

## **PALISADE 45: Where They Are Pt. 3**

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### **Recap**

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

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Jack (as **General Mourning**): That's part of what I want to talk to you about. We are in a position where I think that if we don't move quickly, the Principality will. And I think that I would like to try and take this time to begin to nail down some operative strategies with you so that we can move together in confidence—

[music intro - "[Nothing is Stationary](#)" by Jack de Quidt begins]

Austin (as **August Righteousness**): [cross] Sorry, you've misunderstood what I mean. You think of us as being in your jurisdiction now? You're using "we" an awful lot.

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Jack (as **General Mourning**): Okay. The first thing that I propose is that we call for an immediate temporary blockade of Palisade by combined Cause and Mirage units. I would imagine that Principality criminals are likely to attempt to flee into the Mirage. They may have begun to do so already. This blockade would not represent an occupation. The presence of the Twilight Mirage on the planet would be something that I would negotiate with—

Austin (as **August Righteousness**): I can't say yes to this. This isn't a thing I can say yes to.

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Dre (as **Levi**): I was curious, do you all have, like, a recruiting post that I could talk to?

Keith (as **Eclectic**): Relevant skills?

Ali (as **Brnine**): Wait.

Keith (as **Eclectic**): What?

Ali (as **Brnine**): No, I—not that you're not welcome. Are you from—you're from here?

Dre (as **Levi**): Yeah. Well—

**Ali:** And Brnine sort of just gestures to the sky. [chuckles]

Dre (as **Levi**): The Mirage, yeah, yeah, yeah.

Ali (as **Brnine**): Oh. Um...

Dre (as **Levi**): Yeah, if you were here, like, a thousand years ago, you would have known my grandpas, and they're, like, a big deal.

Keith (as **Eclectic**): Okay.

Dre (as **Levi**): Well, they're like my great-great-great-great-great-great-great grandpas, but I just say grandpas, 'cause it's like, you know, it's easier.

Keith (as **Eclectic**): Sure.

Ali (as **Brnine**): Sure, yeah.

Keith (as **Eclectic**): 'Cause you talk about them a lot?

Dre (as **Levi**): [sighs] Not like that...

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Art (as **Clementine**): I think I have a lot to offer right now. I have a large and capable army, and we both want the same thing right now, which is the Stels off the planet.

Jack (as **General Mourning**): You think you can control the Iconoclasts, but you cannot.

Art (as **Clementine**): Oh, I definitely can. And have, and will continue to do so.

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Jack (as **General Mourning**): This is a mistake. We should seize both of them. We took the meeting, they're in the room, we're supported by our soldiers.

Austin (as **August Righteousness**): Yeah.

Jack (as **General Mourning**): Gucci?

Austin (as **August Righteousness**): It's a dangerous person to work with.

Jack (as **General Mourning**): As I understand it, Clementine has been a thorn in your side forever. I've read the documents. You've arrested her how many times? Two? Three? Let's give it another go.

Austin (as **August Righteousness**): Why did you let her go? You arrested her before? For what?

Jack (as **General Mourning**): It gets complicated, Righteousness. I don't know why they did it, but—have you been through the files?

Austin (as **August Righteousness**): No.

Jack as (**General Mourning**): She's arrested, then she's free again, then they arrest her again, then she's free again. They try and kill her, but she comes back. This is the moment.

Ali (as **Gucci**): She's more useful when she's motivated.

Austin (as **August Righteousness**): You know how to motivate her?

[music intro - "[Nothing is Stationary](#)" by Jack de Quidt ends]

## Introduction

[3:12]

**Austin:** Welcome to Friends at the Table, an actual play podcast focused on critical worldbuilding, smart characterization, and fun interaction between good friends. I am your host, Austin walker, and joining me today, Ali Acampora.

**Ali:** Hi, my name is Ali. You can find me over at [@ali\\_west](#) at x.com. I never plug this anymore, so, an exclusive hit. I also host a—[chuckles]

**Sylvi:** Exclusive!

**Austin:** [chuckles] Ali, how do you feel about that name getting more and more cursed as—

**Ali:** Yeah, it's... Uh-huh, yeah, right.

**Austin:** Everything around it. X, everything.

**Sylvi:** Wow, yeah.

**Ali:** Yeah, uh-huh.

**Keith:** Wait, say it three times. Say “X” three times.

**Austin:** No.

[**Ali** chuckles]

**Keith:** What does it sound like?

[**Sylvi** chuckles]

**Ali:** I also host a show on [friendsatthetable.cash](https://www.friendsatthetable.cash), which you can go to to support all of us, not just me, so check it out.

**Austin:** It’s true. Andrew Lee Swan, also joining us.

**Dre:** Hey, you can find me on Twitter at [@swandre3000](https://twitter.com/swandre3000), and you can also find me on your second favorite new podcast, Media Club Plus, on all of your favorite podcast apps.

**Austin:** Keith Carberry.

**Keith:** Hi, my name is Keith Carberry, you can find me on x.com posting pictures of my calculator. It says “58008” on it.

**Sylvi:** Woah!

**Dre:** [laughing] Woah!

**Keith:** [laughs] You can also find me on Cohost.org at [@KeithJCarberry](https://cohost.org/@KeithJCarberry), and [RunButton](https://www.runbutton.com) on YouTube, and also Media Club Plus.

**Austin:** Janine Hawkins.

**Janine:** Hi, I'm Janine, I'm at [@bleatingheart](#) on places, you can catch us streaming some farm games on the [Twitch](#), which is nice. We've been streaming some multiplayer Stardew Valley.

**Ali:** Woo!

**Austin:** It's true.

[**Janine** and **Ali** chuckle]

**Keith:** Woo!

**Janine:** Oh, you said "woo". I thought you said "ooh", like you were surprised, and I was like, wait, but you're on that.

[group laughter]

**Ali:** Oh. [laughs] No, I was—

**Keith:** That was just a lonely cheer.

**Ali:** Yeah, I was just being a weird girl at a concert. [laughs]

**Janine:** [chuckling] Okay, okay.

**Austin:** Ah, yeah.

**Art:** I didn't know we were supposed to be cheering.

[**Ali** and **Keith** laugh] [someone claps]

**Janine:** We just hit summer in that, and it's nice. The summer music is great.

**Austin:** It's true. Woo, summer!

**Art:** Yeah, summer!

**Austin:** Sylvi Bullet, joining us.

**Sylvi:** Hey, what's up? I'm Sylvia. You can find me everywhere at [@sylvibullet](#), and we plugged all the other shit I'm on. Oh, twitch.tv—nope, we did that one. [Youtube.com/FriendsattheTable](#). The first part of our Unincorporated game went up the day we're recording this.

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

**Art:** Woo!

**Sylvi:** I found a plug. Thank you. Thank you to the ghost in the back.

**Austin:** I'm so glad you found a plug. Jack de Quidt, joining us.

**Jack:** Hello, I'm Jack. You can find me on Cohost at [@jdq](#), and you can buy any of the music featured on the show at [notquitereal.bandcamp.com](#). Recently, if you've been listening to PALISADE—that's this show—you will have heard a 9-minute-long prog ambient jam that—

**Keith:** That's it?

[**Jack** laughs]

**Austin:** [laughing] Fuck off. It's the longest song Jack has ever composed on Friends at the Table.

**Sylvi:** It's a banger.

**Jack:** And you can get it for free, or pay what you want, at [notquitereal.bandcamp.com](#), along with all the other music from the show.

**Austin:** I know this because Ali revealed a new rule, a new law of the world according to Ali.

**Ali:** Mhm.

**Austin:** Do you want to share that with the class, Ali?

**Ali:** A song should be 7 minutes or longer.

**Austin:** That's Ali's law.

**Jack:** Yeah. I feel—I think Ali is absolutely right, and I also feel this way that I do about, like, universal basic income, where it's like, all songs should be 7 minutes or longer, and I should be paid huge amounts of money to make them.

[**Ali** and **Austin** laugh]

**Sylvi:** Yeah.

**Keith:** Yeah, that's the thing, that's the other—it might sound like we were just talking about music and our preferences in music, but it was actually Jack who's saying, "Can I please write shorter songs?" [laughing] And Ali said, "No. Songs must be 7 minutes or longer."

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

**Sylvi:** "Get back in the music mines, little British boy!" Sorry.

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

**Ali:** I realize the crossroads I'm at in my life now, from being a prog rock fan to a K-pop fan, [**Austin:** Yeah.] a song should be 7 minutes, but albums should be 15.

**Austin:** Right, this is the problem, yeah.

**Sylvi:** Okay, I was gonna ask if K-pop had long songs too. That doesn't seem like a thing.

**Jack:** See, Ali—

**Austin:** So that's like two songs and a skit? Is that what you're saying?

[group laughter]



**Jack:** This is how I feel about board games. And this works out very well for Friends at the Table, right? Which is that I feel like a board game should either take 15 minutes to play or 8 and a half hours. And anywhere in between those, I'm completely uninterested. It's Jenga or Twilight Imperium, as far as I'm concerned.

**Austin:** Now we have to know, Art Martinez-Tebbel, where do you fall on this new spectrum we've brought you?

**Art:** [hesitant] Um... hi. You can...

[Sylvi laughs]

**Janine:** Good start. Keep going.

**Austin:** Yeah, high on up. Yeah.

**Art:** You can find me thinking that songs should be—I think 3 minutes is how long a song should be.

**Jack:** That is under the average.

**Art:** 3 and a half minutes, maybe.

**Jack:** That is directly the average.

**Austin:** Now you're gonna say movies should be 2 hours.

**Art:** You know who had it right? Was Motown.

**Austin:** Yeah. Yeah, yeah.

[Ali and Jack hum]

**Art:** Those songs are the right length, and sometimes you think they're over, and they come back. Everyone stopped doing that. No one does false endings anymore.

**Austin:** We've given up.

**Jack:** You don't like that?

**Art:** I love a false ending.

**Jack:** Oh, you do like that, I see.

**Art:** To find out there's more song? Thrilling.

**Keith:** I like the slow fade-out.

**Austin:** Oh, the slow fade-out's great. That's also a Motown thing.

**Keith:** Yeah, yeah.

**Art:** [cross] I like a slow fade-out to a fake end, yeah.

**Austin:** Oh, right, you want the all the way slow fade-out, and then it fades back up for one more...

**Art:** And then the Four Tops are back, baby. There's another chorus.

**Austin:** Yeah, the Four Tops are back for a [inaudible]. Yeah, that's how it goes.

[Ali and Keith laugh]

**Keith:** Yes, the chorus, my favorite part!

[Austin laughs]

**Jack:** I don't like recording songs that fade out, because you, the listener, hear them fade nicely out, but me, the musician, I just have to stop playing at some point.

**Austin:** Right.

**Jack:** And that always feels really awkward, to like, reach the end of a measure and just stop.

**Janine:** What if you said bye at the end?

**Art:** That happens all the time. Eventually you reach the end of a measure and stop, that's—all songs do that.

**Jack:** Oh, but usually I've written an ending, rather than, like, "Oh, we're just gonna trail out," generally, before that.

**Austin:** [cross] A fade-out, yeah.

**Art:** Oh, well...

**Keith:** It's rare that we fit a Clapcast into the intro.

[Ali laughs]

**Sylvi:** Less rare than you'd think.

**Austin:** Can I tell you something really funny, Keith?

**Keith:** Yeah.

**Austin:** [chuckles] I don't know that this intro goes into the episode, because...

[Ali and Keith laughs]

**Janine:** Yeah, I assume most of them don't.

**Austin:** We're in the same—uh-huh.

**Sylvi:** Yeah.

**Art:** Jack, you could always write an ending and just fade out before it gets there.

**Jack:** But writing an ending is very tight. What we're doing here is we're getting coverage. This is podcast coverage.

**Austin:** That's right, that's right. You would just repeat the last bar again and then fade that out, right?

**Keith:** Can we fade this out? Can we, like—can this get, like, a long—

[audio fades out]

**Sylvi:** Just repeat this conversation at the end? Like...

**Keith:** And then...

**Austin:** Have a good week, everybody!

[pause, idle background audio]

[speech resumes at normal volume]

**Art:** And then we'll come back in.

**Keith:** And then we'll come back in, yeah.

[Jack laughs]

**Keith:** Do two minutes on—

**Austin:** Like punctuation. Musical punctuation.

**Janine:** No, I think it's like a Pavlov thing, where you need to, like, make a sound—like, specifically the sound you play at the end of a song, so you train your brain to accept that as the ending of a song.

**Jack:** Oh, wow.

**Austin:** Like the opposite of a producer tag in hip-hop that comes at the top of a song.

**Janine:** Yeah, exactly.

[Jack laughs]

**Austin:** But at the end, be like, "And that was—I'm Pharrell!"

**Jack:** "Well, goodbye!"

**Sylvi:** Just put producer tags at the end as well, yeah.

**Austin:** Yeah.

**Art:** “Goodbye from Just Blaze!”

**Austin:** [laughing] That’s right.

[Ali and Keith laugh]

**Austin:** Did you know I didn’t know Pharrell Williams’ producer tag until, like, this year?

**Jack:** Oh, it’s a really good one. I really like Pharrell’s producer tag.

**Austin:** [cross] It’s the best.

**Sylvi:** Yeah.

**Art:** Wait, what is it?

**Jack:** It’s a four-count. That’s it.

**Austin:** It’s whatever the song is cut four times up top, that’s like [rhythmic] da-da, da-da, da-da, da-da, and then the song starts.

**Sylvi:** It’s really good.

**Art:** No, it should be—

**Austin:** It’s like a secret—

**Art:** No. I disagree.

**Jack:** Welcome to Friends at the Table, an actual play podcast focused on... [chuckles]

**Austin:** Look it up, Art.

**Art:** [laughing] I disagree that that’s good.

**Austin:** It's great, uh-huh.

**Art:** I think the most I've ever laughed at something that Jessica said was she described Happy as, like, white people discovered music.

**Dre:** Damn.

**Janine:** Wow.

**Jack:** That is sort of what it felt like at that time. It was playing everywhere.

**Austin:** It was playing everywhere, and it was from the Trolls movie, right?

**Jack:** And the Minions were there. Nope.

**Sylvi:** No, it was—

**Art:** No, it was Despicable Me.

**Austin:** That was Minions?

**Dre:** Yeah.

**Sylvi:** That was from the Minions movie, because I worked at a movie theater when that came out, so that song haunts me to this day.

**Austin:** What's the Trolls song?

**Jack:** It's, um...

**Austin:** Can't Stop The Feeling.

**Art:** [cross] The Trolls movie got so many songs, yeah.

[Dre hums]

**Art:** Justin Timberlake's going wild on the Trolls movie.

**Sylvi:** Never Gonna Give You Up is the troll song.

**Dre:** I see what you did there.

**Keith:** I don't know if I've heard this song more than a couple seconds.

**Art:** Boo, Sylvi. Boo.

**Sylvi:** I'm trying to kill the conversation so we can do the show.

[**Jack** laughs]

## **Session**

[11:51]

**Austin:** Today we are playing Armour Astir by Briar Sovereign. Our goals today are to portray a world entrenched in conflict, to let the players make a difference, to connect the magic and the mundane, and to play to find out what happens. We are picking up from where we left off last time, which of course, we all remember, I believe that we did scenes for Janine, Thisbe, which was going into the psychic zone, talking to Divines.

