So you immediately fuck up. So... wow, that was really, really quick, both times!

Jack: Oh my god, that's... this sucks!

Austin: Um. Well, the thing that's funny is like, I need to, I was gonna introduce a big question, which was like, my big question was going to be about like what happens — I guess the question is still gonna be Yellow House, like what happens to Yellow House. But. Or maybe actually now the big question — actually, we know what the big question is now, which is like what happens to, does he get Helianthus Parish, is I think The Big Question for this game. Because he does get Yellow House. Let's see, how do you fuck it up, ghost?

Sylvi: Keep in mind, we could also sell out to...

Austin: Oh, that's true, you could sell out. That's 100% true, you could totally sell out right now. My bad.

Sylvi: Important thing to remember.

Jack: Ohhhhhh my god.

Austin: My bad, I forgot about that.

Jack: That is an option. Let me check what I wanna sell out out of my [unintelligible]

Dre: [laughs]

Austin: [laughs] Uh-huh. You could sell out tough to become vicious, you could sell out outraged to become wrathful, you could sell out orphan to become helpless. You could sell out wayward forest scout to become some other thing.

Jack: I'm gonna sell out outrage.

Austin: Okay. What's that look like? Or again if you'd like me to I can read about what selling out looks like, but I think we have a pretty good idea.

Jack: So what happens is. I'm trying to work out how to like describe this in a way that doesn't lean too hard into sort of any particular... Because this is like. So far the tone has definitely been this kind of PG-13 thing and I honestly don't want to like step away from that necessarily? So I reckon what it is, is like Run stands there in the corridor in the dark holding this lantern. This candle. And like seethes. And he takes his glasses off and he like rubs his eyes, rubs sleep out of his eyes with the back of his hand, and puts his glasses back on, and goes back with the candle into the dormitory, and says

Jack (as **Run-For-Your-Life**): All right. Everybody go back to sleep. Except you, you, you, and you.

Jack: And I pick like four big tough kids and Edi. And then I say,

Jack (as **Run-For-Your-Life**): Let's get him.

Jack: And blow the candle out.

Austin and Dre: [laugh appreciatively]

Jack: And we get this great shot of like these kids like stealing along the corridor after, after Squid and Willie Clark. And I'm not sure, like, do I narrate success here, or do we move on to another —

Austin: Yeah, you — you narrate success. You got to kidnap him. So what's that look or sound like>

Jack: So what happens is.

Austin: And how is it wrathful? How is it not just outraged, how is it wrathful? And their explanation is a sold motive, conviction, that's about being consumed with unending spite that gets unleashed even on innocents.

Jack: Okay. So. I thought that was gonna be a longer explanation, I took a small mouthful of banana bread.

Dre and Sylvi: [laughing]

Austin: Okay! We all got ours.

Jack: Bear with me, one second. [laughs]

Austin: Uh, it also says here earlier, it says outraged sells out to wrathful, you become consumed by a directionless spite that burns everyone you come in contact with.

Jack: Okay. So. Here's what happens. There is a knock on the door of the room that Clark is in. And a little voice from the other side of the door says,

Jack (as **Run-For-Your-Life**): Mr. Clark!

Austin: What's the room that you've let him into, by the way, Squid?

Sylvi: Fuck, I don't remember much about — I think it's just an empty classroom, at the time?

Austin: Okay. That's fine.

Sylvi: Eh.

Austin: Just want the setting. And Clark like, when you knock, we get a shot of Clark like holding a finger up to Squid and saying,

Austin (as **Willie Clark**): Hold still.

Austin: And he turns to the door and he says,

Austin (as **Willie Clark**): I said to stand in attention in the hall. Do not make me come out there.

Jack: And I don't think I even give him the satisfaction of feeling like he gets a victory of coming out, what happens is the door swings open very quietly.

Austin: [laughs] Uh-huh.

Jack: And behind it just is like a ghost holding a candle that is smoking, and a bunch of like children, and I take my glasses off and throw them on the floor and say,

Jack (as **Run-For-Your-Life**): You're not taking my home.

Jack: And we charge at him, all these kids charge at him and one of them's brought like a pillowcase.

Austin: Right.

Jack: And some of them have brought like sheets. And it's like a cluster of like linen and like kids and like one of the desks in the spare classroom comes down, and by the end of it we've got him tied up, we've got him tied up.

Austin: And I think we — I mean, so why is that wrathful? And not outraged?

Jack: Um, it's wrathful be —

Austin: Why does this scare people?

Jack: It's it's wrathful because, I think once we got him, there's this kind of pregnant pause once we've got him, when we all, but I think especially Run, realize that we don't know exactly what step two is, or why we did that for any other reason than like sticking it to the person who was going to try and steal the space.

Austin: Yeah.

Jack: So Run essentially like just like patrols, at first furiously, up and down in front of this man that he's captured, and then more confusedly than furiously, and then kind of like vaguely dejectedly, in front of this guy.

Austin: I'm a little cautious that this is not enough of the authority, like I — you should — this is the authority coming through. You're growing up.

Jack: Mm.

Austin: I'm not saying you have to like it, like, but like no one at this table should like that you did this. Like legitimately. You should get the result you want by being shitty. Not by being bad, by being a thing that we don't want you to be.

Jack: Hm. Okay, all right. I reckon I spit at him.

Austin: Okay.

Jack: And I pull — he's tied to a chair, and I pull him by his collar so the chair falls down, and I pull him like bumping legs of the chair down, step by step, down to the main hall of the Yellow House.

Austin: Yeah.

Jack: And I ring a bell to wake everybody up.

Austin: Like —

Jack: And I just sit — oh, go on.

Austin: Lady Accountability is like just watching you do this, terrified of you.

Jack: Yeah yeah yeah.

Austin: Like she's realized that the students run the school.

Jack: And I put him — he is seated at... He is seated at the head of the table, usually where like Lady Accountability would sit for meals and things, but he's like tied up and humiliated and like not at all happy to be there.

Austin: Do you say anything?

Jack: [breathes in] Mm. Yeah. I think I say, I think I say... oh, I think I say,

Jack (as **Run-For-Your-Life**): Yesterday we were bested by one of his dogs. We will not be bested by another.

Austin: Is he gagged?

Jack: Yeah, I think so.

Austin: You just hear him go,

Austin (as **Willie Clark**): [repeating something indistinctly through the gag]

Jack (as **Run-For-Your-Life**): All you succeeded in doing was making this school — shut up.

Austin (as **Willie Clark**): [spitting out the gag] You sound like him.

Jack (as **Run-For-Your-Life**): So?

Austin: I think that's scene.

Jack: [loud sigh]

Sylvi: Jesus.

Austin: Uh-huh! There it is. That's what you wanna feel!

Jack: Y'all wanted it to be worse!

Sylvi: Yeah.

Austin: [cross] Uh-huh! Needs to be worse.

Sylvi: [cross] Nailed it, dude!

Austin: Um. All right. So that was scene two. That was Fighting Back. That's what Fighting Back looks like.

Dre: [laughs]

Austin: The third scene is Heating Up.

Jack: More.

Austin: More — oh, I should note, we should do some bookkeeping really quick. First beat was that Cabbot has purchased the building Yellow House is in. But the school is not shut down yet. The question is like, what is the future of Yellow House. I think. I think that, like, especially at the end there, is definitely the question for me. Uh, next scene, Dre, you get to say which authority figure is in and — or what question, what friendship question is in it. And then what the first five seconds are.

Dre: Okay. I think the authority figure is, I think it's going to be that reconfiguration order.

Austin: Okay. Cool.

Dre: 'Cause like, you know, we stopped his man from looking at the school, but if he's got a reconfiguration favor in his back pocket.

Austin: Mm-hm.

Dre: And I think the first five seconds... I wanna look at this, kinda wanna pull up this Marielda map just to kinda see if there's like a place that I think it'd be cool for us to hang out. Yellow House is in Helianthus, right?

Austin: It is.

Dre: Okay.

Austin: So is this big building that we still haven't identified.

Dre: Yeah, do we wanna identify that big building? [laughs]

Austin: I feel like it might already be identified, and we just don't fuckin remember, and that's what's bugging me, yeah.

Sylvi: I think that's probably the case.

Austin: And it's just killing me, it's just, it's just killing me. I wonder if I can pull up, one second, let's see something. [typing] I'm gonna see the old — oh, maybe I don't even have the original Marielda map. Let's see, from like the.... Without loading into, without loading into a different fucking game, in Roll20. I don't know that I have — oh! I do! I do have the original Marielda Blades map, let's see what was there.

Dre: Ey!!

Austin: Boop. It is... No, 'cause it's the Southern Bucket tavern, is... Oh, that's what that is! That's the Southern Bucket, that's what that is.

Dre: Oh, okay.

Austin: That's what that is.

Dre: Well, we're not there.

Austin: No. No.

Dre: We're too young for...

Austin: Because this red — well, you know. It could be, I don't know. So yeah, that's the Southern Bucket, this is the Northern Bucket, in Orchid, and then this is Red House which is the, which becomes a church, I think, in the next setting, and then eventually becomes... Is that where the... I think that's where the square ends up being, in the Holiday game.

Dre: Okay.

Austin: So yeah, that's a big tavern.

Dre: Okay, I think the opening of this scene is the three of us crossing kind of from the southern edge of Orchid Parish over back into Helianthus. We've just come back from a picnic in the woods.

Austin: Mm. Okay.

Dre: That Edi convinced Squid to help her organize to try and cheer up Run-For-Your-Life.

Austin: Interesting. How — okay, so what's the, so what time of day is it?

Dre: Uh, it's a beautiful day. It is very sunny. It is like the perfect, it is the perfect summer day that's like not too hot. Marielda's probably a pretty humid place, since it's by the sea.

Austin: Oh yeah. Yes.

Dre: But there's like a really nice breeze rolling in.

Austin: Okay. So I guess just like talk to me about your day in the woods.

Dre: Well, Edi baked a bunch of muffins.

Austin: Good.

Dre: Run-For-Your-Life, what's your favorite kind of muffin?

Jack: [loud sigh] Ah.

Dre: Or, I guess, Jack, what's your favorite [laughing] kind of muffin?

Jack: Oh, um. I dunno, maybe something with like — you can't go wrong with blueberry, blueberry's good.

Dre: Okay. Yeah, maybe like some blueberry cream cheese muffins.

Jack: Ooh.

Austin: Oh, that sounds good as hell. I gotta eat one of those right now, frankly.

Dre: Yeah. Yeah.

Austin: Um. What else, tell me more about this, talk to me about this walk home is like.

Dre: Um. I think it's probably Edi trying to like idly chat about things, and like walking by stuff like, oh, do you remember when we went into that store and Squid bought that like new thing of paint and oh, do you remember that one time that we all ate apples on that corner? Edi is just kind of like uncomfortable with Run-For-Your-Life like mood change, and is just like, well, maybe if I just act like it's normal, everything will go back to being normal again.

Austin: I think that's the moment that you see and hear the sound of Pala-Din marching down the street. They are. It's like three Pala-Din, two members of the Bureau of

Reconfiguration, and Cabbot Quick-As-His-Blade, and it's like just as you're getting like through the wall, towards the southern part of Orchid and Helianthus, like right where they meet. Like literally right, like, here. And you see him gesturing, and he's like making like this big arm motion, and he's talking to the people who are with him, and then like cutting up the various parts of the district that he can see from here. And taps the two guys on the back, the two members of the Bureau of Reconfiguration on the back, and they start like, they start taking notes and like taking measurements, and like trying to get an understanding of this place, as the Pala-Din guard them. And then he like, just, right before he leaves, he turns and looks at you, and like doffs his cap at you, and then like starts walking away, down the streets into the into the crowds, and kinda vanishes as these people begin the work of the first step of reconfiguring this entire area of the district. What do you all do?

