**Podcast #99: Sea Football**

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## Intro [00:00:00]

[funky intro music]

**Quinns**: Hallo everybody, and welcome to the 99th ever episode of the Shut Up & Sit Down podcast, a podcast all about board games……….. No, that’s it, that’s absolutely it. My name is Quintin Smith, and I am joined, as ever, by Matt Lees!

**Matt**: Hello!

**Quinns**: And today, in the studio, it’s Ben, who is interning us- Interning- Who is inside…

**Ben**: I’m internalizing you. Interning you. Yes, hello, the internet.

**Quinns**: Hallo Ben Winterton.

**Matt**: Is this like Krang from Teenage Mutant Ninja Turtles, of being in the chest of a big man?

**Ben**: No, I’m internalizing you and Quinns, so I’ve got versions of you inside my mind now.

**Quinns**: Okay.

**Ben**: As far as I know, this is a monologue, so.

**Matt**: Okay. Now that’s interesting, maybe this doesn't exist anymore. Maybe it’s like we exist only in the mind of Ben.

**Quinns** [singing]: I’m uncomfortable.

**Matt**: I can’t believe we got to 99 episodes. We now have a podcast that is officially worthy of having a flake stuck in it, which is an ice cream joke for people in the United Kingdom. [Quinns and Ben laughing]

**Quinns**: You can look forward to more regional specific comedy later on in this episode. In this episode we’re going to be talking about some board games. We’re going to be talking about We’re Doomed, a game about being doomed and potentially killing your friends. We’re gonna be talking about For Sale, one of the best card games we’ve ever played. We’re going to be talking about 2011 smash hit, Alien Frontiers. Has it aged well? No. We’re gonna be talking about Wooly Wars. How would you two describe Wooly Wars? I didn’t play this one.

**Matt**: Carcassonne for gangsters.

**Quinns**: [laughs] Okay. We’re gonna be talking about Air, Land & Sea, another hot little card game, another sweet little hot box that [stammers] and we’re gonna be talking about Cerebria. Matt, you’ve played Cerebria.

**Matt**: I have. And I *will* play it again at some point, when I can find people who will play it with me.

**Quinns**: I love this. I love that your board game review group has scattered to the winds.

**Matt**: Well, not entirely. Just most of it. I have got one person I play board games with who’s willing to play it again with me, it’s just about trying to find a time when our schedules align so we can just sit together and play a two-player game that might not be worth the time we need to put into it to get good at it to enjoy it?

**Quinns**: But it’s such an exciting box.

**Matt**: It is, in many ways. We’ll come back to that in a bit.

[funky sting]

## We’re Doomed [00:02:23]

**Quinns**: I’m gonna kick this off by telling you two about a game that I played that you didn’t, and it’s called We’re Doomed.

**Matt**: Mmm!

**Ben**: Are we, though?

**Quinns**: Well, you are in *this* game. So this is a big party game for maybe between four and ten players. All of you play the heads of state in the world, and the world has got a big asteroid coming towards it. It’s a party game with quite a heavy theme, where you’re all working to assemble a rocket that will save *you*. Not your people, not the world, just a rocket that the president of America and the commissioner of China or whatever can get into.

**Matt**: So it’s sort of like a Tesla thing.

**Quinns**: Uhhh, yeah! You’re all sort of little micro Elon Musks. I think in fact one of the roles you hand out might even be that you’re not the head of a country, you’re just the head of a corporation?

**Matt**: That makes a lot more sense, yeah.

**Quinns**: This is a game from a first-time designer and artist called Mike Horton, who did that creepy double threat of making a game *and* illustrating it, and doing quite a good job of both, which I find troubling. So the way this works, this is a real-time game. It comes in a small box, and most of the box is taken up by an enormous, beautiful, ornate hourglass. It’s a fifteen-minute hourglass, so you’re gonna flip it, you’ve got fifteen minutes of sand to build this rocket [**Matt**: Wow!] or get out. Yeah! Who knew that sand timers could hold fifteen minutes of sand.

**Matt**: I mean, it’s more that I know that there’s a consistent problem with sand timers in games in the fact that they’re not all the same, and games have to be tweaked around it.