**Janine:** Yeah, like slip streams.

**Austin:** Slip streams, yeah, uh-huh. Art, the Clem scene, Clem talking to—

**Sylvi:** Oh my god, yeah.

**Austin:** Handing over Lucia to August Righteousness, Gucci Garantine, and, um... General Mourning? Did I already say that? Did I say General Mourning already?

**Jack:** No.

**Janine:** No.

**Art:** I don't think so.

**Austin:** Introducing Dre's new character, Levitation.

**Ali:** [voice breaking] Woo.

**Austin:** And—

[**Art** and **Keith** laugh]

**Ali:** [laughing] What? Shoutout!

**Janine:** The “woo” needed a little time to recharge.

**Keith:** The woo came back, but it also didn’t quite come back. [laughs]

[**Ali** laughs]

**Janine:** There was like 30% battery on that woo.

[**Ali** and **Keith** continue laughing]

**Austin:** Well, it’s like the end of a concert where you’ve been cheering the whole time and they come out for the encore, and you just realize you don’t have it in you, because you’re all woo’d out.

**Ali:** But still, you woo.

**Austin:** But still, you woo.

**Sylvi:** But still I must woo.

**Keith:** Can I get a bumper sticker?

[**Ali** laughs]

**Keith:** But still...

**Jack:** “But still, you woo” is what Galileo said when they questioned him about whether the Earth moved around the sun.

**Keith:** But still, she woo’d.



**Austin:** And General Mourning showed up to be like, come under, like, “Be arrested or face our might,” basically. Right? Was that the fourth thing?

**Jack:** Oh, yeah, she gave a lot of aid from the Mirage to August Righteousness, [Austin: Right.] and proposed a sort of like a tribunal.

**Austin:** Right.

**Jack:** And then—

**Austin:** Well, and sort of did, like, an end-around on the whole council thing to get—you know, you’re gonna go through that process, but you were like, “Hey, will you sign off on us showing up immediately?”

**Jack:** “We need to move now.” Oh, she blockaded the planet.

**Austin:** Yes. She blockaded the planet, yes.

**Jack:** Was the other thing. And then, yeah, she said “Surrender or we’ll get you,” and then everybody kicked off saying “Oh, we want nice cushy house arrest,” et cetera.

**Austin:** I think only Exanceaster March said that. I think Lucia and Crusade said...

**Jack:** Actually, this raises a good point. We don’t need a scene here for time, but I would love to know—we jumped straight to “Clementine has captured Lucia”, which I think is a great maneuver, but I did want to ask, like, did we want to fill in any detail about what an Iconoclastic capture of Lander One looked like?

**Austin:** No. I want to see that for the first time in the finale. I want to see that happen later. I want the—

**Jack:** But they got her.

**Austin:** Yeah, uh-huh. They got her, and we saw a big room filled with weird monsters. And that is all I want to have seen of the weird monsters so far. I want to save seeing them in combat for when Art describes that.

**Jack:** Oh, I see, sure, right. I thought you meant “I want to see them capture Lucia in the finale,” and I was like...

**Austin:** No, I want to see them in use in the finale. I want—you know. We described a bunch of weird freaks back there, [**Keith:** Yeah.] and that to me is showing the barrel of a gun, you know?

**Jack:** Yeah.

**Austin:** So, yeah. I don’t want to belabor it.

**Keith:** We described a scene where the Monstars were standing behind their little boss being weird creeps.

**Austin:** Mhm. That’s right.

**Jack:** They got really excited at several moments, and some of those moments were not, like, we would be looking at it and going “Why are the Iconoclasts excited?” But that’s because they felt something in the air.

**Austin:** That’s right. So those are the scenes we’ve already done, and inside of the Thisbe scene, we had a bunch of sub-scenes, because a lot of people rode the slipstream along with Thisbe. Thisbe, you talked to Volition and asked about whether or not, like, Divines work together inside of the Mirage, whether there’s a sort of Divine union, whether there’s a sort of, like, sense of collaboration here. Eclectic, you were researching the Figure in—the Figure and also fake Gur, and you saw a version of Gur/Future—Future, really—being kind of smuggled off-world past the blockade, or before the blockade was in place, and hidden somewhere in the Twilight Mirage, in the Quire System, by the Devotees, from which a place where Gur will continue to manipulate—or, I keep saying Gur, but Future will continue to manipulate and kind of push and pull on the public interest to try to move people towards some sort of different view of the world than what they currently believe in via propaganda. Who else? Brnine, you—what did you—I remember what you were doing, which was like, looking at the Gur and Valence tapes that were on Figure’s desk.

**Jack:** Oh, god.

**Austin:** What was the vision—oh, the vision was like, what type of future do you see for yourself here, right?

**Ali:** Yeah, it was a flash-forward of me fighting on Palisade.

**Austin:** Right. That's right. Jesset can't stop moving was also part of that sequence. Jesset's—

**Jack:** Brnine asked him to make them some coffee.

**Austin:** No, it was not that. It was get them some juice.

[Ali giggles]

**Jack:** Oh my god.

**Austin:** "Make them some coffee" is—

**Jack:** Juice is the coffee of the plant.

**Austin:** No, I think someone being like, "Oh, could you make me some coffee?" has a different affect. There's something different between that and "Could you go get me some juice?"

**Sylvi:** "Can you get me a juice?"

**Janine:** That's—yeah, "make me some coffee" is like "you are my secretary".

**Austin:** Mhm. "Get me some juice"...

**Sylvi:** Is "you are my kindergarten teacher."

[group laughter]

**Janine:** Yes. Yeah.

**Ali:** No, we're bros! "Can you go grab me a beer?"

**Janine:** Sometimes a bro is smaller than another bro.

**Austin:** No, that's different! If you said "go grab me a beer"—

**Dre:** That's different.

**Austin:** That's a different thing.

**Ali:** No, I know.

**Sylvi:** I also thought Miss Campbell was my bro when I was 6. Like, it's fine.

[group laughter]

**Janine:** Sometimes a bro is just a little thirsty guy.

**Ali:** Yeah.

**Austin:** That's often true about bros.

**Dre:** [laughing] That is true.

**Sylvi:** Yeah, I've heard that.

**Ali:** It was the middle of the day. It's juice instead.

**Austin:** Uh-huh. And those are the scenes that we had, I believe.

**Sylvi:** Did you mention my scene with Perennial?

**Austin:** Yeah, Cori, you reached out to Perennial.

**Sylvi:** Okay.

**Austin:** You grieved together. You—your wings have continued to change in cool new ways.

**Sylvi:** Yeah. I'm such a Pokémon this season.

**Austin:** You're such a Pokémon this season. And Figure's old mech—

**Keith:** Digimon?

**Sylvi:** I'm kind of a Digimon.

**Keith:** Kind of a Digimon.

**Austin:** You're kind of a Digimon. You have that sort of, like, human-like Digimon—you know what I mean?

**Janine:** You're Literally Angewomon.

**Austin:** Yeah.

**Sylvi:** Yeah, I'm cringe Angewomon. I'm Cringe-ewomon.

**Keith:** At any point, no one could say what your next thing is gonna be.

**Sylvi:** Yeah.

**Keith:** That's important about Digimon.

**Austin:** That is important. I wonder what would happen if Cori—what's it called when the Digimon turn all the way back into eggs or whatever?

**Sylvi:** I think that's just called de-digivolution. Or detransitioning.

[**Austin** groans]

**Sylvi:** Set me up, Austin!

**Austin:** I didn't mean to set you up like that. I didn't. I heard it coming out of my mouth, I got to admit, I said it and was like "Ah, fuck," but here we are.

[**Ali** chuckles]

**Austin:** Maybe all of this will get cut, who could say?

**Sylvi:** I hope not.

**Austin:** What are we doing today? So that means—let me see if this math is right. That means we need scenes from Ali, from Keith, from Sylvi?

**Sylvi:** If we need it. Like, so, my planned scene was the stuff that we did last time, but...

**Austin:** I see.

**Keith:** Yeah, mine too.

**Sylvi:** If you want, we could do—I was looking over my sheet and stuff, and because the only other idea I had was to do some sort of Elle scene, because she's fulfilled her desire to shake my faith in Devotion.

**Austin:** Sure. Yeah, that's fair. She did do that.

**Sylvi:** But that's also something I'm happy to save until the finale, too.

**Austin:** Yeah. I think—maybe I'll tease something there, but we don't need to do a whole scene. Maybe there's like, you know. Do y'all text? What's the equivalent of the—

**Sylvi:** I hope they do. I'd love that.

[Ali giggles]

**Sylvi:** Are you kidding me?

**Austin:** You know, and if it's not a text, maybe it's a sort of, like—is there some way of—is there some way that Devotees can contact each other privately that isn't the same network as everybody else? Do you know what I mean?

**Sylvi:** Oh, yeah. Like, do they have their own little internal, like—

**Austin:** Yeah.

**Sylvi:** I was going to say IRC, which is not what I mean, but...

**Austin:** Their own—yeah, but you know what I mean.

**Sylvi:** Their own network.

**Austin:** It's not just a groupchat, but some sort of—yeah. Or some sort of way of—

**Sylvi:** They have a specific social network for them, is basically what we're asking, right? Like...

**Austin:** Yeah, you have to get approved. You have to prove that you're a Devotee to get on there.

**Sylvi:** Yeah.

**Austin:** So you get a DM on that that is like, basically like, when this settle—"When things start to settle down, I'm going to come find you. I hope you—" And that's what it is. It's like vaguely a threat. It's like, "I hope you know that the second we have any breathing room, I'm going to come find you."

**Sylvi:** "Not if I find you first," is what she texts back.

**Austin:** Perfect. Good.

**Sylvi:** Yeah.

[Ali chuckles]

**Austin:** Alright, well, there's a second scene. Boom, done.

**Sylvi:** Alright, I'll catch you all later.

**Keith:** Wow.

**Austin:** Alright, have a good one, Sylvi.

**Sylvi:** Yeah, take care.

**Austin:** Who wants to go? And again, we summarize there, because, Sylvi, you got your core thing, which was the Perennial convo.

**Sylvi:** Yes, that was the very important one.

**Austin:** Yes. So, Ali, Keith? Maybe me, because I also haven't done one, but I kind of got mine via—also via Janine's one, because I got to show the Future Devotees stuff, so.

**Sylvi:** In the way that Duvall, like, obliterated stuff with bugs in Sangfielle, Janine obliterated scenes last time by letting all of us just get our shit in.

[**Austin** and **Ali** laugh]

**Austin:** Yes. 36 damage.

**Ali:** I don't know why you're not like, hey, free scene. Now I have a second idea.

**Sylvi:** I did, though. [chuckles]

**Ali:** Yeah. [laughs]

[**Sylvi** laughs]

**Austin:** That's true.

**Sylvi:** I literally did that, though!

**Austin:** You just did it. Yeah. It was great. And we did it quickly to leave time for everybody else, so.

**Sylvi:** Yeah.

**Ali:** Yeah.

## **Movie Night**

[21:41]



**Austin:** Well, Ali. Do you have a scene?

**Ali:** Hi, yeah. Well, so, I'm in an annoying place right now, which is really funny to me.

**Austin:** Oh my fucking god.

[**Sylvi** laughs] [**Janine** chuckles]

**Ali:** [laughing] I kind of wanted to do—I wanted my scene to be like, a final movie night with the Blue Channel.

**Austin:** Aw.

**Ali:** And then the sort of just like, stress, like, half the tapes don't work, like, weird vibes off situation. But I realize that I'm leaving Armour Astir with a single Spotlight, and I was like, oh, I should cash this in and do one of these other moves, but it's sort of weird to zoom out in that way. But there's like, there's this Human Resources one where it's like, on a Read the Room I can also ask stuff about the crew, and I think that maybe there's a way of doing that too.

**Austin:** Oh, that's fun. You don't think that fits—like, I'm reading this Human Resources—so, sorry. When you say you have a single point of Spotlight, you mean you have a full bar of Spotlight.

**Ali:** Yes, yes, yes.

**Austin:** You're ready to cash in and level up. So you could take—

**Ali:** Uh-huh. I failed those rolls last time.

**Austin:** You sure did. You sure did.

[**Ali** laughs]

**Sylvi:** Yeah, you did, Captain.

**Austin:** So what you're saying is you could take this move here...

**Ali:** Mhm. Which is “Human Resources: When you Read the Room, you may also choose a following question: What’s the crew’s mood like? Who’s responsible for a problem onboard the Carrier? What could be a problem for the crew in the future?” And yeah, I think you’re picking up what I’m putting down, which is that there is some synergy between this move and a movie night scene.

**Austin:** Yeah. Final movie night. Well, maybe not the final movie night. We don’t know—things could go good. If things go good, there could be many more movie nights.

**Ali:** Right. Right, right, right.

**Sylvi:** This is the world we’re fighting for.

**Austin:** That’s right.

[Ali giggles]

**Dre:** Mhm.

**Austin:** We’re fighting for movie night.

**Sylvi:** We are.

**Ali:** Right. This is the Twilight Mirage movie night. Hey, Questlandia movie night. I’m not gonna...

**Austin:** Right, we don’t know. We don’t know.

**Ali:** Yeah. Let me not rule that out. But, yeah.

**Austin:** [chuckles] But in the way that before you go to the final chapter of a Bioware RPG...

**Ali:** [laughs] Uh-huh.

**Austin:** The way you sneak into the final scene with all the crew, here it is. This is the movie night before the finale.

**Ali:** Uh-huh. This is it. This is it.

**Austin:** Whose job is it to bring the movie?

**Ali:** Well, this is the question, right? Because it would be the newest member, which would be Levitation, [**Dre:** Oh!] but there is—I think there's a rule situation happening here, which is that you—when somebody dies, you also play their favorite movie the next time.

**Sylvi:** Jesus!

**Ali:** [laughing] And so it would be for Figure, but then we didn't do it for Routine—

**Austin:** [cross] Wait, did that happen for Phrygian?

**Ali:** [cross] —and then we didn't do one for Phrygian.

**Austin:** Sorry, time out, time out, time out. Is this a rule you have known that you didn't bring up?

[**Ali** laughs]

**Sylvi:** Yeah, wait. Is, like... that's so morbid.

**Janine:** What if it's a new rule? What if this is a rule post-Phrygian, where it was like, I feel bad...

**Dre:** Welcome to our movie club/death pool.

**Sylvi:** We did it to save on funerals.

[**Ali** laughs]

**Janine:** What if it was like—

**Austin:** I think Phrygian has better taste than liking death pool, thank you very much.

[**Sylvi** laughs]

**Ali:** Wow.

**Keith:** I think that canonically they do not.

**Austin:** [laughing] Actually, yeah, I think canonically, you're right. They might think that Deadpool is the best movie that exists. They have bad taste, right?

**Sylvi:** Right, didn't—doesn't Phrygian like superheroes? Wasn't that a thing? Am I wrong about that?

**Keith:** We talked a bit about how Phrygian was, like, really susceptible to, you know, like, mainstream tropes, like movie tropes and cliches—

**Austin:** Right.

**Sylvi:** Right, okay.

**Keith:** —because they just have no experience with it, [**Sylvi:** Right.] so anything that's designed to get, like, to elicit a really cheap emotion, like—is effective.

**Sylvi:** I think we talked about the Superman theme or something. Like, I feel like Superman came up during that conversation.