Jack (as **Run-For-Your-Life**): We have to stop them.

Sylvi (as **Squid**): Yeah. That's... We can't just let this guy do what he wants with this entire fuckin area.

Jack (as **Run-For-Your-Life**): With our area!

Sylvi (as **Squid**): Yeah.

Austin: All right, so it sounds like a struggle. I can tell you what the authority wants is, he is gonna reconfigure it so that part of the — so the exit into the woods is totally guarded, is totally blocked off, except for through a passageway he controls. No one will leave out the south sides — any of the south or west of Orchid or Helianthus without going through one of his gates, and all the residential districts there will be kind of compressed into taller, larger tenement buildings that he will also, will also be operated by him.

Dre: Ugh.

Austin: The original owners will of course still collect rent, but he will take an extra cut on top of that for his operator's fee. And so you have these two reconfiguration, Bureau of Reconfiguration kind of surveyors kind of beginning to survey the place, protected by these three large Pala-Din who are, for people who are listening to this maybe before listening to anything from Hieron, are kind of automatons, they're automated soldiers.

Dre: So we have to establish our hope, right?

Austin: Yeah. So I guess, very briefly, the objective here is that he is reconfiguring Helianthus and Orchid to control entry and egress out of the town, into the woods. So what is your hope?

Dre: [sighs] I don't know if this counts as something we could do as a hope, but what if it's like our hope is to modify the reconfiguration plan so that there is, they're opening more exits and entrances in the forest?

Jack: [laughs] Wow.

Austin: [laughs]

Sylvi: We could change that to be a broader, just like sabotage this.

Austin: Yeah. I would want it to be still — I want it to be a little more specific than sabotage.

Sylvi: Okay.

Austin: I do want it to be like, like what if the wall comes down entirely, or what if like, give me a very specific vision of what this looks like if you succeed. I don't know how you succeed, that part I leave up to y'all, but.

Dre: Yeah.

Sylvi: All right, then I'm, yeah, why not roll with Dre's idea then.

Dre: I mean I'm even down for the wall just comes down entirely.

Austin: Entirely. Okay. And like more open boulevards and more like open spaces?

Dre: Yes.

Austin: On the, on the. Okay. So. Uh... [typing] You know what, I don't know that it's good enough. Because it's effectively open now. Right?

Dre: Hm. Right.

Austin: No one stops you from going now, and so it's just the opposite of what they want, except that in this case the status quo is already the opposite. So go bigger, you know? What's something else you could do here?

Sylvi: Make it so he can't reconfigure this again. I don't know if we could do that.

Austin: Sorry. Right.

Dre: Hm.

Jack: We could move the Yellow House.

Austin: There you go.

Dre: Yeah, okay. Yup!

Austin: To where?

Jack: A better parish.

Austin: Huh.

Dre: God, what if we make his house and the Yellow House swap places?

Jack: [laughs]

Austin: [cross] That's pretty good. That's super good.

Sylvi: [cross] Holy shit. Fucking great.

Jack: [cross] I love it!

Austin: Uh-huh, there we go, this is why you send back the one that you're like ehh about, 'cause you eventually get to that good shit.

Jack: [laughs] This is like, I love this, 'cause this is on the one hand like the pettiest possible use of reconfiguration —

Austin: Uh-huh.

Jack: And on the other hand it's like literally what the gods were doing for thousands of years.

Austin: 100%.

Jack: It's like, I'm gonna swap your house with my house.

Dre: [laughs]

Austin: All right, so, I mean, like, I'm giving you the opening thing that they're doing, which is like taking measurements, using lenses to see distances.

Jack: I bet there's like weird paint involved as well. Like they like scrawl a mark on a wall.

Austin: Yes. Totally.

Jack: Then like look at it through like a theodolite or something and then adjust it very slightly.

Austin: Mm-hm. They are — there's also like sheets involved, and like cl — there's lots of cloth involved, where one of them will knock on a door, get allowed access, show a

badge, go up to the roof and drop a ream of cloth, and the other guy will like go and watch as it hits the ground, and like take a snip of that cloth, and that, ah, pockets it, and like rolls up the rest of it. They shake hands, they give like, you know, two dollars to the person, basically, like, oh, yep, this is the fee, this is the two dollar fee for reconfiguration examination. All sorts like weird little rituals like that that it's hard to tell like, are they doing a magic, or are they just, what are they learning from this? It's not clear. So yeah, that's what's going on right now. Who is standing up to it?

Dre: I am.

Austin: What do you do — or — roll your dice! Fuck. Every time.

Dre: 7.

Austin: 7! Hey!

Sylvi: Hey!!!

Dre: That's a good start, right?

Austin: That's a good start. That means you've blocked their 7. All right. Oop, shit, I did not mean to destroy...

Sylvi: I was really, I got *very* excited about that.

Austin: You got so excited!

Dre: Hey, we were due.

Jack: Austin destroyed the ghost.

Austin: I did destroy the ghost. I'll bring it back. There's your ghost.

Dre: RIP the ghost.

Austin: RIP the ghost.

Dre: Okay, so I've gotta put that 7 in the thing I'm using?

Austin: Yep, on the 7, I got it. [makes sound effect] Nice work. So what do you and what do you use to do it?

Dre: I'm using pretty. So.

Austin: Interesting.

Dre: Edi kinda like goes up to the — there's two of 'em, right? The two reconfiguration officials?

Austin: Yep! Mm-hm.

Dre: And goes,

Dre (as **Edi**): Uh, excuse me, you both, I can see that you are doing such great work for our city and our lord Samoths, and I just — it looks like such hard work, would you like a muffin?

Dre: And she holds up the picnic basket and there's two muffins left, and she is just like wide eyed and like just speaking so sweet, and just offers these two men just the tastiest looking muffins.

[3:30:00]

Austin: That's extremely good. One of the, Murray says like,

Austin (as **Murray**): Now, Murphy —

Austin: It's Murphy and Murray.

Austin (as **Murray**): This is what a good little girl looks like. Gives you a muffin, tells you you're doin a good job, mentions the Lord's name. This is what you want in a kid. Now your kid, she's a brat.

Austin: And grabs the muffin from you and like starts just eating it like an apple.

Jack: [laughing]

Austin: Just like, homf, big chunk into it. And the other kid — or the other guy, Murphy, takes the other one and very carefully unwraps it, and he is like,

Austin (as **Murphy**): I don't appreciate your words, Murray. You would know better if you were a father, but *you're not!*

Austin: And drops the wrapper on the ground and begins to like walk down another alley. And then finally Murphy's like

Austin (as **Murphy**): Thank you. Thank you.

Austin: With a mouthful of muffin, and the Pala-Din like step between you and them, and as they continue doing their work down this alleyway. Who is going to continue to stand up to them? At this point basically the Pala-Din are preventing anyone else from getting close. That is the kind of the escalation. Oh, I have to mark one. So I'm marking the... ooh, I can mark either one, I can mark a 4 or a 10. I'm gonna mark the 10. On this scene I claim a 4 or a 10 by default. I don't get 7, because you've already blocked 7. So, who is standing up as they continue to go about their work?

Sylvi: I will.

Austin: What do you do? Or nope — roll your dice. God damn, this system's so —

Dre: [laughs]

Sylvi: Don't worry, I'm already typing it. I got a 2.

Austin: All right, that's a 2. So, we'll mark your 2. There you go. What do you use to do this?

Sylvi: So I think I'm gonna use, so I have sneaky as my opportunity there.

Austin: Ooh.

Sylvi: So.

Austin: Yeah, that works.

Sylvi: Yeah, so let me just kind of figure what the physical like area is like. So we've got these two guys workin away, and then are they like surrounded by Pala-Din?

Austin: No, there's 3 Pala-Din, I think that they've blocked the alleyway that these two guys have gone into, basically. It's like a dead-end alleyway that they're, need to do some work on in terms of like collapsing the two buildings next to each other and combining them or whatever.

Sylvi: All right. Hmm. [sighs] Okay. Trying to think of like an interesting way to sneak into this, you know?

Austin: Yeah. You can do it, you know, so you don't even need to...

Sylvi: I wonder if I could like... distract the Pala-Din somehow —

Austin: Oh, that's a good idea.

Sylvi: Like make them think there's a threat, and then go while they're...

Austin: Maybe that's not sneaky then, if you're distracting them, right?

Sylvi: I could also use either propagandist or bad to do like, a crime near them?

Austin: Totally. Do whatever one you want, and then make sure you mark it and mark the number that you've given it. Same thing, Dre, you should claim pretty with your 7.

Dre: Oh right, with the 4? Oh. Yeah, right, 7, yeah.

Austin: Yeah.

Sylvi: I think I'm gonna go with propa... No, I'm gonna go with bad for this, I think.

Austin: Okay.

Sylvi: And then I will...

Austin: So what do you do, what's the bad thing you do?

Sylvi: I think I just like... Fuckin, you know what? I think I throw like a brick at a window or something.

Austin: Nice. It just like shatters.

Sylvi: Yeah, it's just like,

Sylvi (as **Squid**): Hey!

Sylvi: Like I wait til I have their attention and then I do it, and then I'm like, okay!

Austin: All right! And they start chasing after you, and what we get is like the scene of them — oh, you know what — two of them go chasing after you as the two Bureau of Reconfiguration officers like hear the shatter, the last Pala-Din like turns to them and like makes like a hard salute that makes like a clanging noise and it gets their attention, and between the broken glass and this, they're like, we have what we need, we're gonna get outta here, and, show us the way back to Chrysanthemum. And so they are now walking down this main long strip with the plans for the reconfiguration already completed in their hands, and they can get out of Helianthus and into Chrysanthemum,

then they will be able to deliver this to the, you know, they're gonna get it done. The Bureau's going to do the thing. Who is gonna stand up to them?

Jack: I will.

Austin: Roll.

Jack: Hey, we did it right that time —

Austin: Oh wait, I, wait wait wait, no we didn't, 'cause I didn't mark one.

Jack: Oh, no, you didn't.

Austin: I have to mark the lowest possible one, so that's a 12. All right. So as long as you don't roll a 12 — oh, wait!

Sylvi: No, you should probably mark that with the hat instead of with —

Austin: Sorry, yes. Yes yes yes.

Sylvi: No, I'm just letting you know.

Dre: Oh, buddy.

Austin: There we go. So you rolled a... oh, you rolled a 10. Buddy.

Dre: We were going so good!

Austin: You were going so good, you were going so good. Jack rolled a 10, which they already have, which means that you failed again, ghost, Run. Run-For-Your-Life! Do you wanna fail or do you want to sell out again? [pause]

Jack: [breathes in through teeth]

Austin: You have tough, orphan, wayward forest scout, and the forest already killed me left.

Dre: [laughs]

Jack: [laughs]

Austin: Let me know if you want to learn more about vicious or helpless.

Jack: So I think I'm probably going to sell out, in part because — I was thinking about this and I was thinking about how I probably wouldn't sell out, I'd probably let us take the fall in any other case than what they're trying to do is like... So far Run has been very — understandably for a ghost — like very tied to place.

Austin: Yeah.

Jack: The thing that caused them to sell out was the thought that their home might go.

Austin: Mm-hm.

Jack: And now the thought that they might not be able to get in or go back feels, it feels narratively consist — it would be odd to have sold out in the last turn and then this turn go like, mm, no, I don't think so.

Austin: This is too far. Right right right. Yeah.

Jack: I'm just not sure whether I want to go for vicious or helpless. Ooh, no, I know what I want to go for. I think I want to go for helpless, because wrathful and helpless are a really cool combination.

Austin: Yeah. They really are. So what's that look like?