**Quinns**: Yeah, I think that happens more with sand timers that run for like thirty seconds.

**Matt**: Maybe! I was wondering. That’s the point where I was like, “Oh I wonder what the drift is on a fifteen-minute one?” Is it still just a couple of seconds, or is it like, *a minute!*

**Quinns**: I will say that you’re gonna be more- You’ve got more concerns in this game than just whether your sand timer is accurate. So on your turn, you can either acquire parts- and once everybody’s had a turn, you can all throw parts into the game’s box, which represents you’re all building this rocket together? The number of parts when the sand runs out is how many seats there are on the rocket, so if we all did quite well and built a lot, there’s eight players, we might get six people on that rocket. Great. The other thing you can do on your turn is to take influence which determines whether you get a seat on the rocket.

**Matt**: Right.

**Quinns**: So if a player just takes influence all the time while everyone else is building the rocket, you all start arguing, and this is one of the things I really liked about the game. If you’re bickering -- and you *will* when Matt takes influence for the second turn in a row -- you start saying, “Matt, what, you can’t *do* that!” And then everybody’s shouting at you, because you’re talking instead of letting the next player take their turn? So bickering becomes a mechanic, which is actually pretty clean.

**Matt**: Like, “Guys, stop fighting and build the rocket!”

**Quinns**: Yeah, but then it’s like, “Will you shut up? I *am* building the rocket! Why would you tell me to do that, you took influence on your last turn!” And then someone else yells at you to stop yelling.

**Matt**: Sounds like Hell!

**Quinns**: It kind of is, but also, it’s a very, very apt theme. It’s properly fiddling while the world burns type thing. [Matt laughing] But then another mechanic you’ve got in this is that, if a player acquires five or eight parts -- these parts that you’re throwing into the box to build a rocket -- you can on your turn, instead, *nuke* someone. You can spend all of those parts that really should’ve gone to the rocket and declare that you’re nuking a player. That player? [snaps fingers] Is instantly eliminated.

**Ben**: Wow.

**Matt**: Whoooaa.

**Quinns**: They’re *out* of the game. So it’s this curious thing of someone going, “I’m taking parts, I’m taking parts, and they’re all going to go in the rocket.” And then during the rocket-building phase, you go, “I’m just gonna hang onto these for another ten more minutes.” Then players go, [flatly] “Why?” But the nice thing is is that, a player can take influence over and over and over again, and someone can nuke them, and it’s fine! Yeah they would have got a seat on the rocket, but everyone in their country is dEeAaD.

**Matt**: Yeah!

**Ben**: And that way both that player’s wasted their time, because they’ve just taken influence, the rocket’s not getting any better, *and* all the parts have been spent building a nuke! [Quinns laughing] So, it’s the best of both worlds!

**Quinns**: Everybody wins, question mark? You know, as a high concept for a game, and as a party thing that only takes fifteen minutes, it was pretty neat, it was pretty fun. Where it could have sank or swam is it has this large deck of event cards which come out regularly. I think you can acquire them on your turn. I forget exactly how it works, it’s not particularly important. Big deck of cards.

**Matt**: Uh-huh?

**Quinns**: Now some of these cards have tremendously fun things on them, like you draw a card which says, it’s like your sort of nuke safety thing. There is a button, a drawn button printed on the card, and you -- as soon as you get the card -- have to put your finger on the button. If you ever take your finger off the button, I believe someone gets nuked? And that includes if you do it accidentally.

**Matt**: Oh gosh.

**Ben**: I’m really sorry I nuked your country! [Quinns laughing] I spilt coffee on my desk.

**Quinns**: I spilled my beer in the game and moved both my hands to do it, which meant the nuke went off, which meant-

**Matt**: Yeah, there’s this weird thing with the system, where rather than pressing the button to fire a nuke, you have to keep your finger on it, and we were supposed to get it fixed... [laughs]

**Quinns**: I don’t know. Anyway. Sorry, I’ll pay for your funeral.

**Matt**: That sounds interesting, though. I find with that sort of game, there’s often a bit of a tendency… It reminds me actually of when people are writing essays as students, of people getting a bit too attached to the idea of word counts. Of being like, “Well we’re gonna have all these wacky cards that do things, and oh there have to be *this* many of them.” And it means you get like *ten* great ones, and then thirty rubbish ones. So what’s the kind of ratio like?

**Quinns**: Uhhhhhhhhhhhhh-[**Matt**: Is it that?]-hhhhhhhhhhhh. [laughs]

**Matt**: Yeah. Well that’s the thing! Most games do that. It’s really rare that you have little modifiers that actually work. I think in recent memory, the only game I can think of -- and it’s not a party game thing -- Quacks of Quedlinburg, in terms of it having the daily events.