**Austin:** Mhm.

**Keith:** Yeah, maybe.

**Sylvi:** And that's why my brain went there.

[**Ali** chuckles]

**Keith:** Yeah.

**Ali:** Shoutouts to Superman.

**Sylvi:** Shoutouts to Branched Man.

**Keith:** Woo!

**Austin:** So what you're now saying is...

**Ali:** Right.

**Austin:** That complicates things.

**Ali:** Right. It does complicate things. But I am, like, there is a way of starting this scene with a really fraught conversation between Levitation and Brnine being like,

Ali (as **Brnine**): Um, welcome to the crew. Um, I guess this is your welcome event. We do this, but I'm happy to have you here. I don't know which ones of these work. Me and Hunting kind of got the tape working, but a lot of the, uh... Everything in this pile here just sort of doesn't display right right now, and then everything on that shelf that you see behind that arcade machine works. I don't know why we put them all the way over there. I think we just hoped that we would need the bigger table. What kind of movies do you like?

Dre (as **Levi**): Oh, uh... Ooh. I like—

**Dre:** Is everyone here?

**Ali:** It's up to you. It's up to anybody. This could be a pre-pro for movie night. [laughs]

**Dre:** Yeah.

**Keith:** Or pro-pre.

**Dre:** I like it being just the two of us.

**Ali:** Okay.

Dre (as **Levi**): I'm not like a—ah, I don't want to make a bad choice. Um...

Ali (as **Brnine**): Oh, no. No, don't be embarrassed.

**Keith:** That's a good one. "I Don't Want To Make A Bad Choice".

**Dre:** [cross] My favorite movie, “I Don’t Want To Make A Bad Choice”? Yeah.

**Keith:** 202233.

[**Ali** and **Dre** laugh]

**Keith:** Or whatever, however years work here.

Dre (as **Levi**): What’s the mood like? Like, do we need to watch something funny so that everybody kinda gets their spirits up, or...

Ali (as **Brnine**): Oh, um, well, I mean, it’s just—I mean, the mood is weird. We, um, aren’t kind of used to being here, you know, in the Mirage thing, and we just lost somebody after losing some other people too, so it’s weird. But don’t feel like you have to...

Dre (as **Levi**): I feel like you’re using “weird” when you mean “sad”.

Ali (as **Brnine**): Huh?

[**Sylvi** laughs]

Dre (as **Levi**): I feel like you keep saying “weird” when you mean to say “sad”.

Keith (as **Eclectic**): That’s weird. But then that’s weird. So then it’s weird.

**Austin:** [laughing] No, that might be sad.

[**Dre** and **Ali** laugh]

**Ali:** Is this Eclectic in the room just—[laughs]

[**Dre** laughs]

**Keith:** Yeah. I thought I was here too. I haven’t done the movie night.

**Ali:** Okay, no, no, yes, please.

**Keith:** I thought you introduced me as—that this was for both of us.

**Ali:** Oh, sure, sure, sure. Oh, right. [laughing] God, that's right.

**Sylvi:** Double feature!

Ali (as **Brnine**): Well, I mean, it's, um—sure. That's true. Yeah. I guess I do that. It's weird because it's sad, but, um... I think people are just dealing with it in different ways, and there's ways that it's good, too. The whole situation, not the individual—some of them are just sad.

Keith (as **Eclectic**): Yeah.

Dre (as **Levi**): No, I—you didn't have to explain that part.

Ali (as **Brnine**): Um, so, they're not really organized by, like, genre right now, so.

Keith (as **Eclectic**): How are they organized?

Ali (as **Brnine**): By if they work.

Dre (as **Levi**): Sure.

Keith (as **Eclectic**): Okay. But then how are they sub-organized?

Ali (as **Brnine**): Um...

Dre (as **Levi**): I don't think they are. Which is fine. Understandable. Not a priority.

Ali (as **Brnine**): It's—uh-huh. Yeah. We—yeah. Well, this is a—the night is a priority, so the stuff is a priority, just because we've been doing this for a while, and I think that it just is like a nice between mission reset for people, and it's nice for the crew to spend time together and not, you know, be in a different... vibe, you know?

Dre (as **Levi**): Mhm. Okay, Eclectic and I can pick out a movie, and maybe—I don't want to volunteer you... Mister? Sir? What do I call any of you people?

Keith (as **Eclectic**): Who?

Dre (as **Levi**): I don't know, like—I don't know how to talk to people politely where you all are from.

**Sylvi**: Oh, pronoun circle.

[**Ali** and **Dre** laugh]

Keith (as **Eclectic**): Names, right? I think we use names here.

Ali (as **Brnine**): Mhm.

Dre (as **Levi**): Okay. Yeah, we'll pick a movie.

Ali (as **Brnine**): Cool. Well, I'm gonna be on the arcade machine over there, unless that's stressful for you, and then I can leave, but.

Keith (as **Eclectic**): No, it's...

[30:30]

**Austin**: It's very funny, because you've described many of the videos as being behind the arcade machine.

**Dre**: Uh-huh.

**Ali**: No, there's—I was like—

**Dre**: Those are the ones that don't work, though, right? Or just that they do?

[**Ali** laughs]

**Austin**: Oh, I see, I see, I see.

**Ali**: Not, like, behind it. I was like, envisioning their positioning in the room, and being like, oh, just past there. There's like, another...



**Austin:** I see. Yeah, yeah, yeah. I see, yeah.

**Ali:** Yeah, I haven't made the Blender fucking movie room. [chuckles] I don't know the layout, but it just...

Keith (as **Eclectic**): Yeah, I like movies.

Dre (as **Levi**): Okay.

**Dre:** Um... Would it be too far-fetched to say there's a nature documentary about the Twilight Mirage in here?

**Austin:** Yes.

**Dre:** Okay. That's fair.

**Austin:** That would be too far, probably.

**Dre:** Okay.

**Austin:** Unless Saffron Septet brought one, because there's no—

**Keith:** What about speculative fiction about the wildlife of Twilight Mirage?

[**Dre** laughs]

**Austin:** Yeah, because there's no—people don't know anything about the Tw—you know what I mean?

**Dre:** Yeah, yeah, yeah.

**Austin:** The Twilight Mirage has not been—people haven't been going there to make stuff. You know?

**Dre:** Right, okay. So they know it exists, but they don't, like—yeah, there's not nature documentaries, yeah.

**Austin:** They didn't know what—yeah. Remember the—one of the stakes of the first game of the Road to Palisade was “holy shit, we found the Twilight Mirage again” after it having been gone basically out of our—we didn't know where it was, so.

**Dre:** Yeah, yeah, yeah.

**Austin:** So again, unless Saffron brought it or you brought it, which is possible, you know?

**Ali:** [laughing] Oh my god.

**Dre:** Just get the DVD out of my truck.

**Ali:** The idea that Brnine, like, with just like bags under their eyes, suffering with this weird VHS machine, and then you just pulling out of your truck your, like, [chuckles] Twilight Mirage projector drone.

**Dre:** Oh, man.

**Austin:** Oh, that's so funny, actually. Yeah.

**Jack:** Right. That's the other thing, right? Which is just like, there's a real VHS Betamax type thing happening here where I'm sure that nature documentaries in the Mirage exist, but I bet they are not played on VHS.

**Austin:** No, you, like, are in them. Right? Like, remember, you're now in a place—and Levi, you grew up in a place where the digital and the real are completely blended all the time, right?

**Dre:** Yeah.

**Janine:** This would kind of be like if Atlantis was real, and reappeared one day, and someone from Atlantis showed up and said “Hey, I see y'all got a movie about Atlantis with the cartoon characters. Let's watch it. It's a documentary, right?”

[**Austin** and **Jack** laugh]

**Art:** And then it was Hearts of Atlantis.

**Austin:** That's right, yes.

**Dre:** Oh.

**Austin:** Exactly.

**Dre:** And then it was my Let's Play of the LucasArts game Atlantis.

**Austin:** Well, and then, like, you could go into the Let's Play and load a save file, you know?

**Dre:** Yeah.

**Austin:** Which is maybe part of the thing I'm interested in is like, if you did bring a movie, Levi, it would be this other type of—it would be this, you know, one of the old rules of PARTIZAN has been—and now into Palisade is—you know, touch screens can only do one thing at a time, and I believe we said in Palisade they can start to do two things at once.

[Ali chuckles]

**Austin:** We are now in the Twilight Mirage, the air can be a touch screen. You know? You're just in a different media ecosystem, and that doesn't mean there aren't movie nights, necessarily, but it does mean that the idea of like, "those tapes over there don't work" is nothing. You know? That's not...

**Janine:** Best case scenario it's like putting a PlayStation game in your CD player.

**Austin:** Right.

**Janine:** And you get, like, some songs maybe, and then like, a guy being like "I'm Leon and you gotta put this in a different machine."

[group laughter]

**Austin:** He did say that. He did.

**Jack:** A two-second clip of a man saying “Wolves!”

**Austin:** Exactly, exactly.

**Art:** Sick of Leon, personally.

**Austin:** So I’m curious, yeah. I’m curious if there is a Mirage-core thing that you suggest here.

**Dre:** [sighs] I don’t think so for two reasons.

**Austin:** Uh-huh.

**Dre:** One, I think that Levi is very much like, “I want to do what the different people do.”

**Austin:** Right, sure.

**Dre:** Like, I don’t—“I’ve watched Mirage movies my whole fuckin’ life. I want to watch a VHS tape.”

[Ali chuckles]

**Austin:** Mhm.

**Dre:** And second, I think—I mentioned—I brought up, like, the truck earlier. I don’t have the truck. Like, I think—like, the truck got sent back.

**Austin:** Oh, okay.

**Dre:** It probably is, like, auto GPS navigated back.

**Austin:** Gotcha.

**Dre:** And there’s a note in there that’s like, “Hey, I enlisted, bye, sorry.”

**Austin:** That makes sense. Alright, well then, what movie do y'all look for to pick out? You and Eclectic have to make some suggestions here, right? I'd love to hear you each go back and forth with some suggestions and try to come up with what you want to watch for movie night.

**Keith:** Okay, I come back with one old detective movie, one spy comedy, three pirate movies...

[Sylvi laughs]

**Ali:** Oh, sure.

**Keith:** ...and a Mission Impossible, whatever that is.

**Dre:** Sure.

**Keith:** Action thriller.

**Dre:** Yeah. I pick out a romantic comedy.

**Austin:** What's it about?

**Dre:** That's a great question. What is a good Palisade romantic comedy? [laughs]

**Janine:** It's gotta be, like, one of those in the template of like, someone who has an important job in the big city goes out to somewhere, like, fringe that maybe they came from or whatever, and then something happens—

[heavy crosstalk]

**Austin:** Sorry, we all got a lot of ideas at once.

**Keith:** Sorry, we got a lot of ideas.

[Ali laughs]

**Austin:** Let's go through those one at a time.

**Dre:** I guess, Janine, what you're describing to me sounds like a Hallmark movie.

**Janine:** Yeah.

**Dre:** Not necessarily a romcom.

**Sylvi:** Yeah.

**Janine:** Those are romcoms.

**Keith:** No—well, okay, yeah, those are—

**Dre:** Yeah, they're—yeah. That's fair. They are.

**Keith:** Well, I was also thinking of romcom movie, which is like, the Christmas Prince, but Fabreal Duchy style.

**Janine:** Exactly.

**Dre:** Oh, I like that.

**Austin:** Miserable.

**Ali:** Say more.

**Keith:** You know, those movies that there's like 25 of on Netflix, and on—

**Dre:** Is that Vanessa Hudgens? Is that the—

**Keith:** Yeah, but there's like a thousand of them.

**Janine:** I think the original one is like, she's a reporter who's sent to, like, do some reporting on the royal family or something.

**Sylvi:** Of a fake Christmas nation.

**Janine:** Yeah.

**Keith:** It's—yeah, it's fundamentally like *The Princess Diaries*, but where instead of being a princess, you're marrying a prince.

**Dre:** Yeah.

**Janine:** Yeah.

**Keith:** Yeah. And it's—

**Austin:** So it's like a reporter from City City goes out to the Fabreal Duchy's, you know—

**Ali:** Oh, okay, okay, okay.

**Austin:** —goes to Carleon-Upon-Wisk to do a report on the new duke or whatever, and then... yeah. Uh-huh.

**Jack:** Oh my god, is it from the Paint Shop?

**Austin:** Yeah. For sure.

**Dre:** Oh god.

**Austin:** For sure, for sure.

**Dre:** I apologize. The Vanessa Hudgens Christmas movies are called *The Princess Switch*.

**Janine:** Yeah.

**Jack:** Oh, those ones are great. Extremely tiny *Princess Switch* tangent here, the core premise of the *Princess Switch* is that it's two ladies who look the same, both played by Vanessa Hudgens, and in the sequel they did the only possible good thing, which is that they added a third lady also played by Vanessa Hudgens.

[Ali giggles]

**Austin:** That's great.

**Keith:** Can I—I just wanna say—

**Dre:** And she's like, kinda evil or something, right?

**Jack:** Yeah, she's evil.

**Keith:** You said “tiny Princess Switch tangent”, I thought when you said “tiny princess”, you were already describing what The Princess Switch is about.

**Jack:** [laughs] That's **Thumbelina**.

**Keith:** [laughs] So I leaped to, it's about a tiny princess who has to switch with a big princess. [laughs]

**Art:** Vanessa Hudgens, one of which is 18 inches tall, and the other is a normal-sized person.

**Austin:** I can't tell them apart.

**Jack:** But I mean, this is like—this is a grim punchline to the Paint Shop falling apart, right? Which is that the value of a cultural propaganda project is—and it's something that Connadine had always spoken about, is like, they could root us out, but they are eventually going to have to audit culture, [austin: Mhm.] if that's a real thing you can do, because now, you know, there are movies on shelves that were like, made—beyond just being naked propaganda, that were made explicitly to further certain goals by the Kesh spy organization.

**Austin:** Right, and if the Devotees and Future trying to do propaganda actively is one vector for trying to undermine the Mirage, another is for there to suddenly be, like, a tapes trading scene for secret Palisade and Principality movies that, like, people in the Twilight Mirage are like, ah, yeah, it'd be cool to see the, like—Twilight Mirage 16-year-old edgelords are desperate to see Principality movies right now. You know?

**Jack:** [chuckles] Yeah.



**Austin:** So.

**Jack:** Man.

**Austin:** So is that what we're doing? Is that the movie that's been chosen? Levi, do you have a counter—that was your pitch. Your pitch was that romcom.

**Dre:** Yeah.

**Keith:** Right.

**Dre:** Mhm.

**Keith:** Yeah.

**Austin:** Whereas Eclectic came to bat with eight different movies.

**Keith:** A bunch of action movies.

**Dre:** Uh-huh.

**Austin:** Eight different—Mission Impossible.

**Keith:** Yeah.

**Austin:** Tom Cruise is still alive 190,000 years in the future.

**Ali:** Wow.

**Dre:** Wow.

**Keith:** Still never been on TV.

**Austin:** Still has never been on TV, that's right. So did we go—are we going with the—

**Keith:** Jay Leno is still not spending Tonight Show money.

**Austin:** [chuckles] That's right. Are we—is that what we're going with? Is that the movie of choice? The reporter—

**Ali:** Is that our double feature?

**Austin:** Well, what's the—right, it's a double feature, right? So you get one for each of you.

**Dre:** Ooh, double feature's good. Yeah.

**Keith:** Oh, you've got double features. Okay. Well then, we can do one of mine, and it's, um... Let's pick—let's do the spy comedy and this is a, like, this is a—'cause I also had the regular action stuff. This is a comedy, and this is like, one of the Stels making, like, ah, the goofy spy from this other Stel, Johnny English, but it's, you know, it's like...