Jack: I think as Edi and Murray and Murphy are walking... Ghosts don't make footprints, footstep sounds, but you can hear the sound of glass moving and you can hear the sound of masonry. And I'm just like running down the street, and I like literally grab the coattails of one of the Bureau people and say like:

Jack (as **Run-For-Your-Life**): You can't do it. You can't do it, you mustn't, please don't do it. Please don't, please don't swap them, please don't, please don't shut it down. You can't do it.

Austin: Do they like think they've seen a spirit, so to speak? Do you — is this — like, what's their reaction?

Jack: [laughs] [claps] I'd forgotten that like —

Austin: You're a ghost boy.

Jack: How often do people see ghosts?

Austin: No! Like, they believe ghosts exist, but people don't see ghosts in the street in the middle of the day, which is part of like, I think —

Jack: Oh, yeah...

Austin: Part of this might be why this is... you're guilting them, right?

Jack: I'm...

Austin: Or are you scaring them, like what is the — again, like how is this part of...

Jack: I think, so I think it's like an interesting... I'm like absolutely... I'm like doing the opposite of what I did in the previous scene, right, where instead of like taking control I'm essentially just like completely, completely losing it, completely like begging for help from a higher authority. You know, insisting that that what they're doing is wrong, but I think that there's definitely a side effect, and it's an unintended side effect, of like this looks like a tormented spirit. Because it is.

Austin: Yeah.

Jack: It's just not a tormented spirit — like, it's not like a — I mean, it is also a vengeful spirit, but it's like not tormented and vengeful for the reasons they might initially think it is.

Austin: Yeah. The book says helpless, you lose a sense of agency in your life, certain that you are subject to the whims of those more powerful than you. And the other description is, a sold opportunity conviction that's about seeing yourself as a wretched thing, acted upon and victimized.

Sylvi: Hmm.

Jack: Mm.

Austin: You've stopped...

Jack: I think seeing yourself as a wretched thing is like a really really good way of thinking of it, if not in terms of the dialogue, but in terms of the visual of this, right, which is like it's a high camera angle of a Marielda street, with this like ghost boy essentially like stumbling over masonry, stumbling over, like, things and like like like grabbing at the heels of these two Bureau people who are like in part trying to walk and in part trying to get away as quickly as possible from this weird thing that has appeared?

Austin: Right. You're like crying into...

Jack: Yeah, just like crying but like there's no tears, 'cause I'm a ghost, so I'm just this weird wailing specter. And like a thing that like Hitchcock would do would be this would be artifice. But this isn't. Like, this is like, Run is just completely...

Austin: Deeply legitimate.

Jack: Yeah yeah yeah.

Austin: Right. The other, you know, your friends Edi and Squid like run up and you don't — you can't stop.

Jack: Yeah, just inconsolable.

Austin: And so how does this get them to switch the houses? Or do you switch, do you take it? And then do it, later. Like how do you get the thing you win, here, 'cause you win. You don't just stop them from getting what they want.

Jack: Mm. I'd be happy to take suggestions here. Um.

Austin: My like suggestion is like larger-than-life and maybe throws things off scale. So I'm not sure if I wanna do it. I'll hear other suggestions first, for sure.

Sylvi: I mean, like, a simple thing would be that they're freaked out and we wear able to take their paperwork, and that way we can forge it and like return it back with the wrong coordinates so we can do the swap.

Austin: Yeah. I think we should go big.

Sylvi: [cross] I think going big might be better.

Austin: Here's my suggestion. The Pala-Din reaches out and touches your shoulder, and you feel the warmth of a god. And the ground shakes, and your home moves.

Jack: Hm. Yeah, I like that a lot.

Austin: And like it is, it reaches for you and you cannot bring yourself to reach back, because you, who are you to reach at any one. And Samoths, sensing you through the Pala-Din, sensing your broken body — and like, not willing to come down and save people from this shithead, right.

Jack: [laughs]

Austin: Like, not willing to like look into this problem.

Jack: Yeah, Samoths is just like, yes, I will swap your houses.

Austin: Yeah. He does this like very petty thing, and moves Yellow House from Helianthus to Chrysanthemum, right? Is that where we're assuming — or like north Orchid, I guess, is what my guess is? Like right on the border between Chrysanthemum and Orchid? Because, you know, he's a, he's a real man, he's from where the working class people are from, he's from where people like you are from, he grew up right here. Don't you forget it! Um. So I think yeah you get moved, the Yellow House moves. The world shakes for a moment, and like things twist in your stomach a little bit, and then Yellow House is up next to the Northern Bucket, basically, and his house is deep in the depths of Helianthus. That's really good. All right, make sure you erase whatever you claimed, and we move into scene five of seven, we're almost done. Which is good because I'm tired, but also because this is, it's gettin there. The name of this scene is — or maybe this is, wait, is this scene four?

Jack: No, this is scene four. Sadly.

Austin: Okay, four.

Dre: Yeah, this is scene four.

Austin: Sadly. This one's called We Won. So.

Sylvi: We won!

Jack: [laughs]

Austin: A thing to note about this one is that you should frame it as something where you'll win something, and the kind of — what they can win is small, if that makes sense.

Sylvi: Okay.

Austin: They could still technically win the scene, but you should still be getting something, Sylvi, that is like really good for you.

Sylvi: Okay.

Austin: I will read their write-up very quickly because it helps you, it should help. And again, first five seconds plus what personal question or authority figure. Which, probably personal question at this point, right?

Sylvi: Yeah, 'cause the only authority figure we haven't used for a scene is Willie. Who is —

Austin: No, we've used them all now. For a scene, right? Or, no! I brought Willie in.

Sylvi: No! Yeah.

Austin: I brought Willie in, right. Yeah. Okay, so, scene four. Uh... We Won. All right, so, in the We Won scene, the YOs need to get a victory that makes them feel like everything is gonna be okay, especially given the crushing setback that they're going to suffer in the next scene. You know that moment in the movie where it seems like the heroes get their way, but you check the time and there's still like 45 minutes left? This scene is that moment in your game. It can be really good turn of events, an unexpected success, or even a false ending. Keep in mind that when the YOs might lose the struggle — that *while* the YOs might lose the struggle for the scene — keep in mind that the YOs might lose the struggle for the scene. With that in mind, make sure you don't hinge the positive turn in the story solely on whether they win or lose the struggle. Allow for it to happen before the dice come out, after the they're done rolling, or, if they lose, have their loss be something that the YOs don't know about, even though the players do. So. What is the friendship question you wanna put in?

Sylvi: I think, actually, right after that one, the most interesting one to do would be the question Edi had to Run, which was, was is the one fight we got into over Samoths that we will never have again?

Austin: It's a good question, that's a really good one. So, Run, what is the one fight that you had?

Jack: Hm.

Austin: This is with Edi, yeah.

Jack: Um. Can I answer it?

Austin: Yeah, it's a question from Dre to you. So yes, you should be answering it.

Jack: It's about what happens when you die.

Austin: Oh [laughs] that's good. Of course. [background wrapper noises]

Jack: Um. Edi claimed to me, with utmost confidence, that like — we've never really — I think what she said was like Samoths has a plan for you after your death, or Samoths has a place for you after your death. A place other than this one.

Austin: Mm-hm.

Jack: And I just went like. No.

Austin: Well, did you have this conversation before or after you died?

Jack: I think after, I think I was able to just, I was able to say, there's no place. I'm back.

Austin: Right. Right.

Jack: I'm still on Hieron.

Austin: I didn't know if it was this thing of like you had that fight as kids and then you died.

Jack: Oh, wow! Um.

Austin: And then you come back and you're never gonna have that fight again. You don't even talk about it.

Dre: Oh, boy.

Jack: Yeah, yeah yeah yeah yeah yeah! Like. The answer is implicit in my existence.

Austin: Yes. In your existence. Exactly. Hm. All right.

Jack: That's a disturbing answer.

Austin: Yeah. So, Sylvi, set up the first five seconds of the scene. What are you doing? Where are you, what are you up to?

Sylvi: Hm. I mean.

Austin: How are you about to win?

Sylvi: Okay, yeah, that's a good point. Maybe there's like a dispute about the reconfiguration?

Austin: Mm.

Sylvi: And like Cabbot's making a stink about it trying to get it undone. But I don't know, that's a little too keeping it status quo, I'm kinda struggling right now if I'm being honest.

Austin: Anybody else have a good first five, first five... I mean, it could be between, it could be you all about to go do something big, right?

Sylvi: Yeah.

Austin: The example that they have in the book in their like breakdown is, I'm trying to see which, where, what is it. It is...

Sylvi: I have an idea, actually.

Austin: Okay.

Sylvi: So does he still have like — like obviously he did the reconfiguration, made it so that he didn't set up his big wall thing, but does he still have like ways of corralling people into what is his area?

Austin: Totally, 100%. Yes.

Sylvi: How bout we're about to go mess that shit up?

Austin: Okay! So like, is it you and some other like, some other people are with you, is just y'all, like basically —

Sylvi: Uh, I'm open to having some other kids from Yellow House come.

Austin: We can maybe make — okay. We could like make it be a big specific one, right, which is like, it can be this huge — it could be the one path that cuts right between Helianthus and Orchid, it's like the boulevard where on the left side, on the west side is Orchid, on the east side is Helianthus, and it's where there's two places come together, and he is basically splitting them in half so that they can't talk to each other anymore. And the way he's doing it is like

Austin (as **Cabbot**): Ah, I'm installing a new train line. I'm installing a new train line for everyone to be able to get to work much quicker. This is gonna make everyone much better in the long run. Unfortunately, for the next couple of weeks, because the Bureau would not help me with this. They could do it tomorrow, they could turn the switch, and we would have the train that we need. But I'm doing it with old-fashioned hard work, your hard work.

Austin: He's like, he's givin this whole speech. You know.

Austin (as **Cabbot**): The men, the women, the people of Orchid Parish, Helianthus, and our good good friends in Quince are building this train. No one will be able to tell us that they gave it to us. We built it ourselves. Unfortunately this means that for the next 12 to 18 months, there is going to be some disruption. There is going to be a divide. But that divide will only be in the city, not in our hearts.

Austin: And so there is just like, he's basically just dug this ditch between the two — or he's in the middle of digging this big ditch between Helianthus and Orchid. And he these like, he basically has really early digging machines, that are operated with like levers and gears and huge turning device, like huge gear turns, that like, you just get like 10 people to turn this whole huge gear all at once with this like lever, and that will dig deep into the earth, and then another 20 people push the machine 10 more yards and then they dig it again. And so that's what the set up is, and maybe it's like the middle of the night. When you all come out, and you're gonna like destroy the machine. Is that the plan?

Sylvi: Yeah, that sounds right.

Austin: Okay. So it's you and the rest of Yellow House, so like 13 kids.

Jack: [breathes in]

Austin: Did you just have an idea, or was that a yawn?

Jack: No, I had an idea.

Austin: Okay.

Jack: I want to like bring something from Willie Clark.

Austin: Ooh. To like leave a message?

Jack: Yeah, maybe like the gold collar?

Austin: [audio glitches slightly] Okay. Mm-hm.

Jack: Which I think I'm wearing. It's too big for me so I kind of like — oh, wait, can I wear it? Oh, no, I can touch things, I can... Yeah.

Austin: Mm-hm.

Jack: [slight laugh] I can wear it. Yeah, so it's kind of just like hanging around my neck.

Austin: Mm-hm. Like it's too big for your neck?

Jack: Mm-hm.

Austin: Good. And I think there are some nighttime guards here. I think that this is another work... fuck is the name of this ridiculous thing I wrote down once? Hard-Work-Safe-House security contract. A thing you haven't used at all yet, and it's okay that you haven't, is the Gardeners, by the way. Who needs 'em? Who needs that extra —

Jack: [laughs]

Dre: Oh, yeah.