**Quinns**: Oh sure.

**Matt**: All of the daily events are interesting and fun, rather than just being a deck that you forget.

**Quinns**: Yeah, it’s peculiar, isn’t it? So, We’re Doomed has maybe- Oh god, it must be like easily a hundred event cards, which actually you don’t shuffle. You’re supposed to go through them in order, and part of that is that the game’s different every time. But I was just so excited for ones like the button card, ones that did special stuff, and there are a few of them, but a lot of the cards in the deck are just a bit thin, a bit weak. There’s lots of text on them, which meant sometimes we had to read a lot, which wasn’t great.

**Matt**: It’s interesting. Sometimes I just feel like, “Hey, just give ‘em ten!”

**Quinns**: Yeah, ten really good ones?

**Matt**: Yeah.

**Quinns**: And then, yeah, that might have produced a better game. Certainly would have produced a cheaper one. Yeah it’s tough to know.

**Ben**: It’s hard to sit down and go, “I’m gonna write a hundred interesting ideas and they’re gonna go straight in this game.” It’s pretty much impossible.

**Matt**: I mean, that’s what we tried to do with the Monikers expansion we just did. “Let’s try and write 330 good cards!”

**Quinns**: But I feel like your hit rate was pretty-

**Matt**: We got there in the end, but it’s because we wrote about 700 or 800-

**Quinns**: Right, yeah.

**Matt**: -and then kill, kill, kill, kill, kill.

**Quinns**: Again, we come back to that thing, where players think they want more. They think they want 200 cards. They’ll pick the game with more cards rather than the game with less cards, when actually the game with less cards might be better because it just might have a higher standard.

**Matt**: Mmm.

**Quinns**: So yeah, We’re Doomed was pretty, it was interesting. It was cute! And no one playing it had a bad time, but it’s not the kind of thing that we’re going to be opening again, or…

**Matt**: But it’s a little box thing?

**Quinns**: It’s kind of big, because the sand timer takes up so much space. [Matt laughing]

**Ben**: If only there was some way we could use technology to make tracking time smaller, but it’s just not there. [Quinns laughing]

**Matt**: No way! Sand! I’ve also realized that my earlier comments about sand timers were just really idiotic. Of course it’s gonna be pretty close to fifteen minutes, because sand is not- It’s not like exponentially sand grows with the size of sand timers.

**Ben**: What!

**Matt**: No it doesn't. Sand is always roughly the same size, Ben.

**Ben**: Revelations.

**Matt**: I’ll draw you some diagrams [**Ben**: Thank you.] after we’ve done the podcast.

**Quinns**: There is no way… Not wanting to derail our board game podcast, but there’s no way that’s true. Sand has got to be of different sizes.

**Matt**: Well no, but it’s like all *roughly* the same size.

**Quinns**: Well what’s “rough” when you’re dealing with-

**Matt**: Well, because if you get a really big bit of sand, it’s a rock. You don’t go, “Well, that’s a big bit of sand, isn’t it?” You go, “That’s a rock!”

**Quinns**: But your human eyes, Matthew! Like the small, small bits of sand you won’t be able to see, so I think *you* -- not to embarrass you live on the podcast -- but I think you’re seeing shades of bits of sand that you can see and going, “That’s all there is.”

**Ben**: You’re listening to Sand Debate 2019. [Quinns laughing]

**Matt**: I mean that’s an interesting point. If you know a lot about sand, then feel free to drop us a comment.

**Quinns**: I was about to say the same thing, I sincerely hope there will be a comment from a geologist on this podcast. Please, geologists, if you’re listening, it’s podcast 99.

## For Sale [00:10:00]

**Quinns**: Let’s move on to talking about a game that we all thought was pretty great, and so does the world, because it’s been selling for about twenty years. Let’s talk about For Sale.

**Matt**: Mmm!

**Ben**: Yes. So For Sale is a game about buying and selling houses. The houses vary from a space station to a box. [Matt laughing] And I was gonna say everything in between, but that’s…

**Matt**: I was a big fan of the shed.

**Ben**: Yeah, the shed is quite high up for what is undeniably a shed.

**Matt**: Hey, in the grand scheme of things, I’ll sleep in a shed! You know what I mean?

**Quinns**: It’s better than sleeping in a sewer, or a tent.

**Ben**: In some ways I’d rather sleep in a shed than a space station.

**Matt**: I was gonna say!

**Ben**: It’s a more convenient location.

**Matt**: Exactly the same. I don’t wanna live in a space station. That’d be *incredibly* lonely.

**Ben**: Anyway, so what you do each… There’s two phases to it, so the first phase you are going to be bidding for these different properties, and you each get the same amount of money, and it’s about trying to maximize your value so different properties will come out, and it’s whether you think, “I wanna go all in and get the space station, or am I willing to pay below the going rate for, you know, an okay house with a beach?”