**Austin:** Oh, right, right. It's like the Columnar made this about Kesh spies, basically, to make fun of them.

**Keith:** Yes. Yeah, yeah, yeah.

**Austin:** Yeah, yeah, yeah. The Curtain—after the Curtain came out—like, once everybody learned about the Curtain five years ago, Columnar immediately was like, “Oh, we got material for ages. We can make all sorts of funny movies about these assholes now. They think they run the world.”

[**Jack** laughs]

**Keith:** [laughs] Yeah. So this is like a Spies Like Us, Man Who Knew Too Little, Blunder thing, but it's also, I guess, racist.

[**Ali** laughs]

**Austin:** Against the Kesh?

**Keith:** Yeah, yeah, yeah.

**Austin:** Okay.

**Keith:** Just inter-Stel, it's fine.

**Austin:** Right, uh-huh. Somewhere along the line, as y'all are debating this, jesset shows up, and feeling like the new member of the crew, also tosses something into the ring, or into the night's agenda, and it is 35 minutes of techno music videos.

**Sylvi:** Oh god.

**Ali:** Let's go. [laughs]

**Keith:** Wow.

**Sylvi:** A little untz-untz.

**Keith:** He's normal. By the way, Knight's Agenda, K-N-I-G-H-T apostrophe S, agenda. That's a good name.

**Jack:** That's a New Earth Hegemony name.

[Ali laughs]

**Keith:** [laughs] Yeah.

**Austin:** It is. Damn. Could show up.

**Sylvi:** That's the name of the protagonist.

**Austin:** Uh-huh.

**Jack:** God, it's a video of a guy, like, lifting a bunch of abstract metallic shapes above his head...

**Austin:** Are you talking about the techno music video?

**Jack:** Yeah, yeah, yeah.

**Dre:** [laughs] Maybe we could play that during intermission.

**Austin:** That's right, yeah. No, Jesset's like, "No, we have to watch it."

[**Keith** laughs]

**Dre:** Oh.

**Keith:** Yeah, watch it during intermission.

Ali (as **Brnine**): Well, people will be seated.

Austin (as **Jeset**): That's right. Not me, though.

[**Ali** giggles]

**Jack:** [chuckles] Techno music anthem.

[**Austin** laughs]

**Ali:** [sighing] Listen, bestie...

**Ali:** Are there cuts-in of just, explosions during this? [laughs]

**Austin:** During the techno music? Great question.

**Ali:** Yeah. I hope so.

**Austin:** Maybe. I think it's like—there's a lot of—it's a lot of visualizer—like, it's just a collection of 7 music videos, 9 music videos, right?

**Ali:** Mhm.

**Austin:** And some of them are just, like, algorithmic visualizers that have been recorded. [chuckles]

[**Ali** laughs]

**Austin:** But other ones are—and some of them are live footage of like, conc—of like, you know, raves, [**Ali:** Mhm.] and then some of them are conceptual music videos that have sad stories and stuff. You know? You're not ready for the drop on this one.

**Ali:** Yeah.

**Jack:** There's the Michel Gondry Daft Punk video type thing.

**Austin:** Right. Exactly. Yes. So, are you going to ask one of your questions? Are you going to describe what the situation is now that we've picked our three movies?

**Ali:** Yeah. What's the crew's mood like? [laughing] Not good, right?

**Austin:** I don't know. Movie night seems like it could be fun. [laughs]

**Keith:** You said the "crew's mood", the C-R-U-Z, the app that tells you how Tom Cruise is doing. [laughs]

**Ali:** [hums] Yeah, I mean I guess I can only choose one. Who's responsible for an onboard—there's like—

**Austin:** Well, no, because you'd be making the move. You'd theoretically be rolling the dice and getting—

**Ali:** Oh, sure, sure, sure.

**Austin:** Read the Room is one of the ones where you get multiple things, right? You can ask questions, up to three.

**Ali:** Oh, okay, yeah.

**Austin:** I think we should ask all three of these. This is fun.

**Ali:** Yeah. I mean, if anybody wants to shout out any moods that they have right now, [chuckling] this is your opportunity.

**Austin:** Or what you're wearing to the movie night, or what... you know.

**[44:05]**

**Sylvi:** Big hoodie. Pajama pants.

**Ali:** Yeah.

**Austin:** Oh, yeah, see. That's what we're talking about.

**Janine:** Thisbe doesn't wear stuff, but Thisbe—well, I mean, she sometimes wears that cloak, but she probably doesn't wear the cloak inside. She looks, like, steadier than she ever has, which is really saying something, because she's a large, often generally very unemotive robot who always looks pretty steady. But she looks like—there's like a vibe on her that is just, like... just so confident and locked in on something.

**Keith:** I'm wearing my normal clothes, but I'm wearing a vinyl wrap. I've wrapped—I'm wearing a skin.

**Ali:** Oh.

**Keith:** It just replaces—it's a filter that changes all my—the orange. Because I'm like a gradient from a cream to an orange.

**Austin:** Oh.

**Keith:** It changes all the orange to blue.

**Ali:** Casual Eclectic.

**Austin:** Any other looks?

**Dre:** I'm wearing basketball shorts and a hoodie that has one of the shoulders cut off.

**Austin:** Yeah. Just—

**Sylvi:** Just the cold shoulder? Like, on one side, or like, the sleeve is gone?

**Dre:** The whole sleeve's gone.

**Sylvi:** Okay.

**Austin:** Okay.

**Janine:** Did something happen to it?

**Dre:** Nah, it's the style.

**Janine:** Okay, okay.

**Ali:** [chuckles] In the way that somebody will bring knitting needles to a movie night, I think Brnine has been, like, sitting at a table in the back repairing their scouter. Or like, the new one.

**Austin:** Oh, sure. That's fun. Saffron Septet is here in a body you have not seen her use before. It is—it's sort of like a body made of tiny kites that are floating on, like, they're floating in a way that couldn't have happened outside of the Mirage. She is like—almost like—I mean, I don't want to describe her too much as being like Perennial, so—because that's not what I'm trying to evoke, the floating nervous system vibe. But, like—so in fact, maybe she isn't human-shaped here at all. Maybe it is like a collection of, like, box kite shaped things that are, like, tiny. They're, you know, a few inches each knitted together into a—like an oblong form that is just floating in the room. You know, normal Mirage people stuff.

**Dre:** That's pretty sick.

**Austin:** Yeah.

**Dre:** Yeah, yeah, yeah.

**Janine:** I have a question about that.

**Austin:** Yeah, sure.

**Janine:** Did you have that idea in your head—is that a fresh idea that is in your head, or is that an idea you've had, like, for a while?

**Austin:** I've always known that she has bod—that she couldn't use all of the bodies she brought from the Mirage, yes.

**Janine:** Yes, no, yeah. Yeah, yeah, yeah.

**Austin:** So, that.

**Keith:** Why did she bring them?

**Janine:** I was—

**Austin:** 'Cause she's never been outside the Mirage.

**Keith:** Didn't know they wouldn't work.

**Austin:** Right.

**Keith:** Got it.

**Janine:** I was specifically wondering if this was a body you came up with before or after we talked about Patterns.

**Austin:** Oh, this was after Patterns.

**Janine:** [chuckling] Okay.

**Austin:** After talking about the failed knock-off Minecraft game Patterns, published by Linden Lab.

**Janine:** Saffron's Dorito body.

**Dre:** Oh, wow.

**Austin:** Yeah. Uh-huh. Yeah. Saffron's Dorito body, exactly.

**Keith:** Linden Lab.

**Austin:** Uh-huh. The Second Life people.

**Dre:** Second Life, yeah.

**Keith:** Oh, right, of course.



**Janine:** The people who bought Desura and ruined it.

**Austin:** Mhm.

**Ali:** Mhm.

**Austin:** Who else is there with outfits or with vibes? I think Hunting is just—Hunting is really nervous, I think has kind of come back to, you know, it's been a recording since we talked about the fact that Hunting—like, most of the Concretists here have had to go through some medical adjustments, but part of, I think, probably, what came on that truck besides just food was like, supplies in general. And so Hunting is stable, and is doing okay, but is like, very low energy in a way that suggests that it's not just—it's not just medical, and nor is it not medical, you know?

**Ali:** Mhm.

**Austin:** It is both this sort of like, “oof, this has been a lot all at once” on top of “oof, I might not be getting the air quality I need to live comfortably right now.” You know? I don't think Midnite Matinee comes.

**Ali:** Nooo!

**Austin:** I think Midnite Matinee is on patrol.

**Ali:** Oh, sure.

**Austin:** In, like, a very pointed way. You know what I mean? Like, not mad—

**Keith:** A patrol in a pointed way.

**Austin:** Yeah, like, someone's like, “Oh, no, I can't come tonight, I have patrol.” And it's like, I'm your boss, what? Like, I didn't order—you know?

[**Ali** chuckles]

**Austin:** You didn't order her to go on patrol. She does not want to be in a room with people right now, I think.

**Ali:** Sure. That's her choice.

**Keith:** Also pointed.

[**Ali** laughs]

**Ali:** I would try to force her to come, but that's her choice and she's gonna make it. Who's responsible for a problem on board the Carrier?

**Keith:** Midnite Matinee, sounds like.

[**Ali** giggles] [**Keith** laughs]

**Austin:** I mean, maybe.

**Dre:** Uh, I have an idea.

**Ali:** Oh.

[**Sylvi** chuckles]

**Dre:** I pitched this to Sylvi last session.

[**Sylvi** laughs]

**Ali:** Oh.

**Keith:** And Sylvi remembered.

**Dre:** Uh-huh.

**Sylvi:** I do remember. Oh yeah.

**Dre:** Levi sits next to Cori during movie night, and he tries—he tries to flirt. I don't imagine it goes well.

[**Austin** groans]

**Sylvi:** It doesn't. [chuckles] She's making faces.

Sylvi (as **Cori**): Who are you again?

Dre (as **Levi**): Oh, I just got here yesterday. My name's Levitation, but you can call me Levi.

Sylvi (as **Cori**): Okay...

Dre (as **Levi**): I brought, like—all of the food you're eating right now? I brought that.

Sylvi (as **Cori**): You, like, a cook or something, or...

Dre (as **Levi**): I—sometimes.

Sylvi (as **Cori**): Cool, cool. Um...

Dre (as **Levi**): Is—do you want me to like, cook something—I could do that.

**Austin**: [laughing] Want some juice?

[**Dre** laughs]

Sylvi (as **Cori**): I'm good, I got—

**Sylvi**: She gestures at the, like, corn chips that she's eating.

[**Austin** laughs] [**Ali** snickers]

Sylvi (as **Cori**): I'm good, man.

Dre (as **Levi**): Oh, yeah. Yeah, o—yeah. Yeah.

Sylvi (as **Cori**): Thanks, though?

Dre (as **Levi**): So, like, what's your deal around here?

**Sylvi**: One eyebrow raised extremely high. She's basically doing the people's eyebrow at him right now.

**Ali:** [laughing] Let's go.

Sylvi (as **Cori**): What's my deal around here?

Dre (as **Levi**): Yeah, like—I don't know, like—what's your assignment? I don't know military lingo.

Sylvi (as **Cori**): I'm a pilot.

Dre (as **Levi**): Oh! Oh, which one's yours?

Sylvi (as **Cori**): The scary skeleton.

Dre (as **Levi**): Oh.

Sylvi (as **Cori**): It's hard to miss.

Dre (as **Levi**): No, yeah, I saw, it's—

Sylvi (as **Cori**): Hey, Brnine, do you need help with that over there?

Ali (as **Brnine**): Uh, yeah.

Sylvi (as **Cori**): Oh, cool, cool.

**Sylvi:** Gets up, walks over.

Dre (as **Levi**): I brought my repair kit if you—

[**Sylvi** and **Ali** laugh]

**Dre:** That's on my character sheet. I'll have you know.

**Janine:** We use different screwdrivers here. Don't worry about it.

[**Dre** laughs]

Ali (as **Brnine**): Are you good?

**Sylvi:** I want to find this message you sent me, because I remember you were—yeah, you literally said, “Fuck him up,” so I took that to heart.

[**Austin** and **Ali** laugh] [**Austin** groans]

Ali (as **Brnine**): Yo, Cor. Cor.

**Austin:** Cor.

Sylvi (as **Cori**): Yeah, what’s up?

Ali (as **Brnine**): You good?

Sylvi (as **Cori**): Yeah, I mean, you know. It’s... it’s whatever.

Ali (as **Brnine**): Yeah, yeah.

Sylvi (as **Cori**): It’s just... I’ll let you know.

Ali (as **Brnine**): You want some juice?

[**Ali** and **Dre** laugh]

Sylvi (as **Cori**): Yeah. Thank you, Captain.

**Janine:** What kind of juice are we passing around here? What’s the juice of the day?

**Ali:** I think, you know what? I think it’s like, we’ve got some bottles of, like, a pomegranate situation.

**Austin:** Oh.

**Janine:** Oh.

**Sylvi:** Okay.

**Ali:** Or like a—what’s the one—what’s the fancy—“what’s the fancy juice that they sell at Chipotle” [laughing] was a thing that I was about to say out loud.

**Sylvi:** I was googling those words verbatim.

**Austin:** The fancy juice that they sell at Chipotle.

**Art:** The fancy Chipotle juice.

**Dre:** Is it the apple juice? Is it the apple juice, or...

**Sylvi:** Juice they serve at Chipotle...

**Ali:** No, it's also Starbucks juice. It was...

**Jack:** Argina...

**Keith:** Oh, like the Odwalla stuff?

**Ali:** No, the—

**Sylvi:** I googled this and it says "Tractor beverages".

**Jack:** What?

**Dre:** Yeah, that's what I'm seeing is Tractor.

**Austin:** Chipotle introduces Tractor beverages. 30 seconds.

**Sylvi:** Turmeric?

**Janine:** Fresh from the tractor. Squeezed that day.

**Ali:** It's like—no, it's just like a brand. It's just a...

**Keith:** Yeah, it's one of those, like—it's like a smoothie in a bottle juice.

**Ali:** No, no, no, it's just like—

**Austin:** Sorry, is this Izzé?

**Ali:** Izzé.

**Austin:** Izze.

**Keith:** Oh, Izze.

**Dre:** Oh, I've seen those.

**Keith:** God, the sparkling fruit juices, of course. Izze.

**Ali:** [laughing] Yeah.

**Austin:** Yeah.

**Sylvi:** What?

**Austin:** You know, like a sparkling fruit juice.

**Keith:** It's sparkling fruit juices.

**Dre:** Mhm, mhm, mhm.

**Sylvi:** Sure.

**Austin:** You know what? I'm gonna go get—[away from mic] I don't have one of those.

**Sylvi:** It's just everyone said "Oh, Izze," like I should know that name.

**Keith:** Well, 'cause we've all been to Chipotle.

[Ali laughs]

**Sylvi:** Oh, okay, yeah. I haven't.

**Janine:** Yeah. We don't have those here, I don't think, so.

**Dre:** It has been a minute.

**Sylvi:** We have like—there's one, like, by Yonge and Dundas Square, but I've never been.

**Janine:** Oh, sure.

**Ali:** I like their sparkling blackberry. I like the blackberry a lot, yeah.

**Austin:** Yeah, I got a Pompelmo San Pellegrino here.

**Ali:** Ooh.

**Dre:** Ooh.

**Keith:** Ooh.

[sound of can opening]

**Janine:** Oh yeah, that's one of their more intensely flavored ones.

**Austin:** Yeah, it's a little too much for me, normally.

**Janine:** I don't like the Pompelmo. I like the—what's the other one? The prickly pear?

**Sylvi:** [chuckles] It's a little strong.

**Austin:** Ooh, that sounds great. It is pretty strong.

**Janine:** Yeah, they do a prickly pear one. But it's—

**Keith:** They have a prickly pear Izzé?

**Austin:** Mm-mm. Mm-mm.

**Janine:** No.

**Keith:** Oh, sorry, this is the, uh—

**Austin:** San Pellegrino.

**Janine:** San Pellegrino.

**Keith:** —the San Pellegrino Essenza?



**Austin:** That sounds right.

**Janine:** Yeah, something like that.

**Sylvi:** What characters are having this conversation?

[Ali laughs]

**Austin:** This is not in character.

**Keith:** Every character I've ever played has liked sparkling water.

**Dre:** That's fair.

**Sylvi:** I know, I just... This has movie night vibes.

**Austin:** I actually think Jesset drinking a too-intense, like, sparkling grapefruit drink is exactly right right now.

[Ali chuckles]

**Sylvi:** Yeah.

**Ali:** I do think that there's two different juices on the Blue Channel. I think that they have one of those, like, water bottle—like, those water—refrigerator refrigerator pitches of like, some sort of weird, like, powdered situation.