Jack: That is true, yeah, that is true.

Austin: But you could, just as you remember, in this next sequence. [pause] So. There are these guards here protecting the place. The only way to get close to this machine in the middle of the night is to get past these — there's like 20 guards here. And lots of like directed lantern light, there are these very fancy like spotlights made of mirrors and lenses, and like oil lanterns, that shine these big lights on these huge machines that are

in the middle of — or this one huge machine that's at the south end of of Helianthus and Orchid. So who is standing up against the authority?

Dre: I am.

Austin: Who makes the first move? Of course you do. Edi, of course.

Dre: Mm-hm.

Austin: Of course Edi. From the mouths of babes. Roll your dice. 2D6.

Dre: [humming] Ah, 7 again!

Austin: There's the 7. Good block. Good 7. So what you do, which conviction do you use?

Dre: I use... smart.

Austin: Oh, okay. How do you do it?

Dre: So since you brought up we haven't used our friends in the — what is the faction called again?

Austin: [cross] Oh. The Gardeners. Yeah.

Jack: [cross] The Gardeners?

Dre: The Gardeners. So Edi actually talked to a couple of the weavers in the Gardeners and they —

Austin: Oh, wait, we did not set what you get, did we?

Dre: Oh, no.

Austin: So wait, we'll come back to this in a second. What are the stakes here? For him, it's that, I mean, it's what I've set up already, which is like, if this succeeds, then

Orchid and Helianthus Parish will not be connected anymore. You'll have to cut through Chrysanthemum, or go — you'll have to cut through Chrysanthemum to get to Orchid, or through the woods, I guess. The only two ways to get between the two parishes anymore. So that's his stake. What is your stake? Besides breaking this, besides making this not happen.

Dre: Mm.

Jack: Hm. What about —

Austin: And how does it work towards your larger goal? Go ahead.

Dre: [sighs] I feel like the thing to come out of this, especially if it's the We Won scene, is that somehow public opinion maybe starts to turn against Cabbot.

Austin: Okay.

Dre: Or at least appears to be that way, maybe in one of the parishes.

Austin: Okay. I think that that's good. He like loses the heart of one of the parishes?

Jack: Yeah. I like the idea of like, yeah, this almost being a weird sort of straw breaking a camel's back, if we can do the right thing, of like a bunch of people just going like, look. Fuck this.

Austin: Right.

Jack: And people who might be able to offer implicit or explicit support no longer feeling like that's something that they want to offer.

Austin: Mm-hm. All right, cool. Those are good stakes. I like those stakes. All right, so, you're calling on the Gardeners here.

Dre: Yes. And a couple of the Weavers and the Gardeners actually taught Edi how to whip up a sleep potion that she can emit from her budding flowers.

Austin: Oh, interesting.

Jack: Hm!

Austin: That's really cool.

Dre: So she's just kind of like slithering around all the guards and just basically put them to sleepie-bye.

Austin: Um. Awesome. [loud outside noise] So they are all just falling asleep now. I think one of them, as he's falling asleep, gets to the alarm bell and rings it, and then you hear all of these bells go off all through Helianthus and Orchid as the extras, the kind of like backup squad, the reserves for [hums while trying to remember] Hard-Work-Safe-House security begin to suit up and run through the streets, and you hear shouting, and now, like, there were 20 before, now there's gonna be 40, 50. Everyone wants the neck of whoever's interfering, there's a bounty on your heads. So, they are gonna be here soon, they're running in as quickly as they can. I have to mark a thing, and I think on scene four, the one that I mark is either... I think it's a low one, I think that they — 2 or 12, yeah, the lowest possible.

Jack: Hm.

Austin: That's why it's a good winning one for you. I'll mark 2. Who stands up as they begin to stream through the streets of the city?

Jack: I do.

Austin: What you do? Or roll, fuck! [laughs] 2D6.

Dre: [laughs]

Austin: 2D6, don't get 2.

Jack: [breathes in]

Austin: Hey! Got a 3.

Dre: You tried real hard! [laughs]

Austin: What do you use?

Sylvi: What the fuck?

Austin: [laughs]

Jack: I'm gonna use...

Austin: And so, to be clear, you can still use wrathful and helpless here, you just, they're sold out so you can't sell them out again.

Jack: Yeah. I'm gonna use wrathful.

Austin: Okay.

Jack: I'm gonna... One of those big wheels?

Austin: Uh-huh.

Jack: Uh, I rolled a 3, yeah.

Austin: You did.

Jack: I'm gonna burn it.

Austin: [alarmed breath] Okay.

Jack: And I'm gonna burn it by, um, there's like a lantern hanging in like a porch of like a shop. And I'm just gonna pull the lantern down and break it against this wheel, which just like immediately goes up in flames, this huge — ah! It's a huge, fiery circle!

Austin: Yeah. Yeah...

Jack: And it's... suddenly warm, suddenly really warm, it must have been coated in some kind of pitch or something to make it like easier-to-use or something. But it's like burning now. And I'm just watching it burn, I think?

Austin: Yeah. At first, the... First of all, you've upset the people whose lantern that was, thank you very much, that was mean.

Dre: [giggles]

Austin: I think we get a shot of you cast in this fiery glow, and behind you there's like one group of these... uh...

Jack: [excited] Oh, no, wait! Wait!

Austin: Oh, go ahead!

Jack: You don't see me cast in the fiery glow, you see the fire through me.

Austin: Oh, yes, of course. Of course. Yes, good good good. And it is a fiery circle, it almost looks like a symbol. Right? It almost looks like the symbol of, I guess that at this point that would be Maelgwyn's Faithful, right?

Jack: Mm-hm.

Austin: Just the single circle, not with the rays that the old Samoths symbol had. And... I think that's how that broke down, it's been a long time since I've thought about that —

Jack: Yeah yeah yeah.

Austin: I'm pretty sure. Let me scroll up and look at the map and see if that's true. Yes. Yes, that is completely true. And you hear people start shouting, like,

Austin (as **Crowd**): That's Maelgwyn's symbol! [laughs]

Jack: [laughs]

Austin: And then you hear the sound of barking, and you hear another one of the security guys go,

Austin (as **Guard**): Dogs don't care about no Maelgwyn.

Austin: And the two dogs begin to rush through the, down the avenue towards all of you. Who is standing up to them?

Sylvi: I will.

Austin: Roll your dice. 2D6. Oh wait, I need to mark another one. I need to mark the lowest one.

Jack: [cross] Oh, yeah, you do, don't you?

Austin: [cross] I choose now.

Sylvi: [cross] I really hope it's not a 9!

Austin: It's not — I fuckin did the fuckin ghost again. Oh, you already rolled a 9? Okay.

Sylvi: Yeah.

Austin: All right, so. You get a 9. We're still good. What do you use?

Sylvi: Um. I have an idea, I don't know if this — I think this might work for — I've noticed that a lot of what I've done is leading people places, so I wanna do something other than that.

Austin: It is!

Jack: [laughs]

Austin: That's true.

Sylvi: [sighs] I'm wondering what I could use here to somehow like trap these dogs? Maybe sneaky could work with for that?

Austin: Oh, yeah, definitely.

Sylvi: Okay, so I think I'll mark it down as sneaky —

Jack: You've gotta be sneaky against dogs!

Sylvi: [cross] Listen.

Austin: [cross] Maybe this is like a moment —

Sylvi: Having a less than six month old puppy has taught me that I have to be sneaky to get a dog —

Austin: Let me propose something here.

Sylvi: Inside the house, instead of eating rocks. it's a nightmare. Anyway.

Austin: Which is, let me propose the reason you're all winning is 'cause we're doing Blades in the Dark flashbacks. You didn't — that wheel didn't happen to be coated in pitch, you snuck here earlier and coated it in pitch.

Jack: Mm.

Austin: These dogs, you knew they would come and you knew the direction that they'd come in 'cause you plotted out where they'd be at night. And now you have a trap for them, what was the trap that you set up?

Sylvi: I think it's like netting. I think it's like...

Austin: Okay. Like the Weaver netting that's above, you like set up to fall on them?

Sylvi: Yeah, maybe we had like... We'd like talked to some people to help us set this up, but it's like, it doesn't just fall on them, it like falls and it like scoops them a little.

[4:00:00]

Austin: Okay.

Sylvi: So it's not just like a net limply falling on some dogs, like this is.

Austin: [laughs]

Sylvi: The kids like swarm in and tie it up.

Austin: You hear like, yip! and then they get yelped and they get yoked up.

Sylvi: Yeah. So they're not hurt or anything but they are restrained.

Austin: Right. Right. Cool. Good. So the dogs are out. That's a good one. At this point you see like there is a mix of the soldier — the security guards who are still loyal, who are not turned away by Maelgwyn's symbol, and you have a symbol of, you see the people who are loyal to Cabbot begin to yell from their windows. These are all people in Orchid Parish, the side that is like more rapidly gentrifying, and they're like,

Austin (as **Orchid Crowd**): You fuckin rats!

Austin: And like some of them begin throwing shit out the windows at you all? You know,

Austin (as **Orchid Crowd**): Trying to sleep here! Don't stand in the way of progress!

Austin: And that is now who you're up against. He is kind of bringing to bear the fact that he has support, wide-ranging popular support, still, in Orchid and in Helianthus, but this is the Orchid side that's speaking up at this point. Who stands up to them?

Sylvi: I can go again if no one else wants to.

Austin: If you said it, you do it.

Sylvi: Okay, then I'll do it.

Austin: That is rule — 2D6. [beep] That's a 3!

Sylvi: Oh, that means we win, right?

Austin: That means you win! That means you did a win!

Sylvi: [gasps] Hey!

Austin: But, here's the thing. So good job, you did a win. First time we've won without selling out.

Dre and Jack: [laughing]

Austin: And you did in the turn that was called You Win! So that's good. The thing to note here is that when you win on someone else's conviction, you still win. You get your hope, and the authority loses their objective. In fact —

Jack: Oh no.

Austin: No, that's good. This is all good.

Jack: No, I've just realized.

Austin: Uh-huh.

Dre: [laughs distantly]

Austin: Now, the thing is that you ask what the conviction in question was, what was it?

Jack: [faux-grumpy] Wrathful.

Austin: Oh, okay. Then you describe, Sylvi, how it is that your clique gets the hope via wrathfulness. How the fuck do I do that, you ask. You're winning through actions, influence, teachings, etc. of that character. Maybe you learned a trick from her, maybe you bucked up your courage 'cause she's fighting beside you, could be that you saw how she's dealt with this shit before, or if you're a leader type, maybe you used her skills by giving her an order. So, what did you do with with his, in this case Run-For-Your-Life's wrathful?

Sylvi: Oh, okay, I think I know what it is. I think — so they started throwing stuff at us, right?

Austin: Yeah, mm-hm.

Sylvi: I think we kind of retaliate, we start throwing like bottles and shit back at them, and like... It's just like. Squid kinda like is thinking back to when he saw Run-For-Your-Life take care of Willie like that, and he's just like, well, fuck it, desperate times, and picks up this just like empty bottle and like fuckin, like, I don't think he quite like beans somebody, but it like smashes right next to their window and then all the other kids just start picking shit up and throwing it at the people who are trying to retaliate until they're gone.