**Matt**: Mmhm?

**Ben**: Once everyone’s got all their properties, a series of checks will be dealt out depending on the number of players, and you’re gonna link your properties to those checks to try and sell them for the best price. So the highest check will go to the highest-valued property, the lowest check will go to the lowest-valued property. So your box is probably not gonna sell for very much, but if the lowest check on there is say, five thousand dollars, hey you’ve sold a box for five thousand dollars. Likewise, if you play your amazing-but-not-quite-a-space-station house, and someone plays the space station, you might sell your Caribbean paradise for a couple of grand, which is not very good.

**Matt**: It’s not great compared to a box that’s just gone for ten grand. It’s a bit like Kickstarter, really. [Quinns laughing]

**Ben** [deadpan rimshot]: Ba-dum, tsh.

**Matt**: Yeah no, it was very interesting. There were so few safe bets in that game. I think the most valuable property you could have was the level thirty, which was the space station.

**Quinns**: Yeah, there’s thirty checks, and thirty houses numbered one to thirty, yeah.

**Matt**: So you know at some point there’s gonna be four checks dealt out, or however many depending on the players, and you’re gonna be able to go, “Well look, if I’ve got the thirty, I can definitely get the best check there.” But after that, it’s just a case of keeping an eye on what properties have already been played and trying to work out vaguely what the odds are? But then a lot of it was holding on to see if you’re gonna get a better round of checks, and then a lot of people sighing in the final round as they’re putting down things they *really* didn’t want to put down at that point for like, a couple of grand.

**Ben**: I think the box and the space station, the very cheap and very expensive properties, are easy to work with, because you save the cheap ones, the rubbish ones, for when there’s only good checks, and you go, “Hey, I’ve made a bargain!” But when you’ve got -- as you say, they’re ranked one to thirty -- if you’ve got a fifteen, you go, “Euhh, do I just try and get an okay one on an okay round?” Knowing when to sell your average properties is a problem you’ve probably all encountered, [Quinns laughing] but can now encounter in game form.

**Matt**: I think the thing about it which I liked the most was the actual… The kind of nuts and bolts of the bidding mechanic, and the fact that it went around in a circle and you always had to just- To stay in the bidding for a property at the start, with your money, you had to just go one higher than the most current highest bid, and wasn’t it that when you… You get half of it back rounding up?

**Quinns**: Yeah, it’s fussy but it works very well.

**Matt**: It’s horrible.

**Quinns**: Players all put bids in. So I bid one, you know, Ben might bid two, Matt might then bid two, I bid three, whatever. When you pass, you get the lowest house in that lot. So if I’m the first to pass, I might get the cardboard box we’ve been talking about. But then every player who passes next then gets the next highest property, but as you pass, you get half your money back, unless you’re the last player in, which wins you the best property, but then you lose all of your money.

**Matt**: Yeah, I remember now. It’s not that each bid has to be higher, it’s you have to match the current bid until all the bids are currently matched, and then you need to go higher?

**Quinns**: Yeah, exactly.

**Matt**: So you match, or higher. Which means you get like, somebody goes, “Three!” and everyone goes, “Yeah, I’ll pay three,” and then it’s like, “Four!” and it’s like, “Yeah, I’ll pay four,” and then someone goes, “Six!” and then it’s like, “Uhhh…!” And then suddenly you have maybe three people who go, “Yeah, I’m in for six,” and it gets to the point where lots of people lose lots of money and mostly get garbage. But also you have wild rounds where somebody just decides, “I’m gonna pay eight for that card.”

**Quinns**: Yeah, so this is what I was gonna say. A thing I love about For Sale is, every play you make, every bid you make, every card you get or every house you spend, you get a check, *feels* either really good or really bad? So many turns in so many board games, like, “That was just a turn. It wasn’t exciting.” *Every* turn in For Sale is like, “Oh, I aced that!” or “That… was a disaster!”

**Matt**: Yeah.

**Quinns**: So it ends up being a very emotional game for everybody, and everybody giggling as they keep screwing up or doing well.

**Matt**: And it gets around the problem I have with lots of auction games, in the fact that it’s not a cold hard mechanical thing of going, “Well you can’t let him have that property because it will build that set,” and there being an optimal way of being like, “Well that is worth six, and no more and no less,” etc. It doesn't work like that, because then the draw of the checks that you’re actually going to use these cards with in the next round is just going to be completely randomized to an extent that really, you can basically get rubbish cards in the first round and still do really well if you’re savvy or lucky?