**Austin:** Like a Crystal Light style...

**Ali:** Like a Crystal Light, but real, because it's space. You know what I mean?

**Keith:** Crystal heavy.

**Austin:** Because it's—right.

**Ali:** And that's like, just like, oh, it's actually ground up fruit or whatever, but this is just how we do it.

**Austin:** Yeah, yeah.

**Ali:** But I think for movie night, there's like the glass bottled grapefruit blackberry—yeah.

**Janine:** Ali, I think the first thing you were describing was just fruit tea. It was just...

**Ali:** Well, sure.

**Janine:** Which is a thing.

**Keith:** Can I—

**Ali:** Well, but make it spacey. [chuckles]

**Keith:** Can I pitch something for Jisset?

**Ali:** Sure.

**Keith:** Isaac was coming home on the train and some stranger was like, "You look tired," or something, [**Austin:** Huh?] and gave him a weird energy drink.

**Austin:** No.

**Sylvi:** Oh, no.

**Dre:** Hm.

**Keith:** And I don't remember the brand, but it was like this horrible flavor of, like, tea tree candies—

**Sylvi:** [incredulous] You tasted it?

**Keith:** Yeah, of course.

**Sylvi:** Okay.

**Keith:** It was sealed. It hadn't been popped. Yeah, it was—

**Sylvi:** Okay.

**Janine:** Is Isaac okay?

**Keith:** Yeah. Not—I mean, the drink was disgusting.

**Austin:** Was it Bang?

**Keith:** What's that?

**Austin:** Was it Bang?

**Keith:** No, it wasn't Bang. It was—I wish I could—I wish I knew what it was called, but it was this horrible—it was like—

**Sylvi:** Oh, was it Cocaine? The energy drink.

**Keith:** No, it wasn't Cocaine or Bang. It was even—oh, hold on. [away from mic] Do you remember the brand?

**Isaac:** [muffled in background] Celsius.

**Keith:** Celsius.

**Austin:** Celsius.

**Keith:** Celsius brand, peach.

**Janine:** Like the crypto exchange platform?

**Keith:** Yeah, it was also crypto. The bottle was an NF—the can was an NFT.

**Sylvi:** “Special energy for an active lifestyle.” Oh, I hate these.

**Ali:** [laughing] The can was an NFT.

**Sylvi:** That's a really good bit, by the way, Keith. Good joke.

**Keith:** [laughs] Thank you.

**Austin:** Oh, this looks terrible.

**Sylvi:** Yeah, this looks nasty as hell.

**Austin:** But it does have space—it does have space names for all the drinks.

[**Ali**, **Keith**, and **Dre** hum]

**Keith:** Anyway, I just thought Jesset City would be drinking a disgusting energy drink.

**Austin:** That seems right, yeah. That doesn't seem wrong. You're not wrong.

**Ali:** Sure. [laughs]

**Austin:** Here we go. Are y'all drinking cosmic vibe, galaxy vibe, or astro vibe?

**Sylvi:** I'm making the faces Cori made when Levi tried to talk to her.

[**Ali** and **Austin** chuckle]

**Keith:** These are also—these are also named by the Paint Shop, by the way. So we get a second Paint Shop...

**Austin:** [laughing] Uh-huh.

**Ali:** It's obviously galaxy vibe.

**Keith:** "Drink your vibe!"

**Austin:** Yeah, Twilight Mirage is cosmic vibe, Galaxy vibe is COUNTER/Weight, and astro vibe is PARTIZAN/Palisade.

[**Dre** laughs]

**Ali:** Oh.

**Sylvi:** Okay, sure.

**Ali:** Yeah.

**Austin:** Mhm.

**Ali:** You don't think astro vibe is COUNTER/Weight? Anyway, what—

**Keith:** No, I agree, Ali, sorry.

**Ali:** [laughs] I accept your apology.

**Austin:** Woah, woah, woah!

**Ali:** [laughing] What could be a problem for the crew in the immediate future?

**Austin:** Great question.

**Keith:** Soda argument.

**Austin:** Is there a sense of—I'm curious. From people, at this moment in the Twilight Mirage, far away from the rest of the galaxy, you know, it's been a few days here. It's been that many days times ten outside. Is there any sort of sense of distance from the rest of the galaxy? Is there any sort of sense of distance between people here? What is the—is there any sort of weird energy aboard the Blue Channel, or are people kind of all for one, one for all, you know? Like, unified on stuff here.

**Keith:** Could be both.

**Austin:** It could be both.

**Sylvi:** Yeah, it's like—I think for Cori, at least, it's one of those things where it's like, oh yeah, I want to be all for one, one for all, like, I want to be supporting the homies, et cetera, but, fuck, some shit just really went down and it feels weird. You know, kind of a front, I guess, is the way to put it.

**Ali:** Yeah, I think Brnine's answer here is that, like, the vibes are definitely off, but I think that there's a part of like, oh, it's surprising how okay this feels. Like, it's just another night. You know what I mean? And sometimes it's just like...

**Keith:** Just another vibes off night.

**Dre:** Yeah.

**Ali:** Yeah, you know, some—yeah. But it's like—

**Dre:** Brnine's used to those.

**Ali:** [chuckles] Uh-huh, uh-huh, uh-huh I think, you know, I feel like they will walk away from this thinking, like, oh, it's still good that we did that. And everybody else can disagree. [laughs]

**Austin:** That we—sorry, it was good that we did what?

**Ali:** Had a movie night.

**Keith:** Movie night.

**Austin:** Oh, had a movie night. I thought you meant it was good that we exploded those Mirage bombs. [chuckles]

[Dre laughs]

**Ali:** Oh, no. No, no, no.

**Austin:** I see what you're saying.

**Ali:** Well—I mean, I don't know.

**Austin:** Who knows?

**Sylvi:** Jury's still out.

**Ali:** [chuckles] Find that—yeah, I will find that out in 16 hours into our next recordings, so.

**[1:00:00]**

**Austin:** Right, uh-huh, uh-huh. Other characters feeling which way of things these days?

**Keith:** You know, it's one of those things where, you know, the Figure stuff is really heavy, but also, I think Eclectic still feels new, and it doesn't feel... appropriate or natural to, like, have the same kind of feelings that other people might be having.

**Austin:** About Figure's death and about everything else.

**Keith:** Yeah, but the whole—yeah, I mean—

**Austin:** Have you seen someone die before, Eclectic?

**Keith:** I was a pirate.

**Austin:** Yeah, but, you know.

**Keith:** And I was a cop.

**Austin:** Yeah, well. Have you seen someone you cared about die before?

**Keith:** Yeah, I was a pirate.

**Austin:** Okay, yeah. Sure.

**Keith:** I think that the bigger thing for Eclectic would be the Twilight Mirage, like... I lived on Palisade, left with a bunch of people to go to Partizan, was only there for a short time, and then came back, and then, like—within, what, it's probably been weeks. It's probably been within weeks, all of a sudden, you know, Palisade has switched—drastically switched modes.

**Austin:** Mhm.

**Keith:** And that's weird. I think it's like, you know, weirdly Palisade hasn't changed, but the idea of not being able to go back to Partizan is like, almost harder than—

**Austin:** Or just to the galaxy—

**Keith:** Or to anywhere else.

**Austin:** Yeah. To Leap's crew.

**Keith:** Yeah. That's probably harder than that Palisade itself has changed, because in a way it, like, hasn't for Eclectic.

**Austin:** Thisbe, how are you doing?

**Janine:** I'm doing fine.

**Austin:** Okay.

**Sylvi:** Thisbe's hitting her vape.

[**Dre** chuckles]

**Janine:** Yeah, I mean, Thisbe... Thisbe is in such a point where like, you know, I think she felt a sense of culpability when Valence died, but now I think sort of with her acceptance of, like, "this is my role right now," comes an acceptance of like, "and it's not gonna be fun and pretty and great." Like, "It's yucky. I don't like that my job is to kill people and stuff right now, but that's what it is, and people will die, and like, they're gonna die on my side, they're gonna die on the other side. People are going to die."

I think, like, I think there is sort of a—because to Thisbe, like, there is a—it's unfair to say there isn't a difference between the people who are on her side versus the people who are opposing them, but like, I think at the end of the day it is a thing of, like, a life that had time and energy, like sun-wise, like, energy from the sun, converted into this person through various means, and they existed for a long time, and then they stopped existing, and my involvement in that was whatever it was, and like, it's not good either way, but she's like, very... not matter of fact about it, but it is just like, this is just a thing. This is just what is happening, and maybe one day I'll grieve for all of it all at once, but right now I need to focus on other stuff, you know? I need to focus on like, actually just getting through.

**Austin:** Yeah. It sounds a little bit like there is not anybody who is responsible onboard the Carrier for any sort of problems onboard the Carrier. I'm curious, maybe Art and



Jack, if y'all have thoughts. Is there anything at the zoomed-out level here that is giving the Blue Channel problems? Is there anything that the blockade has caused, or that being in the Mirage has caused, or that, you know, the sort of animal in a corner, you know, parts of the Authority, parts of the Bilats, have caused problems, you know, or any sort of emergency protocol that have activated to scramble something, or something like that? Any thoughts if there are any special problems for their current situation?

**Jack:** I think that there is still the ongoing effects of that skipping a beat of the Perennial Wave. It's something that we talked about being really, like, obviously so intensely consequential that it detonated the Mirage bombs, **[Austin: Right.]** but as we saw almost every level of technology other than Divines sort of flipping out for a second, **[Austin: Mhm.]** I think that it has produced the—a planet-wide equivalent of when the power goes out and the clock on your microwave and oven and, like, cat auto-feeder resets itself. And when you are in such a high-stakes situation as this, you know, where you have the animal in the corner Bilats sort of like both trying to wriggle out of the net that they are in, and, you know, lashing out in a kind of all or nothing fury, the fact that for example things like semi-automated anti-air launchers are on the fritz, or, you know, Blue Channel was expecting a fuel delivery **[Austin: Right.]** from a fuel carrier, and that fuel carrier is fine, everybody on it is, you know, alive at the time being, but they're, you know, in a low desert on the other side of the planet, because their navigation computer has gone down, and they can't radio out to Cause control. So you know, the—or like the clean water, water filtration on the Blue Channel is less right now.

**Austin:** Mhm. Yeah. This is fun. Especially coming back around to—

**Art:** I think there's, like—there's an associated amount of chaos with that, right?

**Jack:** Mhm.

**Austin:** Yeah, and I wonder, actually, in some ways if having multiple Divines on board at this point in the forms of Asepsis and Integrity actually means that that chaos—the wider chaos actually puts more on the back of the Blue Channel yet again of, like,

alright, well, you gotta step up. Like you—in terms of the Cause, right, it's y'all and it's Veronique and Fealty are the big Divine people, right?

[Ali chuckles]

**Jack:** Yeah.

**Austin:** And so it's like, you're the ones who—we need you to deliver more supplies right now. We need you to run more patrols. Which maybe recolors this movie night as something that's like, everyone has done a really hard week of work, you know?

**Jack:** Yeah.

**Austin:** Or the other way of like, you have exactly 4 hours of downtime, and you have told people it is time to go do movie night, you know?

[Ali chuckles]

**Jack:** Yeah.

**Austin:** Maybe not in those words, and not to—I shouldn't do that retroactively, I shouldn't recolor Brnine's good caring captain thing, you know? But i do think that the idea of, oh, it's actually really hard to do the week of work, does recolor and now we're all together with the little bit of free time we have.

**Jack:** Yeah, Blue Channel needs fuel, you have to come and get it. We can't send the carrier in.

**Austin:** Yeah.

**Jack:** You know, use whatever you have left to come and get it. Or, you know—

**Janine:** I have a—sorry, I was gonna say I have a way in which you can kind of have your cake and eat it too in terms of, like, the intensity of what's happening. I wonder if Brnine, like, scheduled a bunch of automated tasks that have to happen at the same time.

[Ali chuckles]

**Austin:** Yeah, yeah.

**Janine:** So it's like the thing of, like, you know, it's gonna take an hour for everyone to update their laptops and then, you know.