Austin: Well, and then it's a midnight fight, because someone does get hit in the head, and that someone is from Helianthus. Someone who's come out to see what's what, and they got hit in the head by someone from Orchid Parish, and then you hear like the Black Slacks all throughout Helianthus come out to fuckin rumble. And so do like everybody — like, Helianthus shows up to have your back, and so you win. You get that he lost one of these things. He loses Helianthus Parish, they are no longer under Cabbot's thumb. Now. Maybe there is a little bit of bad blood between Helianthus and Orchid now? But you can still literally go between the two, and it is nothing — I think this is mostly a neighborhood beef, like people from Orchid and Helianthus still work together, there is still some overlap there. They are already sort of divided, and that didn't heal or anything. But like, there was a midnight fight, there was a rumble in the middle of the street as Maelgwyn's symbol burned, and like everyone in Helianthus is like, yo, fuck yeah, Maelgwyn's on our side, like, the Black Slacks are out here, the Gardeners are out here, we're doin it *big*, we rolled *deep*! Like, do not fuck with Helianthus, that's why they call us Hell's Parish, you already know what it is!

Jack: [laughs]

Austin: And like, it's good, it's a very good moment. And they're like, you know, fuck Cabbot, fuck Cabbot's white ass! Like, get him the fuck outta here, he should never have been here to begin with! And he just loses the parish. And, you know, that's bad for him because do you remember where he lives now?

Jack: Oh, wow!

Sylvi: Oh shit!!

Dre: [laughing]

Jack: I also — I also love that like these three children arrived on the scene like, the ditch is bad.

Austin: [laughing] Yeah!

Everyone: [laughs quietly]

Austin: Exactly. It's extremely good. All right, so that was a good one. That one was called —

Sylvi: I do like the idea that if the Black Slacks came out to riot, we've established that Squid's dad is a Black Slack.

Austin: Oh yeah, absolutely.

Sylvi: Father-son bonding time.

Austin: Yeah, I absolutely think that like his dad comes out, his mom comes out, they're like, they haven't come out like this maybe since they've been parents, but they come out tonight.

Jack: Look, it's really hard to go out when you got a small child... [slight laugh]

Austin: [amused] Yeah, but it turns out when your small child is out here. Um. Like maybe there's a moment of like you almost getting cornered, Squid, and then like, boom, punch! And like someone else like grabs a motherfucker and just like DDTs them on the ground.

Sylvi: Hell yeah!

Austin: And it's your parents, and they stand up and they're like.

Austin (as **Squid's Parents**): You're supposed to be at school.

Dre: [laughs]

Sylvi: It's a field trip.

Jack: And then they throw a bottle or something —

Austin: No, then you go like, “I am.” And they're like “yeah, word.”

Sylvi: Yeah.

Dre: [laughs]

Austin: [laughs] Like the streets, the streets are the best teacher, you're not wrong. Um. All right. Next up is my scene. I get to frame a scene. This scene is called We're Fucked. Which is a good one.

Sylvi: [sighs]

Austin: Um. Let me read from the book again, the episode... Scene five, We're Fucked. [pause] So. Let me see if there's any good notes here or if we should just jump right into it. The story, dododo. All right, so. At this point in the story, the YOs have to be pushed to their nadir. All hope should seem lost and they're going to have to scramble mightily to get their shit together. The authority needs to make the villains and situations as fucked up, wrong, and cruel as possible. The defeat that the clique suffers is something that the YO players must take on and play into. You've planted a mole in their midst. It's incumbent upon the YOs to trust him, give them their secrets, and so on. Dramatic irony fucking kicks ass and make later successes much sweeter. [slight laugh] So. What's the one remaining question we don't have? The friendly, the friend one — or did we get them all? Stomach —

Sylvi: Uh, I believe it's, the thing we haven't used are...

Austin: Oh, the meanest thing. What's the meanest thing Squid ever did to Run?

Sylvi: And we also haven't technically used...

Austin: Yes, that's true.

Sylvi: Willie Clark. Yeah.

Austin: Yeah. So what's the meanest thing, let's do — ah, you know what, let's do Willie Clark then. Because I can tell you what Willie Clark is doing. You're all celebrating, like what's the celebration look like that night?

Sylvi: I mean. I know how to get into like the school's liquor cabinet.

Austin: Oh yeah, definitely. You definitely did. And you got into — y'all just got, y'all got fucked up. Y'all got very drunk. And.

Dre: Hey, Squid?

Sylvi: Yeah?

Dre: What are your favorite kind of muffins?

Austin: [laughs quietly]

Sylvi: Like a chocolate chip banana bread type thing.

Dre: Kay. Edi walks in with like a plate of muffins hot out of the oven and you're just drunk on the floor.

Sylvi: Oh, yeah!

Dre: [laughs]

Austin: I thought we were gonna get our own little pothead moment, because I thought it was gonna be edibles, but.

Sylvi: *Oh*, fuck — I mean. You know.

Austin: [laughs distantly] Ah.

Sylvi: You know me.

Austin: Um, but here's the thing that happens, is we get like the party sequence, everyone's excited and happy, and like, hell yeah, Yellow House, Yellow House wins, Yellow House rules. And you're opening the liquor cabinet. The teachers don't know what to do with you. They're actually like — I think, you know, what was her last name? Lady...

Jack: Um. Accountability.

Austin: Accountability is like

Austin (as **Lady Accountability**): I'm not so sure about this.

Austin: And then another one of the teachers there says, you know, their slogan, which is like, play in the Dark, lest you be burnt by the Heat or whatever thing it is that I haven't said in three years.

Jack: [laughs]

Austin: So who the fuck knows. One, is it one year? People are telling me it's one year?

Jack: One. One year.

Austin: Hm. [laughs] Play in the Dark, lest the Heat catch you standing still. It's like this is completely in character for Yellow House, actually. She's like,

Austin (as **Lady Accountability**): I guess you're right. It's just been — we haven't done anything like this...

Austin: But like they're cleaning up, is what we're getting. We're getting them cleaning up from your party, and like.

Austin (as **Lady Accountability**): Oh, it just, we haven't done anything like this since what happened at Memoriam. And, you know, it's so sad.

Austin: And it's just like very quiet shots throughout the room, and you didn't just leave the liquor cabinet unlocked. You left the room where you keep Willie Clark unlocked. And it's just like, the teachers are all talking quietly among themselves as they like wipe up booze and puke. [slight laugh] And like one of them bends down to like pick up a shirt to toss it on the pile of dirty clothes that they're gonna have to fucking wash for all you brats, and then behind her is, like, out in the, down the hallway is Willie Clark holding a knife — no, holding a matchbook. And like flicking the matchbook open. And we open on Yellow House catching fire, as you are all hungover and drunk upstairs, as the flames reach higher and higher. What do you all do?

Sylvi: I mean, we gotta get the fuck outta here. Or put out the fire.

Jack: We have to stay and put out the fire.

Sylvi: I guess we're staying and putting out the fire...

Austin: So the stakes here are, for them, it's Yellow House — it's that the teachers leave Yellow House forever. That this whole — all of the teachers who can teach you things about magic and about the, like, that — it's not just that the Yellow House burns down. Like, that might happen, that might not happen. But what they want is, like, you lose this support network of adults.

Sylvi: [sighs]

Austin: Who are the ones who I just showed cleaning up for you, who provided you food —

Jack: Yeah.

Austin: Right, like, you are children.

Jack: Okay, I'm going to...

Austin: So you're standing up first?

Jack: Yeah, I'm gonna stand up.

Dre: Oh, do we need to define the hope?

Austin: What do you get, yeah. Do you want it to not burn down, is what it sounded like.

Sylvi: Yeah, we want to save our home.

Jack: Yeah, I want to protect the Yellow House.

Austin: Protect the Yellow House versus... Okay. Willie Clark. Teachers versus save the physical Yellow House. This is also second beat, which means this is the sequence in which I will do another like reveal or similar thing. So, go ahead.

Jack: Okay, I'm gonna roll. Let's see what happens. [clicks] [beeps] That's a 6.

Austin: That's a 6. Totally fine.

Jack: Okay.

Austin: That's not a 7, but it ain't bad. So what do you use?

Jack: I'm gonna use tough.

Austin: Okay.

Jack: And the way my toughness is gonna be expressed is I'm going to wrap a wet sheet around my — well, I can't die. Hm. I'm just gonna like wade into the fire, I think. How do you kill a ghost, Austin?

Austin: I don't know, a couple times we've worked on stuff. Magic swords help.

Jack: Magic swords. Uh. Probably if I were to be buried under the building, it would be really bad.

Austin: I guess so, yeah.

Jack: Or it would take a lot of effort to get out. But I think I can probably just like walk through the fire?

Austin: Mm-hm.

Jack: And I'm going to like fill up a huge like thing of water, and — oh, well, actually, wait, this is Marielda, so like.

Austin: It is.

Jack: I'm probably gonna like try and like... I'm torn between — what's more tough? Oh, I know what's more tough. I'm going to like wade through the fire down to the ground floor and I'm going to try and like activate like a fire hydrant, which I assume Marielda has, like it has irrigation and things, so.

Austin: Okay. Yeah. Totally.

Jack: I don't quite know what that is. So I reckon it's, I reckon I pick up a rock and I start striking the top of the fire hydrant with a rock. 'Cause I don't have any of the like keys or tools used to open it. But I just need a lot of water.

Austin: Cool. So yeah, the water starts spilling out entirely, all over the place. And then, like, it's going everywhere, like it's not directed, right —

Jack: No.

Austin: But you have water coming now so at the very least you have the kids like ready to get buckets full of water. And then we get a second shot of Willie Clark, of the collarless Blade Elect, who then picks you up by the collar that you wear around your neck. And he says,

Austin (as **Willie Clark**): This is mine. And so is this.

Austin: And he lifts up a bag, a little pouch of dust that he begins to mix in with the water as it comes out. And you can see it spark as it like flies towards the house. And like it's making the fire way worse. And the authority claims 8.

Sylvi: I am next.

Austin: All right, what do you do?

Sylvi: Well, I roll first, and I get a 5.

Austin: Okay, that ain't bad.

Sylvi: And I'm gonna use bad here.

Austin: Ooh.

Jack: Mm.

Sylvi: And I'm just gonna fuckin fight Willie Clark.

Everyone: [laughs]

Austin: What's it look like, you just shoulder charge him, like how's it go?

Sylvi: Oh no no no, I fuckin...

Jack: Oh. People in —

Sylvi: I've been drinking recently. I have a bottle nearby.

Austin: Okay. Okay.

Sylvi: And I just catch him off guard and just clock him with this fucking thing.

Austin: Oh, right, sorry, Elliott, thank you, in the chat, says "and 7". Yeah, of course. Thank you.

Dre: Oh, you can leave it.

Austin: No, thank you, Elliott.

Jack: [laughs]

Sylvi: [dry] Thanks, Elliott.

Austin: No, good, you clock him with the bottle, good. It like shatters all over his face. And like breaks on him, and like he's cut, there's blood running down his eyes and his face now, and he spits, and he says

Austin (as **Willie Clark**): I am Blade Elect. I am better than any Lance Noble. The people gave me my power, boy.

Austin: And he like opens — he pulls the collar through Run. And puts it on his neck slowly. And then starts to unbutton his shirt and take, and like shows that he is like actually secretly buff — he's like reverse Kingpin, like you know how Kingpin is like, oh he's big, but like oh, he's all muscle down there? This guy's the opposite which is like oh, he's like a lanky little nothing, and then he unbuttons his shirt and stands in the water, and there are sparks coming off him now 'cause of the shit he mixed in the water. And he's just like covered in this like fire, and he is just like cut as fuck. And he grabs the bottle and smashes it, like he crushes the rest of it in his hand, making his hand bloody, and then just like rubs the blood across your face, and he says

Austin (as **Willie Clark**): Run.

Sylvi: Can I go again?

Austin: Oh, it's up to you. Totally. Oh, he marks another one, right, because that's.

Sylvi: Yeah yeah yeah.

Austin: Which at this point is this 9. Or, no, sorry, it's the lowest, so it's 12.

Sylvi: I got a 3.

Dre: Woo-hoo!

Austin: Okay. Still in it.