**Quinns**: Ah, there’s so many things to love about For Sale. Yeah. I reviewed 6 Nimmt!, big video review, because I actually prefer 6 Nimmt! to For Sale, but I don’t want that to take anything away from For Sale. It’s just ace. But yeah, it’s the way that you spend four fifths of the game acquiring houses, and then very quickly you all blindly put houses in, *reveal*! And then suddenly you’ve done terribly. You’re building up to this explosive finale, where if you do terribly, it’s so funny that you’re just like, “Oh, well, what the hell!”

**Matt**: It’s good. It’s very good.

**Quinns**: Very strong box.

## Alien Frontiers [00:15:40]

**Quinns:** Okay, well let’s talk about the game we played after For Sale, that was less good. Let’s talk about classic game Alien Frontiers.

**Matt**: Mmm.

**Quinns**: So this is- There’s a weird sort of story behind this, because Shut Up & Sit Down was going to review this when it came out in 2012. This is a game with a lovely patina of 1950s sci fi around it. You’re all terraforming and colonizing a planet, like in Terraforming Mars. You’re dropping these little cities on the planet, and then mostly, you’re doing this by rolling dice, which represent your ships… God help the people inside those ships because you’re going to be shaking them and rolling them every turn, and then the numbers that you get, you can then do a bit of worker placement. So that 6 you’ve got? Oh that’ll go to the ore mine, because it’ll get you a bunch of ore. Oh, the 2-3-4 you rolled? That’s great, that’s a straight, that can go to the raiders and then you can steal stuff from other people. So we liked this a lot in 2012 or so, and we wrote a whole review of it, we were really excited to cover it, but then stock ran out, and then just through ships in the night, finally now, Alien Frontiers is back in stock and we’ve got time on the calendar, and we were ready to review it again, but…

**Matt**: And you looked at the review, and there were some decent jokes, and you’re like, [overcome with excitement] “My… my gosh! Maybe I can resurrect this dead script!”

**Quinns**: It was like the thing in Jurassic Park [Matt laughing] of finding a mosquito in amber and going, “We can resurrect this!” Then we played Alien Frontiers and we chose not to review it, again.

**Matt**: You were so busy asking whether or not you could, you didn’t ask whether or not you should.

**Quinns**: Exactly, yeah. So what did you two think of Alien Frontiers?

**Ben**: I think it presents itself as a worker placement game, and very quickly the main issue we encountered with it was, when you’re playing a worker placement game, there’s an element of, “I’m gonna sit here and work out my optimum set of moves, so I’m gonna put Johnny Bus on the bus, I’m gonna put Milly Swimmingpool in the swimming pool,” whatever. And with Alien Frontiers, because you roll your dice at the start of your turn, and what you roll dictates where those dice can go, you can’t plan your turn *at all*-

**Quinns**: It was *heeeellllll*.

**Ben**: -which yeah, quickly grinds the game to a halt, and in a lot of worker placement games, the progression is: You unlock more workers, which you do in Alien Frontiers, you get more ships. I like the sort of strange mechanic of they have to be a matching pair, like it’s like they’re little parents making a new baby ship. But then that makes the game even slower, because as more people get more ships, there’s more rolling to do, and then more planning to do, but you can’t plan until it’s your turn.

**Matt**: Yeah.

**Ben**: It quickly turns into a space icicle.

**Matt**: Yeah, it really did. It was surreal. It had some really lovely ideas. I love the idea, in principal, of being like, you place your dice on the board, and rather than it being like, “Everyone place their dice, then everyone gets them back,” it just means that those slots you’ve taken up on the board remain filled until it’s your turn again. Which is really interesting in principal!

**Quinns**: It makes it a worker placement game where the board is three quarters full all the time.

**Matt**: All the time, yeah, which should be good, because it should just mean you’ve got less options and quicker turns, but in practice, especially as you start to develop skills and abilities within the game that allow you to change the numbers on the die, etc., or revolve things, it just, yeah, as you say, you pick up your dice, you roll them, and then you don’t know what you’re doing and you have to work it out. And also, because of the nature, even if you have the ability to change the dots and the pips on the dice to a degree where you kind of… Because towards the end of the game, it didn’t *really* matter what I rolled a lot of the time. I could kind of… If I wanted to do something, I could. But again, you couldn’t even plan ahead with the basis of that, because the board was constantly three quarters full and you wouldn’t know which three quarters would be full when it got to you?