[Ali and **Austin** chuckle]

**Janine:** So we'll just all schedule the laptop update at this time, and then... you know?

**Austin:** At this—yeah. Now you—yeah, no, yeah. That's very fun. That's good. Yeah.

**Jack:** This also colors poor August Righteousness saying "I can't send 16 people, you know, I need to—I can send 12."

**Austin:** Yeah.

**Jack:** Because he's out there dealing with all this shit as well.

**Austin:** Yeah. That's two of three, what's the third question?

**Ali:** Oh, that's all three.

**Austin:** Oh. I thought that was "who was responsible for a problem".

**Ali:** Oh, no, I thought we were on...

**Austin:** "What could be a problem."

**Ali:** ...what could be a problem for the crew in the immediate future.

**Austin:** Okay. I see. Yeah. I think there could be more, but, you know.

[Ali chuckles]

**Jack:** Oh, yeah, we can give you more problems.

**Austin:** Yeah.

**Sylvi:** So generous.

**Ali:** I'd love, like, another premonition-type "Brnine will remember that" situation.

**Austin:** Oh.

**Sylvi:** Brnine doing That's So Raven face.

[**Ali** and **Dre** laugh]

**Austin:** [chuckling] God.

**Art:** Oh, man. As a kid's show, That's So Brnine would be really good. I know it doesn't really make sense.

[**Jack** and **Austin** laugh]

**Art:** I guess That's So Raven does make an expression.

**Austin:** Yeah, That's So Brnine, I think it makes perfect sense.

**Art:** It's not a play on words or anything, it's just...

**Austin:** But That's So Raven didn't—wasn't a play on words, either.

**Art:** Right, yeah.

**Sylvi:** It was just really Raven.

**Art:** I'm realizing that now.

**Keith:** It just sounds better than That's So Brnine. Sorry, Brnine.

**Austin:** I like That's So Brnine.

**Art:** That's because "brine" means saltwater.

[**Keith** laughs]

**Austin:** It does mean that.

**Art:** Whereas a raven is a bird.

**Keith:** That's so briney.

**Jack:** That's so briney.

**Art:** Ravens are like an 8 out of 10, and brine is less than that.

**Ali:** Woah.

**Sylvi:** Woah.

**Austin:** [laughing] Woah!

**Dre:** Wow.

**Keith:** Yeah, I love pickles, I love a nice ferment.

[**Jack** laughs]

**Art:** Not like Brnine the person, brine the...

**Sylvi:** Oh, Brnine without the silent N.

**Ali:** I'm just... I mean, you know. Disrespect to the sea. Like, come on.

**Keith:** I love the sea. I love the sea air.

**Art:** The sea is not brine.

**Ali:** Okay.

[**Austin** laughs]

**Keith:** Oh, but it's reminiscent of it!

**Jack:** But when you hear the word brine...

**Art:** I mean, a raven is not a crow.

**Jack:** But it's reminiscent of it.

[**Keith** laughs]

**Austin:** Yeah, yeah.

**Jack:** Where is the Blue Channel right now?

**Austin:** I think we placed it in the Bontive Valley, actually, [**Ali:** Yes.] is where it was.

**Ali:** Yeah, I think most of, uh... Millennium Break—

**Austin:** The Cause, yeah.

**Ali:** —and Cause forces are in the Bontive Valley just because we spoke of some of the logistic things and like, if you need to feed people, for instance, [**Austin:** Yeah.] it's good to be in the recently liberated stronghold area that can feed people really well.

**Jack:** Oh, don't take your eye off the planet. It's a big planet.

**Austin:** It is a big planet. It's true, it's true. My understanding is the old Witch in Glass has probably expanded out some here, we probably need to draw some new lines here, actually, at some point.

**Ali:** Sure.

**Jack:** God, if there's one thing the Iconoclasts hate, it's borders.

[**Ali** laughs]

**Austin:** That's true. So true.

**Dre:** Alright, maybe we gotta listen—let's hear 'em out.

**Jack:** [hums] Ah, well...

**[Dre laughs]**

**Jack:** They also kind of hate the idea of the border between your own skin and the rest of the world, you know?

**Austin:** [laughs] Yes. Yeah, yeah, yeah.

**Dre:** Ah, okay, alright. I knew there was a catch.

**Austin:** There's a real—

**Art:** Every border implies the violence of its maintenance, including that one.

**Austin:** That's right. Uh-huh.

**Jack:** [chuckles] Yes.

**Austin:** Yeah.

**Keith:** Love to get scraped.

**Jack:** Resonance is also probably doing something interesting. I don't know what it is, and we will maybe discover that in the finale, but Resonance has this—

**Austin:** I mean, that's a great—yeah.

**Jack:** —this network, this massive network of sort of surveillance and also—I think in the way we've talked about it in the past, surveillance is it sort of cuts both ways with Resonance, right? It can speak to you, and it does speak to you.

**Austin:** It does, yeah. It is your personal assistant. It is your toothbrush holder. It is your personal chef. It is your, you know, your daily planner. And all of those work, which is actually fascinating, right? Because it's—

**Jack:** Oh, because it's Divine.

**Austin:** Because it's Divine, right? So the Divine Resonance, if you were on the Resonance network, if you were living in Nideo territory here, or in any of the places where the Divine Resonance had been carefully licensed by Exanceaster March for use in places like Greenfield, your day-to-day might not have been so badly interrupted. Which is—

**Jack:** But it would have gotten really, really strange. It would have been like, I don't know the exact wording that Resonance would use, but it would absolutely be the, like, everything is okay. We are handling this, you know? It's like...

**Austin:** A hundred percent, yeah. Exactly. You know, people were waking up to seeing themselves in the Twilight Mirage, or in the middle of the day, you know, leaping into their office and being like "Oh my god, we're in the fucking Twilight Mirage now." Even if their—even if 80% of the stuff they were required to use for work or whatever was working, some of the stuff wasn't, and also suddenly we were in the Twilight Mirage, and now Resonance has to message that, you know? And it has to message it in the cadence and vocabulary of a meditation app that has in-ad DraftKings—or in-app DraftKings ads. You know?

[Dre chuckles] [Sylvi groans]

**Dre:** Heinous.

**Austin:** Uh-huh. So, yeah. I think that's probably true. So yeah, I think maybe, Brnine, to some degree, the thing that you're getting—maybe this is just overhearing conversation between what people got up to this week, maybe it's through scrolling through your strand feed and seeing what are the posts like while the movie is on, maybe it's the fact that like, oh, the movie player worked, is broken in a different weird way this week than it was last week or something after the Perennial sob, but there is that sense of like, oh, we are in kind of uncharted territory, and that—there is something about that that is exciting, but there's also a chance that that will lead to problems that you wouldn't have seen on the same course simply out in the galaxy writ large, out in the Principality space, because the Bilats would keep to their playbook. You know?



Here, you don't know if they would keep to their playbook. You know? You know, maybe somebody says out loud this week at some point, "You know, I think if we hadn't already dealt with it, you know, the Stargrave would just explode the combustor, the stellar combustor, if this had happened." You know?

**Ali:** Mhm.

**Austin:** Before that was dealt with. And that's like, yeah, damn, they might have just pulled the trigger here if they could. Thankfully they can't, but yeah.

**Ali:** Or it would have just... false started. Yeah.

**Austin:** Or it would have just gone off, yeah. Yeah, uh-huh. A hundred percent.

**Ali:** Like... [laughs]

**Jack:** Oh my god, the Twilight Mirage bombs going off—it's such a funny different end to the season, right? Where it's like, the Mirage bombs go off and we on the narrative side of Friends at the Table are like, this opens up a really interesting generative space, and it's like, had the glitch gone off and we'd just been like, "The combustor has gone off and the season is over." [chuckles]

[Ali chuckles]

**Austin:** Yeah. Yeah.

## **Brnine and Gucci**

[1:16:10]

**Jack:** I did think that another major problem that we don't need to get into unless we are compelled to is that Gucci Garantine has some news for Brnine, I think.

**Austin:** Oh, that's true.

**Ali:** [chuckling] Oh, sure.

**Austin:** Yeah! I mean, does that news—

**Janine:** [singsong] She's engaged!

[**Austin** laughs] [**Jack** chuckles]

**Sylvi:** Oh my god.

**Austin:** She's engaged with another mission, yeah, uh-huh. She has another engagement to deal with, yeah.

[**Janine** laughs] [**Ali** giggles]

**Austin:** Yeah, I think that that maybe comes in the middle of this—

**Jack:** In the middle of movie night?

**Austin:** [cross] In the middle of movie night. Gucci doesn't know it's movie night.

**Jack:** No.

**Austin:** Wait, did you invite Gucci to movie night?

**Ali:** I tend to, but.

**Sylvi:** Oh my god.

**Austin:** You tend to?

**Ali:** [laughs] Yeah. I have in the future. Check the transcripts.

**Jack:** This is a question about Gucci Garantine now. Which is, would Gucci—

**Janine:** Has she ever once shown up?

**Jack:** Oh, yeah.

**Austin:** That's a great question. We've seen—Gucci showed up when Brnine had come back from the combustor, right?

**Jack:** Oh, there was that lovely scene, yeah.

**Keith:** Was that movie night?

**Austin:** Well, the—

**Ali:** Well, that was a hospital bed movie night. That was Thisbe gave me a laptop that I was watching movies on.

**Austin:** That—right. That's exactly right. Yes, exactly.

**Jack:** Would Gucci deliver this news in person?

**Austin:** Or in emojis? I think in person.

**Jack:** [laughs] Witch in Glass, devil face, thumbs up, exclamation point.

**Austin:** [laughs] Oh... Oh, it's chaos to have her here. Which might be right. Halfway through the first movie, you know? She lands in some sort of hover flier.

**Jack:** It's like, red.

**Austin:** Yeah. Yeah, yeah, yeah. Cool red hover bike.

**Ali:** [snickers] I just had this whole scene of everybody hanging out, and in the middle of it you're gonna be like, yeah, every character is gonna fight with each other now.

[**Jack** laughs]

**Ali:** [laughing] Do we have to?

**Austin:** Well, maybe it's the end of the second—well, I get a scene.

**Ali:** Sure. [laughs]

**Austin:** [chuckles] Maybe it's the end of the second movie where she shows up late. She shows up late. She's at the very end, she didn't—she came anyway.

**Keith:** Flashback to her saying “I’ll be there on time.”

**Austin:** Exactly that.

**Keith:** “I guarantee it.”

**Austin:** “I guarantee it. I wouldn’t miss it for the world.”

**Ali:** Well...

**Keith:** “I Gucci guarantee it.”

**Janine:** And also, it’s Brnine’s birthday.

[Ali laughs]

**Keith:** And also Brnine’s got a little card that they’re looking at that says “I never will hire Clem.” [laughs]

**Austin:** [laughing] That’s right. Oh... Gucci shows up with popcorn-flavored wine.

**Keith:** And wine-flavored popcorn.

**Austin:** [laughing] And wine-flavored popcorn.

**Jack:** This is from the Mirage, right?

**Sylvi:** She’s that Patti Harrison character from I Think You Should Leave. “I can’t watch movies without popcorn!”

**Austin:** “I didn’t know if I should bring a red or a white, so I brought both.”

**Janine:** I would try the wine-flavored popcorn. I would not try the popcorn-flavored wine.

**Jack:** I’d try both.

**Ali:** Oh, opposite. Opposite.

**Keith:** I feel like shitty chardonnay is already popcorn-flavored wine.

**Austin:** Mhm.

Austin (as **Gucci**): Oh, I'm sorry, did I—have I missed it?

Ali (as **Brnine**): No, no, come in. You kind of missed it.

Austin (as **Gucci**): Hey, hi everybody. Hello.

Jack (as **Movie Night Attendant**): Hi.

Austin (as **Gucci**): I haven't met some of you, I'm Gucci. I'm the commanding officer.

Dre (as **Levi**): Oh, hey, yeah, we talked on the phone.

Austin (as **Gucci**): Right, yes, you did show up with all of the food and supplies. Thank you. Levitation, right?

Dre (as **Levi**): Yep.

Austin (as **Gucci**): Sorry, should we hit pause on the movie or should I just talk over it?

Keith (as **Eclectic**): Pause.

Austin (as **Gucci**): I appreciate it.

Ali (as **Brnine**): Yeah, uh-huh.

**Austin:** Didn't give a thumbs up. She wouldn't give a thumbs up, but she nods. She says,

Austin (as **Gucci**): I appreciate it. Can I talk to you for a second, Brnine? I brought popcorn-flavored wine and wine-flavored popcorn for everyone.

Ali (as **Brnine**): Um...

Austin (as **Gucci**): For movie night.

Ali (as **Brnine**): Right. If this is a work thing, can we finish the movie?

Austin (as **Gucci**): No, it's not a work thing. It's just—

**Jack**: I have never heard a bigger lie.

[**Ali** laughs]

**Dre**: We've had some doozies on this show.

**Austin**: Yeah. Don't forget that this is a relationship built on lies.

[**Ali** laughs]

**Janine**: It's a personal thing that just happens to be in the context of work.

**Austin**: That's exactly right.

**Dre**: Mhm.

Ali (as **Brnine**): Um, sure, yeah. You guys can put the movie back on.

Austin (as **Gucci**): I'll be right back.

**Sylvi**: I am not watching the movie. I am watching those two.

Austin (as **Gucci**): We're just gonna step out into the...

**Austin**: Where is the movie night? 'Cause didn't it used to be in Phrygian?

**Ali**: No, no.

**Austin**: Oh, it was not in Phrygian.

**Sylvi**: It was always a rec room.

**Austin**: It was just the regular room.

**Ali**: My funny—my quarters that I was able to add to the ship is the media center.

**Sylvi:** My funny quarters.

**Austin:** Sorry, are we gonna call it “my funny room”? My funny quarters?

[**Keith** and **Ali** laugh]

**Keith:** My funny little room.

**Ali:** It’s what I get for not having magic. I get to add a room to the—

**Sylvi:** Yeah. A sound system.

**Jack:** My Funny Valentine except it’s My Funny Room.

Austin (as **Gucci**): Can we just talk in...

Ali (as **Brnine**): Yeah, yeah. You’re here to watch the movie though, right?

Austin (as **Gucci**): Yeah, absolutely. Which one is it?

Ali (as **Brnine**): ’Cause it’s a movie night.

Austin (as **Gucci**): Yeah, well, I’ve seen a lot of movies, so.

Ali (as **Brnine**): Right. Well, they’re movies.

Austin (as **Gucci**): Yeah.

**Keith:** You can keep watching them. [laughs]

[**Ali** laughs]

**Dre:** There’s always new ones.

Austin (as **Gucci**): The, um... The council has need of me.

Ali (as **Brnine**): [cross] This is a work thing.

Austin (as **Gucci**): It's not. This part isn't. I'm gonna be busy, so I wanted you to know that I would—it would be hard to get in touch with me, probably, for a little bit. Which is not just a work thing.

Ali (as **Brnine**): Right. Well, yeah. Well, um, sure. I mean, I'll talk to you, then. When I can talk to you, I mean.

Austin (as **Gucci**): They—from here, after movie night, I have to go to the Crown of Glass.

Ali (as **Brnine**): Why?

Austin (as **Gucci**): This Crown of Glass, not the Crown of Glass that's—not the planet. 'Cause there's that now.

Ali (as **Brnine**): What planet?

Austin (as **Gucci**): There's—the Twilight Mirage—did you not get a chance to look at the files on it?

Ali (as **Brnine**): No, I've been kind of busy.

Austin (as **Gucci**): You don't have to get snippy with me. We sent over a folder with information. It should have been in with the food, which we also sent you, [quietly] which I wasn't supposed to do.

Ali (as **Brnine**): Mhm. No, I was gonna look at it tomorrow.

Austin (as **Gucci**): Do you know about Lucia? We captured Lucia. Whitestar. Lander One?

Ali (as **Brnine**): Oh.

Austin (as **Gucci**): The second in line to the throne of the Principality.

Ali (as **Brnine**): When did that happen? I thought we weren't doing any engagements because of the whole frizz.



Austin (as **Gucci**): Well, there were assets on the move already...

Ali (as **Brnine**): What assets?

Austin (as **Gucci**): Allied assets, as it turns out. Clementine's assets.

Ali (as **Brnine**): [sighs]

Austin (as **Gucci**): And so, in order to—you have to understand. They're sending me because they don't trust her, but they trust me, and I trust you, and so I know I can trust you to run the Blue Channel with me gone, and I need you to trust me to run Clementine.

Ali (as **Brnine**): Why are you doing that?

Austin (as **Gucci**): That's a great question. It's, um...

Ali (as **Brnine**): No, but you're gonna get hurt, or like—like, she's a bad person.

Austin (as **Gucci**): Clementine is a—you're telling me that Clementine Kesh is a bad person.

Ali (as **Brnine**): Yes. No, like—but she is, but like—like, you know that.

Austin (as **Gucci**): Of course I know it. Of course I know it.