Sylvi: I'm gonna mark that with pride. And what I'm doing here is I'm spitting his blood back in his face.

Austin: Okay!

Sylvi: And headbutting him.

Austin: Okay.

Sylvi: 'Cause nobody fuckin talks to Theo Goldenrod that way.

Dre: [laughs]

Austin: Mm-hm. Good. Um, good. I'm just gonna narrate what's happening in the background of all of this, which is that your fuckin house is on fire, FYI.

Jack: [laughs]

Sylvi: To be fair, he's fucking with the water, this is like a very crucial thing...

Austin: No, I get you, I get you, I get you. That's why I'm getting to mark another one here, which is like the fire continues to spread as he holds your attention. He's bleeding on the ground 'cause you've jumped up and headbutted him, for sure.

Jack: Um, I marked a, what did I mark, that's a 2 that I did, right? I just need to make sure that my thing is...

Austin: Wait. No no, you didn't do a 2, you did a 6, didn't you?

Dre: Yeah, a 6.

Jack: Oh yeah, a 6. A 6.

Austin: You did a 6. They have now marked a 7, an 8, 2, and 12. You have marked 3, 5, 6. What do you do? Who's standing up as this fire burns and as Willie Clark...

Dre: [sighs]

Austin: Oh yeah, you have to jump, you have to jump to headbutt Willie Clark, there's no way you can, yeah.

Sylvi: Oh, yeah, no, for sure.

Dre: [giggles]

Austin: Edi, it sounds like you have a thing?

Dre: Yeah. So let me go ahead and roll. [types] Ah, 6!

Austin: Hey! That's a 6! You win!

Sylvi: [relieved sigh]

Austin: Good fuckin work. And you win through, what was the first thing that you did?

Dre: Was that tough?

Austin: It was tough, yeah. You win through tough, through something about Run's tough.

Dre: So is this, am I narrating something Run has done or something Edi has learned from Run's toughness?

Austin: It's — you have to narrate a thing, it has to do with Run's toughness. So it could be something you learned from Run, it can be literally you tell Run to go do a thing with

his toughness. It can be that she like was taught something by him, or like is trying to live up to his example, or something like that.

Dre: Um. So I think like while this fight is going on, like Edi is watching from away but there's like a big thing of fire between her and like the fight.

Austin: Mm-hm.

Dre: And she's a weaver, so fire is like extra bad.

Austin: Mm-hm.

Dre: But she has like a quick flashback to not doing a good enough job of helping Run against the dogs.

Austin: Right.

Dre: And like makes her, grips her fist real tight and basically just like, jumps through the fire really quick and like has her eyes closed, like doesn't know what she's doing, and is busily flailing her arms and wailing, and just knocks over, oh, what's this fucker's name?

Austin: Willie Clark.

Dre: Open mouth — yeah, just like knocks over Willie Clark.

Austin: Perfect. Good. And like the pouch that he has goes like off in the dirt, and he can't add more to it, and people are able to take control of it. So, you've succeed at saving the physically Yellow House. But I think in the fire, and this is the second beat. You make a funny discovery. The fire burns through some... old, like, wall somewhere or something. And you learn that Yellow House, despite now being opposed, or like in the recent civil war being like opposed to Maelgwyn, [clears throat] Yellow House started as a group of teens that Maelgwyn, that was like Maelgwyn and all of his friends, when they were studying. Actually, maybe it goes back even further than that, like,

Maelgwyn himself wr — you find *The History of the Yellow House*, an old book, and it's like the first Yellow House was a group that Samot put together when he studied with Christopher, ages and ages and ages ago, and it was like his Goonies squad, right, and then years later Maelgwyn would re-create it when he was studying, and would create the thing called the Yellow House, but as he got older he had a separation from them. But like what you find is basically the history book of it, and then also, as part of the history book, it's like, these are the tenets of Yellow House, this is the original, this is like what makes Yellow House and so, as long as that book is safe, as long as you have this book, it doesn't matter if the structure like stands. You can always rebuild Yellow House as long as you have the book. Now like the important difference is that it's also still this fucked up place that believes that you can put off the Heat and the Dark by — and also I guess you learn about the Heat and the Dark? Like very broadly?

Dre: [laughs]

Austin: Like, I think, you know, this is... Or maybe you don't, like, maybe it's like, ah, don't turn to that page. I don't know! [laughs] But like you have the thing that would tell you about this. And like the Yellow House does still believe that if you play in the Dark, you know, you can keep the Heat at bay. Which is, I dunno, we haven't finished this show yet, maybe that's true, who the fuck knows, I don't know!

Sylvi: It's like one of those things where it's like we don't read about the Heat and the Dark but like the camera shot as we put the book down and it flips over and the audience sees that, but we don't.

Austin: Oh, yeah, of course, yeah, 100%. 100%. But what they do see is like [whisper-shout] Samot?! Maelgwyn?! Like, ah!!! Like, I didn't know that we were basically related to them! We have the sickest alumnniii!

Everyone: [laughs]

Austin: Someone get the alumni association on the phone! We have to do some fundraisiiiiing!

Jack: [laughs] The Yellow House Alumni Association is dead.

Austin: [laughs] Yeah. Whoops. Fuck. All right.

Sylvi: I mean, yeah.

Austin: Um. Unfortunately this means there's still — there are two scenes left, but really there's one big scene left, which is. That was We're Fucked, which you should've lost, by all means, and you won. But now there's one more, which is Who Wins. In fact, maybe the thing that actually happens is like, I just realized neither one of those things was the house stands, right? Or no, it was, you saved the house, that was your thing, the house stood was your goal, right?

Jack: Yeah.

Austin: All right, so yeah, the house stands. Um. So in this sequence like I guess you weren't that fucked. You did not in fact get fucked. Outside of there is damage to the house, obviously, there is severe damage, but it stands, and maybe it's a situation where like you are moved temporarily across the street into a rental property. While they like fix up the remains of the Yellow House and make it like good, again, it didn't completely burn to the ground. So you still have to take some something on the chin a little bit there. Because now we're going into who wins, and this goes to you, Jack. You have to frame the Who Wins scene around the one remaining question.

Sylvi: Oh boy.

Austin: Which was what's the meanest thing you've ever done to me, right?

Jack: Mm.

Austin: I think that's what it was. What's the meanest thing Squid has ever done to me?

Sylvi: Yeah. What is the meanest thing Squid has done to me and why are we still friends?

Austin: Yeah. So what is that, what is the answer to that, Squid?

Sylvi: Jesus. I've been trying to think of that all fucking game, honestly. Um. I think it could be like... Like the immediate thing I go to is a betrayal of trust, and I'm not sure like specifically how to do that?

Dre: Did we establish, were you friends with Run before he died, or before he became a ghost?

Sylvi: I don't know, I forgot that Run is a recent ghost.

Jack and Austin: [quiet laughter]

Sylvi: I think they were class — were they classmates, or did Run become a student after they died?

Jack: I think we were probably classmates.

Sylvi: Okay. God...

Dre: Were you supposed to meet Run somewhere on the day he died?

Sylvi: Yeah, maybe fuckin Squid like... 'Cause how did — you died because you were getting chased or something, right? How did you die again? It's been five hours.

Austin: It has.

Jack: It's not clear.

Austin: You went into the woods. Something bad happened.

Jack: Something bad happened in the woods, I don't think it was like a big doomy or magical thing, maybe I fell, or an animal got me?

Sylvi: Okay, so maybe it was one of those things where it's like. I don't know if it's the meanest, but it's definitely something that I could see hurting the most, where it's like... We were supposed to hang out in the forest that day.

Jack: Mm-hm.

Sylvi: it wasn't supposed to be just you. In fact, like, maybe Squid was the reason you were there, like wanted help with an art project or something, and Squid ditched you for someone else.

Austin: Right.

Sylvi: And so you went in on your own, and then that's how you got hurt, and died.

Jack: Yeah.

Sylvi: And they never really talked about it, which is why —

Austin: But why are you still friends, then? That is the second half of the question.

Sylvi: I think they're still friends, I think it's just one of things where it's like...

Austin: No, no, but that was, the second half of the question is, and why are you still friends?

Sylvi: Oh, why. I think it's because, one of those things where it's like... Squid like didn't leave his bed for a fucking couple weeks after that happened —

Jack: Mm.

Austin: Yeah.

Sylvi: Like he was the most torn up over it. And like just seeing how deeply it affected, kept that friendship going?

Jack: Yeah. Yeah.

Austin: Mm-hm. Into it.

Jack: So I guess it was one of those things where like I was probably... I was probably furious and confused, but over time, I recognized the... I recognized what that moment had been like for you, and while that didn't bring like great reconciliation, it brought some reconciliation.

Austin: Um. Cool.

Sylvi: Yeah, I think so, I think it's still like a slightly open wound, but it's not like, as if this happened yesterday, you know?

Jack: Mm.

Austin: Yeah. All right. So. Given that, Jack, frame the scene. What's the first five seconds?

Jack: Hm.

Austin: And this is the Who Wins scene. Now that the YOs are thoroughly fucked — which, you're not that thoroughly fucked. This is the scene where they recover from their setback, which is the, you know, the partial burning of their home, and stick it directly to the authority. In the Who Wins scene, the question, which in this case is, what is the future of the Yellow House, will be answered definitively, and you find out whether the clique or the authority wins this episode. Whoever wins the struggle for the scene wins the episode. This also determines what happens to the exploits and systems of control and how likely the YOs are to beat the authority at the end the series. Um. The — if you win here, you can take away one of his systems of control.

Jack: So...

Austin: If you lose, he can get rid of your exploit, or even turn it against you. Same, vice versa, too.

Jack: So I reckon that we are sitting on the kind of burned spars and masonry of the Yellow House building, [laughing] which is now in Chrysanthemum Parish.

Austin: Yeah. We're — yeah. Go ahead.

Jack: And. Is it Chrysanthemum, or is it, where had we said it was?

Austin: It is. No, it's Orchid, it's Orchid, it's on the border of Orchid and Chrysanthemum.

Jack: Mm. And we see figures moving in the distance, and they're coming towards us, and it's like a small crowd of people. And they're from Orchid, and maybe some from Helianthus, and they're coming to help us repair the structure.

Austin: I will remind you that they, the Orchid people are still with him. He is still popular in Orchid.

Jack: Oh, so it's the Helianthus people who have begun to turn?

Austin: Yeah. Yes.

Jack: Yeah, so then it's people who have come from Helianthus hearing that the Yellow House burnt. That's not actually what they heard. They heard that... there was a fight with Willie Clark, and also that the Yellow House burned.

Austin: Yeah. Um. And this is like, dozens of people?

Jack: I think it's probably like between 15 and 20 people.

Austin: Okay. Cool. So they are there helping you build, rebuild. It's a bright morning. No, it's an overcast day, because it has to storm. It's going to storm, you can all feel that it's gonna storm today. It smells like that. And you've probably been doing that for a little while now when Cabbot, Cabbot shows up with a group of Pala-Din, and the Lance Noble Orchid. And you hear him, and he says

Austin (as **Cabbot**): The ghost. I didn't believe it myself. But the damn Yellow House, not only was it burnt down, but turned out, place is haunted by demons.

[4:30:00]

Austin: Thunder, boom, you know. Who is Lance Noble Orchid at this point?

Dre: Uh...

Austin: Oop, there we go.

Dre: Is it Rebecca at this point?

Austin: That's what I'm trying to figure out. I think so.

Dre: If this takes place after Four Conversations, then yes, it would be Rebecca.

Sylvi: Okay, so what's between the two? You stole the gun, Sige stole Lance Noble Orchid's gun, dressed as a middle-class fop, short blonde hair, is what my notes have here. When did he get killed, did you fuck him up?

Dre: Uh, he got killed in —

Austin: He was at Memoriam.