**Quinns**: Yeah, it’s such a-

**Matt**: Also it went on forever!

**Quinns**: Well we played it with a full four, which I would *never* do.

**Matt**: No! Never again.

**Quinns**: Yeah, no, gosh. But it was kind of- [sigh] I shouldn’t have been saddened, I should have been happy that board games have clearly advanced so much in the last seven years that this game that I thought was phenomenal in 2011, 2012, now seems so slow and stodgy? It should have been a celebration of, “Oh wow, board games are getting to much better, so much faster!” I think I just felt kind of sad? Maybe just because it meant I had to write a different video review.

**Matt**: It was really interesting. It’s just weird that the first half an hour, forty minutes, were really fun. But then it was the realization that we weren’t even a fifth through the game.

**Ben**: And one thing, we were speaking about decks of cards not doing anything earlier. Quinns very early invested in technology, which were all like, “Okay, this is gonna be the game-changer,” and he got a Memory Crystal, which we mercilessly ripped him for! It’s basically a space USB, [Quinns laughing] and we were like, “Oh, I’m sure later on in the game it’ll come into its own,” and it never did! There was all these upgrade cards that basically do *nothing*, it just comes down to just persevering and just pushing through the game.

**Quinns**: Well I can confess something now, on the podcast, which is that I think I definitely came last in that game, but the reason why -- get ready -- is because I was playing so poorly, because when I rolled dice on my turn, as the person who brought the game and taught it and who was very aware that it was too slow and people didn’t want to play it, when I rolled my dice, about a third of the way through the game, I stopped crunching. Because it was much more important to me to just get the dice out somewhere.

**Matt**: No, I did the same. I was just like, “Roll. Put them down.”

**Quinns**: Didn’t you win?

**Matt**: No.

**Quinns**: Oh, okay.

**Matt**: I think Ben won.

**Ben**: Way to undermine my victory [Quinns laughing] by saying neither of you were trying. [Matt laughing]

**Quinns**: I think actually, I don’t think anyone was trying except Ben.

**Matt**: No, I think actually the other player like left the room, [**Quinns**: No, that’s right!] and we were just pretending they were there, and we kept getting Ben to look the other way because we thought he’d be upset if he noticed.

**Quinns**: We kept telling him that she was in the toilet.

**Matt**: Yeah. Yeah. And we did that thing of like, just turning our head away and putting a hood up, and going, [fake high-pitched voice] “No, don’t look at me while I’m rolling my dice!” And then it was very difficult and awkward. It was almost problematic, frankly. [Quinns laughing]

**Ben**: Matt, a win’s a win, and it’s going in the book. [Quinns laughing]

**Matt**: No honestly, I do that with so many games, it’s not even… A lot of games I just go with my gut and don’t crunch and still win, so, whatever.

**Quinns**: Matt is very good at gut…

**Matt**: Gut-grunch.

**Quinns**: Yeah.

**Matt**: [growl]

**Quinns**: I was just gonna say, before we move on, because this is a storied game which has had like five editions, and it’s got progressively pretty through each new edition, which I like. I really like the pulp 50s art. I really did enjoy it. It felt fresh, it felt different.

**Matt**: Yeah, there was stuff to like about it, and I think for me it’s like an interesting piece of history, in the fact that it came out not that long ago in the grand scheme of things, but it was one of these strange things that took a kind of slightly dry worker placement genre that had been around for a little while and then shook it up with some different mechanics, and some American-style gotcha, of being able to steal resources from other players. But obviously that stuff at the time, those sorts of mash-ups between different styles of game were very exciting, whereas now, you just go, “Hang on a minute.” Like me and you, Ben, we just wasted our first three turns just stealing resources back off each other. Back and forth.

**Ben**: Yeah, we made each other’s turns completely redundant, which doesn't feel satisfying.

**Matt**: Yeah, it’s the sort of thing where games that now these sort of gotcha mechanics kind of have ways to stop players from just stabbing each other in the throat back and forth pointlessly in a way that isn’t good for anyone but also not bad for anyone? So yeah.

**Ben**: I feel obliged just to point out the cities you place are tiny little colored biodomes, which is so incredibly satisfying to look at and touch.

**Matt**: I love them.

**Quinns**: They’re a gorgeous miniature. You’ve got a plastic city in a circle-

**Matt**: I wouldn’t say they’re gorgeous. They look like something you get free in a box of cereal. [Quinns laughing]

**Quinns**: You know what-

**Ben**: A *gorgeous* box of cereal!

**Matt**: No!

**Quinns**: Touche, Matthew, I agree.

**Matt**: I love them! I’m hugely in love with them!

**Quinns** [soft radio voice]: Let me paint an image in the listener’s mind. Imagine if you will, a small plastic circle with a small city on, and on that is a plastic dome on top so it looks like the city is under a dome.