Ali (as **Brnine**): Then why are—what are—

Austin (as **Gucci**): Sometimes you have to—[frustrated stammering]  
sometimes—

Ali (as **Brnine**): Sometimes you have to work with bad people.

Austin (as **Gucci**): Well, sometimes you have to work with dangerous people.  
You—hm. I helped defend your crew when you put a Branch on it.

**Ali:** [laughs incredulously]

**Jack:** [laughing] Ooh!

**Sylvi:** [softly] Yo...

**Jack:** Woah, Gucci big swing.

**Sylvi:** Pass me the wine-flavored popcorn.

**Janine:** Not the play... [groans]

[**Art** laughs]

**Jack:** Holy shit.

Austin (as **Gucci**): Didn't I? And that turned out great.

Ali (as **Brnine**): I'm... I'm sorry, did you, like, know that Figure died?

Austin (as **Gucci**): Figure died?

Ali (as **Brnine**): [scoffing] Oh my god. Oh my god...

Austin (as **Gucci**): But Figure wasn't—Figure wasn't Branched.

[**Jack** chuckles]

Ali (as **Brnine**): [muffled] Oh my god.

Austin (as **Gucci**): Is everything—are you okay?

[**Ali** laughs]

Austin (as **Gucci**): Is—are you okay? Maybe me leaving isn't—maybe you need me here.

Ali (as **Brnine**): No.

**Sylvi:** Oh my god.

Austin (as **Gucci**): I'm, um... I'm sorry. I know Figure was an important part of the crew. I know Figure was loyal. There had been some doubts, but I always knew Figure was—Figure seemed loyal.

Ali (as **Brnine**): [seething] Yeah, Figure seemed loyal. I really think that the thing people liked the most about Figure was that they were loyal.

Austin (as **Gucci**): I know you're mad, but I feel like it's misplaced. This wasn't my idea.

**Ali**: [chuckles] That's a crazy lie. [laughs]

**Art**: You're so far into this relationship to learn that Gucci sucks.

[**Ali** laughs]

**Art**: Sorry, realize?

**Keith**: And I think it's Ali who...

**Austin**: I mean, again, the basis of their entire relationship was that back on Partizan, Brnine used to lie to Gucci to take money from her.

**Ali**: Uh-huh.

**Austin**: It's a sandcastle all — it's a castle built on sand.

**Ali**: But, you know...

**Sylvi**: They're so bad for each other.

**Austin**: It's a sandcastle.

**Ali**: I mean, Gucci got those working equipment situation. [laughs]

**Austin**: Uh-huh. Mhm.

**Ali**: Her robots were fixed.

**Austin:** They were.

Ali (as **Brnine**): I'm—I'm—I'm mad at Clem, and I'm mad at you, and I'm mad that Figure's dead, and I'm mad that Phrygian's dead, and I'm mad that you would, like, use that as a bargaining chip when Phrygian was, like, our best crew member. Like, we wouldn't have even—going to the combustor was Phrygian's idea.

Austin (as **Gucci**): [stammers] And it was—and it worked. It worked.

Ali (as **Brnine**): Oh my god, what are you doing? I—it's movie night!

[**Sylvi** laughs]

Austin (as **Gucci**): And I have to leave after movie night. I wouldn't have a chance to come talk to you. I have to go to the Crown of Glass and keep a leash on her. Don't you see how hard that's going to be? I hate her! And she was useful, and she gave us the one thing she could give us to make us even open the door, and she's gonna hold it over *me, forever*. [softly] Just like she held everything over me for years, and now we have to open the door for her again.

Because we have to, because she... Do you know what sort of bargaining chip we have now if we ever leave here? We have Cynosure's daughter. And he's... [scoffs] He's as sentimental as they come. He wasn't even supposed to be Princept.

Ali (as **Brnine**): Why do you think we're leaving here? Why do you care about Clem or any of that?

Austin (as **Gucci**): Why do I think we're leaving here? I'm not staying in the Twilight Mirage. The whole point of this was that we shouldn't be here. You're *staying* here?

**Sylvi:** Oh my god!

Austin (as **Gucci**): With who?

[Ali laughs]

Ali (as **Brnine**): Do you know a way out? Because I don't know a way out. I don't think anybody else knows a way out. I think that we're here now. I think that we're in the situations that we're in, and—

Austin (as **Gucci**): You're abandoning Millennium Break.

Ali (as **Brnine**): What?

Austin (as **Gucci**): They're out there! They're not in here! The fight is out there. And you're gonna stay in here for movie night?

Ali (as **Brnine**): I didn't say that. I said we're stuck.

Austin (as **Gucci**): You didn't say we were "stuck" when there was the stellar combustor. You said, "I'm turning off the stellar combustor."

Ali (as **Brnine**): Well, I don't have Phrygian here anymore. And I don't have Figure anymore—

Austin (as **Gucci**): [cross] Phrygian didn't tell me that. You told me that.

Ali (as **Brnine**): [cross] —and now you're gonna go to Clem.

Austin (as **Gucci**): I'm not "going to Clem". I'm going to the Crown of Glass and putting a leash on Clem. I'm keeping Clem from hurting you and everyone else.

Ali (as **Brnine**): Great.

Austin (as **Gucci**): Which, yes, I can do. And no, it won't be dangerous for me.

Ali (as **Brnine**): Cool.

Austin (as **Gucci**): I know how to deal with her.

Ali (as **Brnine**): I'm glad. Are you talking me into this, or are you talking you into this?

[**Sylvi** groans]

Ali (as **Brnine**): Because it feels like if we have an hour to hang out, we could sit in that room and watch a fucking movie. And not be thinking about this.

Austin (as **Gucci**): [cross] You're right, you're right. I don't have an hour to hang out.

[**Sylvi** gasps]

Austin (as **Gucci**): And I shouldn't be spending the time I have talking to you. Good luck, Captain. The Blue Channel's yours.

Ali (as **Brnine**): Come on. Come on.

**Sylvi**: This is such good shit!

[**Ali** laughs]

Ali (as **Brnine**): I didn't mean it like—

**Keith**: She's busy only ever taking credit for things we do.

**Austin**: Uh-huh.

[**Sylvi** exclaims]

**Austin**: And she is leaving.

[**Ali** laughs]

**Dre**: Good.

[**Ali** groans]

**Sylvi:** Alexa, play Rich Girl by Hall & Oates.

[**Austin** laughs]

**Ali:** God, the thirty “I’m sorry, I didn’t mean it like that, I’m still in it. I’m just worried.”

**Austin:** Uh-huh. Uh-huh.

**Dre:** So who else is stacked up against the hallway door with me?

**Sylvi:** Oh, yeah, no, I’m there. I’m there. This is—

**Austin:** Oh, a bonding moment for Levi and Cori.

**Sylvi:** Yeah.

[**Ali** laughs]

**Keith:** This whole time, I’ve got like the ’90s spy toy thing that you hold—

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

**Keith:** You hold it up against the door and it, like—there’s like a speaker end, so I’m just like putting it into the room as a speaker.

**Austin:** Oh my god.

Dre (as **Levi**): Hey, Cori. Earlier, Brnine kept saying “weird”, and I asked if they meant “sad” when they said “weird”. Is that like—is that just what they do?

Sylvi (as **Cori**): It’s kind of a combination deal with them.

Dre (as **Levi**): Okay.

Sylvi (as **Cori**): You’ll get used to it.

**Ali:** Hunting and Jesset are in the corner ignoring this talking about—[laughs]

**Austin:** Oh yeah. A thousand percent. Talking about Yugioh cards.

**Ali:** Like, different noise music. Yeah. yes, and that.

**Austin:** Yeah, okay, we kind of went opposite directions except, actually, that wraps around. It wraps around for me. I think it's the same, you know?

**Ali:** [laughs] Uh-huh. It's just—yeah. The boys.

**Austin:** Uh-huh.

**Ali:** The boys, the boys.

**Sylvi:** Let me see your commander deck.

**Janine:** I was gonna say, like, can Brnine get any more divorced, but then having two crew members, like, quietly talking about Yugioh cards while functionally their parents are fighting.

[Ali chuckles]

**Austin:** Uh-huh.

**Janine:** Yeah, we can. How about we turn this whole ship into a basement?

**Austin:** I mean...

[Keith laughs]

**Janine:** Like a finished basement.

**Keith:** Can I have cereal for breakfast and lunch?

**Austin:** Not to complicate that too much, Jesset is going to kiss his homie goodnight, and Brnine is the homie. So...

**Ali:** Yeah. [laughs] It's like Hunting is the youngest boy and Jesset is the stepfather being like, "Don't listen to them." [laughs]

**Austin:** Uh-huh. Yeah.



**Ali:** But in a bro way.

**Austin:** But in a bro way.

**Sylvi:** Yeah, yeah, yeah. My bros are always like stepdads to me. My stepdads are always like my bro, so like... yeah, man.

[**Ali** laughs]

**Keith:** You know when your bro grounds you from Xbox?

[**Austin** laughs]

**Sylvi:** All the time, dude! It gets so tiring.

**Dre:** Listen, sometimes your bro knows what's best for you.

**Sylvi:** Yeah, sometimes my bro—I speak to my bro in a tone he doesn't like, and he'll take my car.

**Austin:** [groans] Anyway, she leaves. She leaves. She gets back on her motor—her hover bike—

**Ali:** Brnine weakly saying “come on” as she's walking out doesn't make her turn around? [laughs] That doesn't—

[**Austin** laughs]

**Sylvi:** Oh my god!

**Austin:** No.

**Ali:** Weird. That's so weird.

**Dre:** Bro...

[**Ali** laughs]

## Movie Night (continued)

[1:32:21]

**Austin:** How's the rest of movie night go?

**Keith:** Weird.

**Ali:** Yeah, I'm sure the climactic end of that movie where the couple gets together is really... [laughs]

**Austin:** Oh my god. We're ending on the romcom?

[Dre groans] [Ali laughs]

**Janine:** "I just can't keep picking work over you."

[Ali, Keith, and Austin laugh]

**Sylvi:** [chuckling] Everybody in the room looks at Brnine.

**Janine:** "I know I showed up late to the movie, but I'm gonna stay, damn it."

**Ali:** Oh, wait, this is—

**Austin:** "You made me realize what's really important."

**Ali:** Okay, yeah. I—wait. There was—when did I write this down? No, I said this out loud because I didn't have the space to write it down because I already wrote too much stuff. But when I put the arcade machine in this, I invited everybody to do, like, a stressful lean over ping-pong situation—not ping-pong, a—

**Keith:** Pong? Regular pong?

**Sylvi:** No.

**Ali:** No, the ball that goes up when you flick it.

**Keith:** Skee ball?

**Ali:** [laughing] No.

**Sylvi:** I got you.

**Austin:** The ball that goes up when—wait, sorry, what? Did you say skee ball?

**Ali:** Not skee ball.

**Sylvi:** Oh, the like, punch test thing?

**Ali:** [laughing] No.

**Sylvi:** Okay, I don't know.

**Janine:** The little single basketball hoop game?

**Ali:** No, the, like, thing where it's like a—

**Dre:** Are you talking about pinball?

**Ali:** A pinball. Thank you.

**Austin:** [incredulous] What? Pinball?

**Jack:** The ball that goes up when you flick it.

**Austin:** That was pinball? [laughs]

**Sylvi:** Hold on. Hold on a minute.

**Ali:** [laughs] Because like, you have those two buttons on the side.

**Austin:** The plunger on the sides, uh-huh.

**Janine:** Yeah, you are talking about pinball, huh?

**Ali:** And you have to, like—there can be, like, a range of aggressiveness that you can use, I think.

**Dre:** Yeah.

**Austin:** I see. So, wait, are you going to go play angry pinball now?

**Dre:** Oh, man, it's just going to be yelling "tilt!" at you the whole time!

**Ali:** The last, like, 30 minutes of this movie, Brnine is angrily playing pinball, but like, has the volume set, so it's not doing the like, [mimics triumphant point score jingle] every time they get a thing, but you do get the, like... [aggressive tapping]

**Austin:** Alright, here's a—this is from episode 16, Upon Our Grace Part 3, you say: "No, no, I've always pictured that rhythm game machine as having an element where you have your hands on the side of it, because I think the frustrated pinball posture is something that I want to open up fictionally for anybody." And I say, "Rhythm game plus frustrated pinball posture is wild."

[Ali laughs] [Janine and Jack chuckle]

**Ali:** And here we are. Full circle.

**Keith:** It's so—never in a million years would I go to, like, the way I am expressing my frustration is like playing pinball really hard. [laughs]

[Ali laughs]

**Austin:** Sorry, it's DDR plus pinball.

**Keith:** Yeah, right.

**Austin:** Specifically. It's the rhythm game plus the pinball machine in one.

**Sylvi:** I don't know, like, how to explain it, but something about just picturing this makes me think of, like, a Bruce Springsteen song about Brnine.

[Ali laughs]

**Austin:** A hundred percent. A hundred percent.

**Sylvi:** [laughing] Like a failed—

**Keith:** [mimics Bruce Springsteen]

**Art:** Wouldn't a rhythm game with two buttons be really easy?

**Austin:** No, you're doing a rhythm game, and you're doing DDR with your feet, and playing pinball on it.

**Ali:** No, no, no. It's like a—no. It was like a—

**Austin:** No?

**Ali:** No. 'Cause it was based off of the rhythm games that you can sort of, like, put your hands in front of the sensor thing. The way that I was, like, actually—

**Austin:** Oh, like a ParaPara Paradise.

**Ali:** Yeah, yeah. The way that I was thinking of it was like, there was like, two sort of controllers on each side, [**Austin:** I see.] and like, you put your fingers into it and then sort of, like, roll them back and forth and click on a thing.

**Sylvi:** God damn.

**Janine:** What?

**Ali:** To like, match the...

**Austin:** I'm just saying things. I'm just saying I know what you mean. I'm just keeping the ball moving, you know?

[Ali and Janine chuckle]

**Sylvi:** No, I get it.

**Keith:** No, I have a perfect—I could make this game now.

**Janine:** I thought I understood, but then you were like, “you put your fingers in,” and I was like, wait.

[**Ali** and **Austin** laugh]

**Sylvi:** I got you. It’s perfectly constructed in my brain.

**Austin:** Sorry, you said “I got you” like you were about to drop a screenshot in.

**Sylvi:** No, no, no, I just get it. Like, I understand it. Like, you know. My cube score’s high enough.

**Ali:** Right, yeah.

**Art:** I don’t want to put my finger inside any public...

**Ali:** Well, like... [laughs]

[**Keith** and **Austin** laugh]

**Janine:** Maybe it’s like there’s two Novint Falcons on either side that you’re putting your fingers in.

**Austin:** Oh.

**Ali:** Like a rotary phone. It’s not like, in there. You just put—yeah.

**Austin:** I see.

**Janine:** Oh. It’s a rotary phone.

**Keith:** And besides, you can bring your own if you’re serious.

**Austin:** Twilight Mirage has some wild arcade games. Um, cool.

**Art:** Yeah, rotary phone rhythm pinball is...

**Keith:** Now it does. Now it has wild...

**Austin:** Yeah, you're right, we brought it.

**Ali:** It's been a year, so I don't have the 40 different rhythm—before this season, I looked up a bunch of obscure—

**Austin:** You did research?

**Ali:** Yes, I did. [laughing] And I just lost them. And this is—

**Keith:** To a thing that never came up until the finale.

**Ali:** Uh-huh.

**Sylvi:** Ali, you're the best. This is like, true GOAT shit for me, honestly.

**Austin:** This is why Brnine is so good this season.

**Sylvi:** Yeah.

**Austin:** You did the work. You really did the work.

**Ali:** Yeah, you know, I had to, and this is as fine a note to leave them on as any.

**Austin:** We don't know that you're getting to leave them yet. Shit.

[Ali laughs]

**Austin:** Well, I hope everyone enjoyed movie night.

**Keith:** Was that Gucci's last—

**Austin:** No. No, the last thing Gucci said was—

**Sylvi:** Pokes her head into the door. "I hope you all enjoyed movie night."

**Austin:** The last thing Gucci did, just to reiterate, was to give command of the Blue Channel to Brnine. A thing that is so outrageous... [Ali laughs] that I had to repeat it.