Dre: In Memoriam, yeah. Because Sige basically knocked him out and I think we established that he basically died in the fire at the college —

Austin: Oh you, yeah. You left him to die in the —

Dre: Yeah yeah yeah.

Sylvi: Ironic, huh.

Austin: What if he didn't? What if you didn't leave him to die in the burning building? What if he shows up, burn scars and all, here.

Sylvi: Mm. He's gonna be mad, he really hates fire now.

Austin: He fuckin hates fire, and the Yellow House was involved in that shit too!

Dre: Yep. Mm-hm.

Jack: [laughs] Wow, he hates —

Austin: Okay, so he shows up. So he has, remember, he has the support of Orchid, Cabbot does, and he's wearing Cabbot's collar. Like, he's wearing the golden collar, or another golden collar. And he says

Austin (as **Cabbot**): People. People. The house has burnt down, you see. Let the dead stay dead. I say that about folks, I say that about homes. I especially say that about ghosts.

Austin: And the Lance Noble Orchid, this blonde haired boy, says

Austin (as **Lance Noble Orchid**): Lord Samoths decrees there shall be no one dead on the continent of Marielda, and any found shall be put to death, as should all abettors. I will give you one warning. Turn in any paraphernalia of supernatural or occult goods or deeds, and leave. Or face wrath and justice.

Austin: And the people from Helianthus begin to like look nervously. And Lance Noble Orchid, wearing the golden collar, like raises his gun. The stakes here is, they want the

book. They want the book, they want the book of Yellow House and any paraphernalia, any magical instruments, anything that survived the fire, they want to put it to flame.

Jack: Oh, man. What's our hope here?

Austin: [laughs] Dee F in the chat says, let the stay stay dead, "let the dead stay dead? You were canonically dead a minute ago." And Dee does not say "my guy", but I definitely think, "my guy" gets appended.

Dre: [laughs]

Jack: [laughs] Ah. Yeah, what's our hope here? I mean, our hope here is this is who wins, right?

Austin: Yep.

Jack: So is our hope that we like drive him out, or...?

Austin: Well, no, because remember that the notion of this game is that you would play this out again and again and again.

Jack: Yeah yeah yeah.

Austin: The authority does not die because you beat him in one episode. So maybe it's something about protecting the Yellow House, maybe you gain protection from Samoths, or from, like you get official, you — I mean, we know what happens to Yellow House in some sense, right?

Jack: [laughs]

Austin: Which is like, it goes on to inform the Church of Samoths much, much, much later, a weird version of their dogma get stretched and changed over time until it joins up with another branch of the church. So maybe it's that, maybe it's that like if you win, you get folded into the church directly immediately, or like you get...

Jack: With the protections that would come from that.

Austin: Yes, which means like Pala-Din to protect the house. It would mean like acting against the house would mean acting against Samoths himself.

[pause]

Jack: Yeah, I'd definitely be up for that as —

Dre: Yeah.

Jack: As a hope. [sighs] Okay.

Austin: So who stands against them all?

Dre: I do.

Austin: Roll. 2d6.

Dre: [types] An 8.

Austin: That ain't bad.

Dre: Oh. Could be worse.

Austin: Yeah. What do you do?

Dre: I'm using my disorder, Samoths has a great plan for us.

Austin: Oh, that's good. What's that look like?

Dre: Um. Edi just kinda steps out and goes, that's not true, and like basically just like starts quoting like whatever the equivalent of Samoths Bible verses are, but like being like, you know,

Dre (as **Edi**): The Lord Samoths has clearly said in his decree, Chapter 5, verse blah blah blah...

Dre: Like and is just like Bible bowl team like spouting like verse after verse after verse.

Austin: Uh-huh.

Dre: Showing that what this dude is saying is not endorsed by Samoths.

Austin: Right.

Austin (as **Orchid Crowd**): Go back to Helianthus, wea — go back to Hell, Weaver!

Austin: And one of the people from Orchid just start throwing stones at you. Um. I'm gonna mark 5 and 7.

Sylvi: [quietly] I'm gonna go.

Austin: Who stands up to them?

Sylvi: I will. Oh.

Jack: I do. Oh.

Dre: Ope!

Austin: Ooh. Very close.

Dre: [laughs]

Austin: Very similar time. Ugh. Chat, who spoke first? I'm not sure. Yeah, people from Orchid fuckin suck now.

Sylvi: Oh boy.

Austin: Bad — gentrification, listen, north Orchid used to be a cool place, and these days...

Dre: Their Lance Noble always fuckin sucked.

Austin: Yeah, that's true. 100%. I think, god, it was so close. It was so close.

Sylvi: Jack can go, it's fine.

Austin: All right, Jack.

Dre: [laughs]

Jack: Ah.

Austin: Roll 2d6.

Dre: Fender in the chat says Jack, he rolls worse, so it was him. [laughs]

Austin: Good. Jack, roll.

Jack: Okay.

Sylvi: There's more people saying Jack in the chat, so.

Austin: It was a good mix, people are not 100% sure. Anyway, go ahead and roll, Jack.

Dre: Hey!

Austin: Hey, you're still in it, buddy.

Jack: [laughs]

Austin: Put that ghost on 9. What do you use?

Jack: [grimly] Wrathful.

Austin: Oh boy, what do you do?

Jack: Hm, well, it... Yeah, it's closer to wrathful than it is the forest already killed me.

Austin: [laughs]

Jack: I... Rise up —

Austin: Though remember — go ahead.

Jack: What were you gonna say?

Austin: If it's hopeful, if it's optimistic in any way, it's the forest already killed you and not wrathful. You know?

Jack: Is this optimistic? Y — um.

Austin: If this is a thing that should make the people around you not want to disassociate from you.

Jack: Yeah yeah yeah, this is definitely the forest already killed me then.

Austin: Okay. Okay.

Jack: So this is, I rolled a 9. Let's put that in that box.

Austin: Mm-hm.

Jack: Um, yeah, I rise up in the air.

Austin: Oh, shit!

Jack: From the top of the building, from a — it's not actually rising, I was sitting on one of those like spars, like burned things, and I just like slip off it and don't fall. I just stand in the air, in front of the building.

Austin: [appreciative laugh]

Jack: And I like point down at these like shitty people who've showed up, and especially the people who are throwing stuff.

Austin: Uh-huh.

Jack: And also generally just like the Lance Noble and Cabbot, and I say, I say...

Jack: You have a lot of confidence for those who claim this place is cursed. Flee, lest it touches you.

Austin: Uh, and some of them do. Some of the regular people of Orchid are like, totally fuckin scared. [laughs]

Jack: [laughs] Like, the ghost...

Austin (as **Crowd**): [whisper-shouts] Ah! Ahhh! It's a real ghost! It's a real ghost!

Everyone: [laughing quietly]

Austin (as **Crowd**): He wasn't just lyin'!

Austin: And Cabbot says, uh. Cabbot like shakes his head and pulls a cigar out of, like a cigarillo actually, out of an inside coat pocket, puts it in his mouth, lights it, and says.

Austin (as **Cabbot**): Lance Noble, show him what we do to ghosts.

Austin: And the Lance Noble shoots you. With a gun.

Jack: [scoffs]

Dre: Where'd he get a third gun? Fucker already owns two of em!

Sylvi: [cackles]

Austin: Oh, you know what, that's a good point! I think this is not a regular, this is a fuckin, it's a different sort of gun, right. It's like a crossbow that unfolds and it shoots like a bolt that's been stuffed — it's like what if Cabbot Quick-As-Your-Blade had to make one. And so it's like, it's well-made, it's expensive looking, it has like fancy, it has like gold on it and it's engraved and shit. But what it shoots is little pouches, and the pouches have like an explosive powder that does damage to ghosts, and to supernatural things, basically, right? It burns through shit. And so like —

Jack: They've been like, they've been like blessed by the same witch that made Hitchcock's ghost pendant.

Austin: Exactly, yeah. Like, in fact it's like those pendants that have been crushed up and put into a pack and sealed with like gunpowder. And so it senses you and then impacts inside of the pouch, and blows a hole in you. Like, right through your middle.

Jack: [whistles]

Austin: You're just, you're gone in the middle, and you look down and there's a big hole where you are. And he loads a second — like, he twists a crank and another crossbow bolt loads in and the burnt faced Lance Noble says,

Austin (as **Lance Noble Orchid**): Works on non-ghosts too.

Austin: And then takes aim at the body of people, and the mass of people who are still like, who are trying to rebuild, and all of the kids, and like everything. Who stands up?

Sylvi: Hey.

Austin: Yo! What's good! What do you do? Roll your dice. 3.

Sylvi: [sighs in relief]

Austin: All right, 3. This is so stressful and good.

Sylvi: This is the most stressful game!

Austin: What a good conflict resolution mechanism. What do you do, and what's your conviction?

Sylvi: So I think I'm gonna mark sneaky again.

Austin: Okay.

Sylvi: And I think what I wanna do is like, I'm leaving the area. Actually, no, I'm changing my mind immediately about what I wanna do. I wanna steal this fucker's gun.

Austin: Okay. Oh, shit!

Jack: [chuckles]

Dre: Yes, please!

Austin: How do you do it?

Sylvi: Um. I mean, I think it's through like, getting the help of some other kids, which is not a good thing I should do, but I did.

Austin: Uh-huh.

Sylvi: To distract him while I like sneak up from behind and basically pounce.

Austin: Uh-huh. And you just like knock him over and grab the gun?

Sylvi: Yeah, basically. I don't even know if I knock him over, I think I just snatch it out of his hands and run.

Austin: Snatch it? Okay.

Sylvi: Like I'm not a, I'm a kid still, I'm 16 years old, like.

Austin: Uh-huh.

Sylvi: Not a big guy.

Austin: I think that, so, as you're running away, a group of people like cuts you off. I have to mark, shit, I have to mark — I should've marked another one before that, actually, too, which would not have come up, it would've been this 12, so you would've been fine, but now I have to mark another one, and it's going to be the 11. So people, a group of people from Orchid corner you and like you turn around and like start to go back the other way, and there's Cabbot Quick-As-Your-Blade. And he like stands there, he like opens up his jacket, and you see, you know, he has like the Pilgrim coat on, and he opens that up and you it's just a regular, he has like a work shirt on, like a white T-shirt on underneath basically, and it's sweaty, and like it's a shirt he's had for a dozen years, right. And he says.

Austin (as **Cabbot**): Little boy. You're not gonna shoot me in broad daylight, are ya?

Austin: And the thunder claps again.

Austin (as **Cabbot**): Think about what it would mean for your house. Why don't you give me the gun?

Sylvi: So I've already typed roll 2d6.

Dre: [laughs]

Jack: [slight laugh]

Dre: Yeah, do it, do it.

Austin: Oh, fuck. I forgot to — I forgot to, I put ghost instead of hat. I keep doing this shit.

Dre: Ohhh. You did it!

Austin: You're still good! So wait, so.

Sylvi: I got a 4.

Austin: So what did you do?

Sylvi: I think it's gonna be pride? For this? And it's just gonna be like,

Sylvi (as **Squid**): You're half right. You're not worth killing in broad daylight. But this I don't have a problem with.

Sylvi: And then I shoot him in the foot?

Austin: Oh, shit!

Dre: [wheeze-laughs]

Austin: And you just get like, it lands on his foot. He looks you in the eye, you look him in his eye, and you hear like, [ignition foley] ptsssss BOOM. And then he's just like

Austin (as **Cabbot**): [gritting back screams of pain]

Sylvi: [laughs]

Austin: And he like looks you in the fucking eye, the whole time. And he —

Austin (as **Cabbot**): Get this fucking! *Brat!*

Austin: And the, that's what sets it off, the thunder starts, the lightning starts, there's like [drum foley] like drumbeat starts on the background score, and now it is like open violence. There is just a brawl in the street in the remnants of Yellow House. It is like, he goes down to a knee but won't let himself go all the way down. I'm gonna make sure that all of these add up correctly really quick. So. Turn one, who did the first thing?