**Matt**: In a bubble.

**Quinns**: In a bubble, yeah. No they’re cute!

**Matt**: They’re really cute. I love them so much.

**Quinns**: Would you say they’re gorgeous?

**Matt** [laughing]: No.

**Quinns**: Okay. [laughs]

**Matt** [laughing]: They’re really shonky, [Quinns laughing] and kind of ugly, but I fell in love with them so hard.

**Quinns**: Not to let this derail us completely, but I didn’t understand in the game, because you said you loved them while we were playing Alien Frontiers, and you said something like, “Oh, I’m sorry, I love these,” or, “It’s so embarrassing, but I love these.” I didn’t understand where the shame was coming from?

**Matt**: It’s because they’re quite ugly! [laughs]

**Quinns**: Okay, right, well, moving on.

## Wooly Wars [00:23:26]

**Quinns**: Let’s talk about another old game that’s gotten reprinted recently, and you two can tell me if you thought it was a good idea. Let’s talk about Wooly Wars.

**Matt**: You’re throwing us under a bus of whether or not we think this should have been reprinted.

**Quinns**: [laughs] Yeah no, just let me know whether you think the people involved in this business decision were… [stammering]

**Matt**: Good or bad? [laughs]

**Quinns**: [continued stammering]

**Matt**: Good people or bad people, or somewhere in between.

**Ben**: And then it will be sent immediately to their homes for them to be judged.

**Quinns**: And they’re here tonight! [Ben laughing]

**Matt**: Will they be canceled? Wooly Wars is interesting. I can’t really talk about it much, because we just played a really quick game of it, and to be honest, we did *rattle* through it, and we did really accelerate the end, because you were turning up and we were gonna play some other games.

**Ben**: And Quinns can never see sheep.

**Matt**: No. No, that would be terrible. We can’t let that happen again. But Wooly Wars, effectively, is a tile placement game whereby- It’s tile placement with a secret identity, where the idea is you’re all putting things down, and you’re all building pens full of different colored sheep, and then at the end of the game, each player scores the biggest enclosure of sheep of their color, but everyone’s color is secret at the start of the game. So you have people just going, “Okay” and collaborating together on this big grid of forests and fields and sheep, but then you have people, you know, someone might go, “Oh, I’ll put that down” and it’s like, “Oh, looks like they’re making a big blue enclosure. Very interesting.”

**Ben**: And what twists it around is you get wolves, and if a enclosure is adjacent to a wolf in a forest, all the sheep in that enclosure become useless. So if you think you’ve clocked what color someone is, you just put the cheeky wolf down and all their sheep get eaten, which means there’s an incentive to go, “Oh, I’m red! Look I’m putting all these red sheep down!” But then they all get eaten, and you go, “Ha ha! I was the yellow shepherd all along.”

**Matt**: Yeah, there’s some interesting stuff, and I tried to do that with you. I was like, “Oh look, I’m building yellow sheep!” But then actually I just helped you win the game, so I’m not sure how much that’s [Quinns laughing] a valid tactic. But yeah no, it’s interesting in the fact that you can ruin other people’s big fields, but then you’ve also got hunters, which can be placed in the same woodland area as wolves, and that neutralizes the wolf? But once you’ve got a hunter in a wolf forest, you can’t add new wolves. But, I think if you’ve got a forest with two wolves, you need two hunters to… So, there aren’t many rules to it. The only fiddliness comes with the secrets of the way that the wolves and hunters work, but also, at any point in the game, you can reveal that you are whatever color you are.

**Quinns**: Oh really! Okay!

**Matt**: Black, yellow, red, or blue. And you do that by going, “A-ha! I am this type!” And then basically you flip over your tile to reveal it, and you have a special tile which is just square on all sides, because it’s like matching little triangles, usually of colors, but with this you get a square, where it’s just a hundred percent the color of your sheep.

**Quinns**: OOOooooo!

**Matt**: And you get to play it, and then immediately play another tile. So it means you can just be like, bam! Bam! I’ve finished my big field.

**Quinns**: The shepherd comes sprinting out of the barn and opens his coat, and five red sheep come out.

**Matt**: Yeah! And then for the rest of the game, everyone knows what color you are, etc. Also there’s the fact that -- I didn’t mention this -- when you -- and we didn’t really get into the swing of this, to be honest -- but when you’re playing wolves or hunters, I’m pretty sure you can just do it at any point, just interrupt.