**Keith:** Right. That's "you stole my wallet to give it back to me."

**Austin:** That's right, you know? You know, it's like when an admiral says the bridge is yours, but like, it's like saying that to Captain Kirk about the Enterprise. Like, yeah, motherfucker. It's my ship.

**Sylvi:** It's been mine.

**Austin:** Yeah, so.

**Janine:** I wonder, like, if people overheard that, I wonder if they would think that Brnine had only temporarily taken control. Like, oh wait, did Brnine have control for that last mission or whatever?

**Austin:** Oh my god. [laughs]

**Ali:** I think most of the people on the crew have their own opinions about Gucci and what that arrangement was like.

**Sylvi:** Yeah.

**Ali:** And if not, Cori can fill them in.

**Art:** Did we all commit treason?

**Keith:** Say again?

**Art:** Did we all commit treason?

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

**Austin:** Um, alright. What, uh—who's left? Jack? No, Jack went. Art?

**Art:** I went.

**Austin:** You went.

**Sylvi:** Art went. That was the Clem scene.



**Austin:** That was the Clem scene.

**Art:** It was referenced in the last scene.

**Austin:** It was referenced in the last—I forgot who did that. So then, let me look at the list here. The list I said before. That was Ali.

**Keith:** Is it just me?

**Austin:** I think it's just you.

**Keith:** I had an idea before that—

**Art:** Bring it home, Keith.

**Keith:** Yeah, let's do—I think that we should do—I think that was such a—I think we should do an easy one. We shouldn't—I don't think we need to gild the lily on that, that was a great scene, and Eclectic doesn't have a lot here anyway. There's not, you know. This is my second downtime. I joined the game—no, no this is my second downtime.

**Jack:** You should go and try and kill Motion.

[Ali laughs]

**Keith:** I'm gonna kill Motion real quick.

**Janine:** What about a drinking game? What about everyone—aa mandatory, crew-wide drinking game?

**Sylvi:** Oh my god.

**Keith:** Yeah, we're gonna drink each drink—galaxy vibe, cosmic vibe, and astro vibe, and the last person to not be insane wins.

[Ali laughs]

**Sylvi:** I already lost.

**Art:** And we'll all sing the song, the Millennium Break drinking song, that we'll come up with on the fly right now.

[pause]

**Austin:** "Oh..."

**Keith:** [arrhythmic singing] "Oh, we've got these bottles of energy, and we are gonna... drink them!"

**Austin:** "Drink them!" Yeah, okay, yeah. Good, yeah.

[Keith laughs]

**Janine:** "On Gucci's ship."

[Austin and Ali laugh]

**Keith:** "Say our thanks to Gucci, 'cause we are on top of her ship!"

**Ali:** Brnine closing the door to their office.

[Jack laughs]

**Keith:** Hey, congratulations on getting command.

[Ali and Art laugh]

**Austin:** Bro...

## **Eclectic Opposition**

[1:40:10]

**Keith:** I think that I really wanted to get in doing some investigation stuff, and the—Janine's first move provided such a good opportunity for that where we got to do the live microfiche, that I've struggled to think of, like, a second, like, thing that I really wanted to get done.

**Austin:** Yeah, that's like an important—yeah, sure.

**Keith:** And I ended up getting more stuff in Ali's move during movie night.

**Austin:** Sure did.

**Keith:** Yeah. I didn't have anything then, so I got something in someone else's—it's just easier to be part of someone else's scene. You can just go and hop in and say what you want to say and then leave.

**Austin:** That's true.

**Janine:** Is there, like, a character thing you want to do? Do you want to, like—

**Keith:** The only character that Eclectic had any moments with was Figure.

**Janine:** Yeah. I tried, but it... we didn't have a lot of time.

**Keith:** No, we didn't have a lot of time.

**Janine:** I wanted to get that other clock was the thing, because I didn't—I was bummed that Keith only had one clock going.

**Keith:** Yeah.

**Austin:** You—yeah. Yeah. Well, I guess that's another—there's actually an overlap now between the two of you, which is that Figure, you had that—Figure, Jesus Christ. Eclectic, you had that moment of—

**Keith:** Yeah. Doesn't matter which character I play.

**Austin:** It's just gonna keep happening forever. Eclectic, you had that moment of connecting to the Divine Opposition briefly during the kind of reach out to try to stop Figure's death, to try to recover Gur's spirit from Future, and Opposition kind of like, boiled over in that moment.

**Keith:** Oh, yeah, that's true.

**Austin:** And I'm curious if that's a thing that you're interested in. Also, given that Thisbe's whole thing—

**Keith:** Was that Opposition? I thought it was Future. I thought Future was like, gave me a—

**Austin:** Well, no, no, no. That was the—we had a whole conversation about this, didn't we? Am I misremembering this? Let me—

**Keith:** I'm probably misremembering.

**Austin:** Okay. Well, part of the thing there was that you, you know, one of the—we talked about, basically, like, what was Opposition before, what is Opposition now, after—

**Keith:** Oh, right, yeah, yeah, yeah. Yes. This is two separate things that I'm conflating in my mind.

**Austin:** Uh-huh. And part of the thing that happened was that earthquake, right? That like, welled up inside of you. The whole Temple of the Threshold started to shudder because you were kind of channeling the Divine Opposition's strength, right?

**Keith:** Yeah.

**Austin:** Which, to me, does feel like there's some overlap with Thisbe's ongoing how do you talk to a Divine, how do you connect to Divine nature stuff? But I don't know if that's a door Eclectic would open, and I don't think that Thisbe knows intuitively that you just did that. You know? But I think it could be. It could be a fun conversation.

**Keith:** Yeah. You know, I don't think—I think that based on conversations that we've had before, Eclectic is not into Divine stuff.

**Austin:** Yeah, I recall that. I was curious if this potentially changed things, but I guess the answer is not so much.

**Keith:** It might be the opposite. It might even be, like, disturbing to—I mean, to go from, like, to go from having your sort of Divine origins be abstract to being, like, confronted with [Austin: Right] you know, the, like... being a sliver of something else, being like Adam's rib, is such a weird—like, what if you had to live your whole life as a rib?

**Austin:** Damn.

**Sylvi:** Let me tell you, man, sometimes it feels like my whole life's a rib.

**Dre:** Yeah, yeah, yeah.

**Janine:** I will say that I don't think that's an argument that Thisbe would really recognize.

**Austin:** [laughs] Yeah. I think that something interesting that we didn't, like, say outright in that scene because it was not the place for it, but, you know, part of the interesting thing that was happening there mechanically—I mean, obviously, the thing that happened there was, Dre, you rolled three 6s. But explicitly the reason I ended up making it be Future that did it, or one of the reasons, is that in the way we've conceptualized magic in this setting, Divine magic beats Perennial's magic. Divine beats Profane, right? It is strong against it because Perennial, for whatever reason—I mean we've kind of talked about this at this point—Perennial's magic is not like—Perennial holds back against Divines, effectively, right? Perennial's not in a position of power against Divines, has never been, and that's part of why the Perennial wave didn't knock them out the first time, and why this second wave of it didn't, either. But, in some ways, it's kind of interesting, Eclectic, that like, that part of your Divine magic in some ways was a insulation from the force of the future, you know, in that way. So.

**Keith:** Yeah, yeah. Well, it's also just 'cause that's where my Channel comes from.

**Austin:** That's where your Channel comes from. That's right.

**Keith:** Is the Perennial magic and—yeah. So as a reaction to that, makes a lot of sense. I'm willing to, um... be curious about the specifics of my connection to Opposition or to

Divine magic in general enough to make a... some sort of roll. I don't know if it's a Channel roll through Cosmic Triangle, or, what is it, Weave Magic.

**Austin:** I don't even know that I'm gonna make you roll. I think we can just kind of do it, you know?

**Keith:** Okay.

**Austin:** I'm not gonna make you pick up dice in this thing, because what we want is the most interesting outcomes at this moment. We want to use these as prompts more than anything else, right?

**Keith:** Yeah.

**Austin:** But yeah, so yeah. I think that that's—how does Cosmic Triangle work again?

**Keith:** Cosmic Triangle just gives me 1 Channel.

**Austin:** Right.

**Keith:** “There's a magical nature to angles, and precisely aligning them takes a care and practice not dissimilar to what is required to see your investigations through. Gain a Channel trait of plus 1, and a move from the Arcanist playbook.” And my Arcanist move is “New Perspective: When I'm put in Peril, I can Read the Room with Confidence and advantage,” [Austin: Right.] which is not applicable, I would just be using Weave Magic from Cosmic Triangle.

**Austin:** Yeah, yeah, yeah. Totally. Is the thing that you would be doing trying to reach out to Eclectic Op—sorry, not Eclectic, you're Eclectic. To Opposition?

**Keith:** Yeah. Uh, it might be less a reach out and more of a, like, an observe. Like a—and that's sort of what I was thinking of with the roll is like, can I not cause an earthquake?

**Austin:** [chuckling] Right.

**Keith:** Actually, I don't want to cause an earthquake. But this sort of choice between wanting to get close but not wanting to get too close.

**Austin:** And listen. You know, maybe Weave Magic is the thing that you should pick up dice for in this, right?

**Keith:** Yeah, yeah, yeah.

**Austin:** I mean, Weave Magic's whole thing has always been it is dangerous to do.

**Keith:** The failures, yeah.

**Austin:** Right, right, and like, it is—it requires some—so yeah, let's—fuck it. Fuck it.

**Keith:** Yeah.

**Austin:** Are you in the Roll20? Let's roll some dice. 2d6 plus 1.

**Keith:** I'm in the Roll20.

**Ali:** Ooh.

**Austin:** Let's weave some magic and see if any sort of weird stuff happens.

[pause]

**Keith:** 8.

**Austin:** That's an 8, so that's a—

**Keith:** So not a 6.

**Austin:** Not a 6. Not an earthquake. Not a failure. "On a 7 to 9 with Weave Magic, you'll succeed, but your invocation is twisted in an unexpected or dangerous way." What is the—draw me the picture of what you're doing. Are you in your office, or your quarters, I guess? Are you—

**Keith:** Yeah, I am in my—I'm in my quarters. I've got my corkboard and my microfiche and my notes. And my cot.

**Austin:** And is it—you talked about it as like, you're rolling in order for it to not become an earthquake, but still using it.

**Keith:** Well, I was thinking, like, the idea that, like, there's a version of this where I, like, learn something about Opposition without—or learn something about myself in relation to Divine magic without, like, waking the bear.

**Austin:** Right, right.

**Keith:** Versus being seen doing this, being noticed.

**Austin:** Right. I almost imagine it, or the thing I was thinking which is different in some ways from what you're saying, so I don't want to misrepresent what I'm saying as jst a version of what you're saying, but the idea of like, you have all of this Opposition power in a well, right? And you're turning on the hose to the well, and you have to make sure that it doesn't—the hose isn't—the nozzle isn't so open that it's an overwhelming amount of Opposition water coming out, right?

**Keith:** Right. Yes. Yeah.

**Austin:** And so you're like, okay, I have to inch it open, you know what I mean? And just a little bit out without it being like a huge blast that destroys the area, right?

**Keith:** Yes, right.

**Austin:** And then maybe once it's moving, you can trace it back, or you can do whatever, right? And so I think on a 7 to 9, again, what it says is you succeed, but your invocation is twisted in an unexpected and dangerous way. I think that the thing that—there's two things. One is like a, for the first time, and maybe this is about being in the Twilight Mirage, you get a sort of physical ping. You can kind of sense the body of Opposition in some way, and it is elsewhere. It is not near where you are in the Bontive



Valley, it is north, northeast. You locate it. You find where they've been doing, or for a long time they did, experiments on Divines.

**Keith:** Yeah.

**Austin:** And it is in some part of the Caldera Stretch. This old, dormant volcano that is effectively the northern pole of this planet. You may remember that one of Lucia's ships crashed through the surface of this long, ashy, rocky, you know, wasteland, and there was just a huge cavernous waste underneath that went down to, like, the base of this dormant volcano that is the entire northern half of this map. So that's one thing is, they're down there somewhere. Opposition and Righteousness and all of the other—we have that list of all of the different Delegate Divines. They're down there somewhere. There is some sort of facility, or there was some sort of facility at least, where they were kept or are kept, somewhere up in the north. That's one.

Two is, on a 7 to 9, I don't think you cause any immediate harm with the sort of, like, raw energy of Opposition. It doesn't come out here, the ship doesn't shake, the nearby environment doesn't shake, no one's lunch is ruined, you know? But I think the earth shakes elsewhere. And other forces at their hearts have Opposition begin to move. And I think part of what happens here is that the Afflictions come back into play. You know, for a long time we've been positioning them as being in the crevices of the Diadem, or showing up at night on mysterious islands, or showing up, you know, for a brief stint above ground or in an inopportune place. But mostly, we've seen them be encountered when someone goes underground or goes into the dark. And they come above ground, now. They come out into the daylight.

All across Palisade, the Afflictions begin to move. And mostly, that means that they're up against things like the remnants of the Fabreal Duchy and the Divine Resonance, but they are trouble wherever they go. And they have been kind of inspired by or pushed into the world. It's like, you know, the fissure opens and out comes the crawling hand of the one Affliction who is a big crawling hand, I don't have my notes in front of me right now.

**Keith:** Well. But I got a geo pin, so worth it.

**Austin:** Yeah, yeah, yeah. A hundred percent, yeah. And I don't know that this is not worth it, you know? I don't think that this is a—I don't even know if this is like a—it's not as simple as a one to one. You didn't summon them, right? But you manage to not summon them to you, certainly. But I do think that touching on Opposition kind of put Opposition in the air, you know? I mean, maybe there's a good side of this too, which is—

**Keith:** I mean, I don't even know. I get up and I'm like, oh, that was fine. That totally worked.

**Austin:** Right, exactly, yeah. It totally worked, exactly. Exactly. And then what we see is the Divine, or not the Divine, but the Affliction Dust stepping, full body stepping, pulling itself out of the Diadem and into Greenfield. You know, we've seen it stride through the Diadem before, but now it is pulling itself out like a kaiju. So, here is also part of the state of the things as we go towards the finale. The Afflictions are on the move, the Twilight Mirage, the Qui Err Coalition has blockaded the planet, Lucia has been arrested, Crusade is—I guess, Art, have you considered your—Crusade is going to try to fight their way out, is the last thing that I remember you and I talking about?

**Art:** Yeah.

**Austin:** Okay. A Crusade through the Twilight Mirage to try to find a way out of this place. Yeah. Next time, we start the finale.

[music outro - "[Nothing is Stationary](#)" by Jack de Quidt]