Dre: That was me.

Austin: So you rolled that 6, right? No, you rolled that 8.

Dre: No, I rolled an 8.

Austin: So there's your 8. At that point, I then marked the next thing, which was...

Dre: 7 and whatever else.

Austin: 7 and, I wanna walk through it so I know for sure I haven't fucked anybody over. 9 — uh, 5. So that's that one. Then.

Dre: Jack rolled the 9.

Austin: Jack rolled the 9.

Jack: Mm-hm.

Austin: Which is here. Yep, okay, 9. At which point I marked the 2. And then Sylvi rolled a 3, and then I marked a 12. And then...

Sylvi: I got the 4.

Austin: Sylvi rolled 4, and then I marked the 11, just now? I think that that's correct? I think that we're good now.

Sylvi: Sounds right?

Austin: So it's 1...

Dre: Oh god, this next roll is basically 50/50.

Austin: 2, then it's... I'm just walking through one more time, sorry, I just wanna make sure that I haven't fucked you over, so. 1, 2, 3, 4.

Jack: [chuckles]

Austin: 5, 6, 7, 8. Okay, yeah, so 6 and 10 are empty. Ah, authority has 2, 5, 7, 11, 12. Clique has 3, 4, 8, 9. Who is standing up in the middle of this fight? Yeah, I put the 11th down before the 4th one and I don't think I was supposed to. So. I think we're good now.

Sylvi: [sighs]

Dre: I am.

Sylvi: Okay.

Austin: What do you do? Or roll, rolling is what you do, you roll 2d6.

Dre: Yeah. Oh, god, okay, what are the numbers that I need?

Austin: A 6 or 10? Or no, sorry, a 3, a 4 —

Dre: 3, 4, 6.

Austin: 3, 4 — what you really need is a 3, a 4, an 8, or a 9. Whoops, I didn't mean to do either of the things I just did.

Dre: Oh right, because when you repeat that's when you win?

Austin: Right, that's when you win. Or lose if you repeat a one of mine.

Sylvi: And then you're safe if you get a 6 or a 10.

Austin: Correct. Go ahead and roll.

Everyone: [disappointed sighs]

Austin: That's a 7. So, you lose, or you could sell out, and win.

Dre: Can I sell out something I've already used?

Austin: You cannot sell out something you've already used. You've used what, Samoths has a great plan, right?

Dre: Yeah, yeah.

Austin: No. That's — I don't think you can. Let me just double check. Um. I'm gonna double check the rules here. Uh... scroll scroll scroll scroll scroll scroll. [cross] Winning by selling out

Sylvi: [cross] When that 7 came up I literally like deflated at my chair.

Everyone: [sympathetic laughter]

Austin: Yeah, you cannot. A conviction has to be free, you cannot have used it yet in this struggle and it will never be freed again, it's irrevocably tainted. So smart, altruism or petty. Or pretty, rather. Or teacher's pet! Or teacher's pet. Your MO.

Dre: Mmm... I think I'm gonna sell out on altruism.

Austin: Okay. You go from being altruistic to unctuous.

Dre: Yeah.

Austin: Which is to say, like, kind of like, you're kind of just a suck up, you're kinda just like brown nosing, you're trying to get something from people?

Dre: Yeah.

Austin: So. So how do you do it, what you do?

Dre: Um. There's a flashback to late last night, after everybody's already gone to bed.

Austin: Mm-hm.

Dre: Edi is creeping out of her room, and she reads the rest of the Yellow House book.

Austin: Oh, okay.

Dre: So she learns about Maelgwyn, and the Heat and the Dark and all this shit. And so as all this fighting is breaking out. Are there Pala-Din nearby?

Austin: Oh, totally.

Dre: Are there any here?

Austin: There can be.

Dre: Okay. She goes to one of them and says,

Dre (as **Edi**): If Samoths didn't hear me when I called him for the right reasons, maybe he'll hear me for these reasons.

Dre: And basically just says everything that she has learned.

Austin: Right. And before you can even — like the second you start talking, this is knowledge people can't have, remember? And so like the second you open your mouth to share about the Heat and the Dark, about Samot, about Maelgwyn, the marching of boots begins, and in come the Pala-Din. And, like, through the clouds the sun like beams down just on you. And this is why you get folded in. It's not because you're getting protected by Samoths. Yellow House knows too much. Yellow House has to be part of the church. If it wasn't, then it could spread what it knows to so many more people, especially without the last generation of teachers, who were obviously a bit rebellious, but they weren't just out in the streets having fights, and they weren't just like being willing to talk about things. You don't talk about things, this is Marielda.

And you know. There is literally like, Yellow House is dry, and it has sun shining on it now, and all around it the rain continues to come down. And the Pala-Din stand between the people here and the Yellow House, separating them from you. Cabbot is dragged away, and like he won't break eye contact with you, Squid. And I think it's soon after that that like the message is — the message comes. Someone maybe from the

church itself, from the Blessed Council arrives. You know, actually I think what happens is like someone, [laughs] someone from the Blessed Council arrives and arrests the Lance Noble who we thought had burned alive. Makes the statement that like, you are acting against part of the church, and officially marks the Yellow House as like a place of Samoth's divine protection. Yeah. As Dr. pepper of evil in the chat says, people talk, Gods write. And so now if you're going to write, you better write on God's side.

So. You win that scene. The seventh scene I'm not gonna make us play through, but I just wanna talk about it for a second. The seventh scene would connect us going forward to the next game in this campaign. The way this game is set up is that you play until, theoretically, until you take away all of the systems of control, or until one of you runs out of things to sell out on, and you sell out on your last thing, and that's the end of the season, that's the end of the campaign. It's a really cool notion. But the other thing that happens here is that because you did, you won, you can turn one of — you can either, I think it's either gain an exploit or turn off one of his systems of control or turn it on to your side? So this might be like, you get wide-ranging popular support, or something.

Jack: Hm.

Austin: Which is interesting. But it's late, 11:30, it is 10 minutes after what I think what we said was our hard stop.

Dre and Sylvi: [tired laughs]

Austin: And there should be, again, one more scene that is like, jump ahead six months later — what would that scene be? We're not gonna play it out, we're not gonna do a whole nother sequence of rolls. But what would that scene be?

Sylvi: I think, I have a suggestion.

Austin: Sure.

Sylvi: I finally got to finish that mural, I think.

Austin: Oh, that's good.

Jack: Oh, yeah!

Sylvi: In a proper...

Austin: What is it now? Is it just...

Sylvi: Now it's less — it's still got like aspects of our old teachers there, like I still wanna memorialize them, but it's not the whole thing. It's, like...

Austin: [amused] What did I say, before? At the very start of this game? Did I say the House of the Yellow Sun?

Sylvi: Yeah.

Austin: That's the name of the school now.

Sylvi: Okay.

Austin: It's not Yellow House anymore. It's the House of the Yellow Sun. So, work that into your mural somehow.

Sylvi: Oh, actually I was gonna purposely go against that.

Austin: Oh, okay, what were you were you gonna do?

Sylvi: Where Squid makes sure that what drawn is not like — 'cause I'm assuming the building's been rebuilt, but it's different in some ways.

Austin: Yeah, definitely.

Sylvi: This is of the old school and like you can see — they're very small but you can like make out that, like, oh, that little figure in front of the school is supposed to be this

kid or whatever kid that's there at the same time as them. And then like squirreled away in a corner there's like a weaver, and this kid who's glowing a little for some reason, and this kid with bright red hair, and they're talking.

Austin: [slight laugh] Mm-hm.

Sylvi: And it's just this scene of the school, of what it used to be, and then at the edge he's done a lot of like fire, so it looks like it's starting to burn all of it away.

Austin: Mm. That's really good. So that would end — and traditionally at the end of this game we would play that whole sequence out, something else would threaten you, and like it would be like, next time on, you know, like setting the stage for whatever was next. But we're not gonna do that because it's late, and I'm exhausted, and so is everyone else, because this was... Of the live games, the most draining one, I think, for sure. This is like Holiday quality...

Sylvi: Stressful as fuck.

Dre: [laughs]

Jack: Yeah.

Austin: This game is dope, like I *love* —

Sylvi: I love it.

Austin: The conflict resolution, so much.

Sylvi: Yeah.

Jack: It's a really good game.

Austin: I don't know that it works in audio, but like for people watching, I think it looks — like, seeing the conflict resolution map fill up with tokens is so stressful and good. I love

it so much. I'm Austin Walker, you can find me on Twitter at [austin_walker](#). Where can people find you, Jack?

Jack: You can find me on Twitter at [notquitereal](#) and buy any of the music featured on the show at [notquitereal.bandcamp.com](#).

Austin: Where can people find you, Dre?

Dre: You can find me on Twitter at [swandre3000](#).

Austin: And what about you, Sylvi?

Sylvi: You can find me on Twitter at captaintrash and you can also find me on videogamechoochoo.com.

Austin: [slight laugh] Awesome. Someone in the chat says I think that the Orchid — someone said “how did we go a whole game and no one lost a hand” and someone said that “I think that the Lance Noble Orchid lost a foot,” like no no no, that was Cabbot who lost a foot.

Sylvi: It was Cabbot.

Austin: Which means that the next episode of this would have been Cabbot with like a dope mechanical foot that he got built for him? So. That would've been, that would have been good. All right, as always, you can follow us on Twitter at friends_table and you can support the show at [friendsatthetable.cash](#). This is a good one to maybe tell people to support us for. You know, come up for a month, maybe, and support at the five dollar level so you can hear the first time we've really, really gone back into like the dirt of...

Jack: [laughs]

Austin: Of Marielda. The Holiday game was close. In fact, I kinda think like, is this part of what leads to, years later, the Holiday game happening, where like part of the end of this game is also someone puts forward a bill that's like, listen, we have got to integrate

this community. We cannot just have fucking shitty gentrifying white people and then like pushing out any attempt to integrate here! And so like years later that bill would get signed into law and there would be a tax incentive for diverse business owners, and blah blah blah blah blah. So I like this as the root of that, also.

Jack: Yeah...

Austin: Okay.

Jack: That's really good.

Austin: That's gonna do it for us today. Again, let your friends know if you liked this, and send them over to [friendsatthetable.cash](https://www.friendsatthetable.cash). We don't have any other way of spreading the word. This was exhausting and exhilarating, so thank you as always for joining us.

Dre: [laughs]

Jack: Thank *you*!

Austin: I'm gonna mute and let your beautiful music —

Sylvi: Oh —

Dre: Do we need to clap?

Jack: Wait, should we do a clap?

Austin: We should do a clap.

Sylvi: [unintelligible] clap for my, for my crash.

Austin: Yes, good call. Uh. Let's clap at 30.

Sylvi: All right!

[pause]

[a beautiful clap]

Austin: Whew, damn good clap! God damn good clap! All right.

Sylvi: Yeah! Damn good game closing out with a damn good clap.

Austin: [laughs] Exactly.

Dre: [laughs]

Austin: That is gonna do it for us. Stay tuned for this good song Jack wrote which I'm gonna play one more time. Bye-bye.

Sylvi: Bye!

Jack: Bye!

[Unnamed Marielda music plays]

Austin: I'm just gonna say it now, I'm still on this file. I was supposed to say this at the top. I was supposed to say this up top, but the reason we did this is 'cause it was the anniversary of Marielda finishing this very week, this past week, so I'm saying it now, Ali, you can't, Ali, you can't be mad at me, I said it, I said it, I said the thing. All right, bye.

[4:59:07] - End