**Ben**: You can, and it can be ridiculous, the idea of someone wandering out to the fields and going, “Oh, where shall I put my sheep?” And you just come sprinting over the fence and go, “The yellow sheep were mine all along!”

**Matt**: Yeah, I think you can have your reveal at any point, and also I think you can suddenly plop a hunter or a wolf down on the board at any point, even if it’s someone else’s turn, so when they’re going, “Oh, I’m think I’m gonna put this…” you go, “Stop! I’m putting wolves here! Here! Here!” And yeah, I kind of want to revisit it, because it seemed *bonkers*.

**Quinns**: I’m in love with any game that combines turn-based gameplay with out-of-turn interrupts and…?

**Ben**: It keeps it fresh, and it keeps… There’s all, other than the thing of just sitting and waiting for your turn, yeah, there is that constant, “If I do this is someone gonna interrupt me?” or waiting to drop your own interrupt. I think the only other rule we didn’t talk about, which I don’t know if it’s always applicable, but when we played with three, you can swap with the farmer that’s not in use, I believe?

**Matt**: Oh yeah, I think it’s maybe… I mean, there’s a bunch of little wild things in there that are quite interesting, and it’s also the fact that when you play hunters and wolves, you can say, “I’m gonna play three hunters and two wolves now,” so if you’ve got loads in hand, you can just suddenly drop them everywhere. The one thing I would say, and it may be a dealbreaker for me frankly, is the fact that it advises you in the manual -- because these little tiles are double-sided and you can use either side of them -- it advises you to kind of cup them in your hand, so you can like flick… Cup them in your hand so you can secretly look and flick through them like it’s a tiny dossier file of cases.

**Quinns**: Wait. So unlike Carcassonne, you’re not drawing a tile and placing it?

**Matt**: No, you have a *hand* of tiles.

**Quinns**: How many?

**Matt**: Well. You get new tiles every time you place a tile on the board. For every adjacent edge that that tile is touching -- so up to four, but usually two or three, or one -- you then get to draw more tiles, which means you get to a point quite quickly where you’ve got maybe twelve, or thirteen or fourteen tiles in your hand, and you’re basically just flicking through them as if it’s Men In Black and someone has accidentally shrunk a big dossier. [Quinns laughing]

**Ben**: But it is genuinely a bit of a problem, because-

**Matt**: It’s awful!

**Ben**: -imagine you’ve got twelve tiles, and there’s twenty on the board, and you’re trying to work out what to place, but each of those twelve tiles has two sides, so you can’t even look at all the tiles and go, “I need to look for all the blue sheep.” You need to go, “Right, I need to keep track of which of these has so many blue sheep on the back before placing.” You need some sort of mirrored suspension device to see them all at once.

**Matt**: Yeah, it’s odd, in the fact that basically, it’s not just that you’re trying to flick through whilst looking at two different sides of all of these different tiles, it’s the fact that you’re looking for really specific combinations, like you need yellow to the south, blue to the east, and… Yeah. It’s fiddly to the point where yeah, you can interrupt at any point and do all this wild stuff, but if it was a card game, that might work better, but as it is, we didn’t really have any of that because everyone was just basically struggling to try and keep their tiles secret whilst fiddling with them. I kind of want to try it again, but it seemed to me to be a really interesting game with some really interesting rules that was just absolutely hamstrung to some degree by this very strange dexterity puzzle that you play on your own-

**Quinns** [growling]: Wow.

**Matt**: -and is not fun.

**Quinns** [growling]: Oh wow.

**Matt**: So there you go.

[funky sting]

## Air, Land & Sea [00:30:03]

**Quinns**: It’s time to talk about *another* good card game now. It’s time to talk about the game that all the cool kids are playing. It’s time to talk about Air, Land & Sea.

**Ben**: Oh baby.

**Quinns**: Which Ben and I have been diving into the sea, wandering around the land, soaring through the air. So this is a small-box World War II card game, except the fact that it’s World War II isn’t enormously important.

**Ben**: Not really. I was a bit turned off by that as a theme, but it matches the theme well, but yeah you don’t need to know anything about the world wars.

**Quinns**: Well said, let’s all have a moment of silence for the world wars.

**Matt**: No, we don’t need to think about the world wars.

**Quinns**: Okay, fine. Well you do in this game, because what you’ve got is, you and the other player are going to be sat across from three cards that say air, land, and sea. The game also comes with a deck of eighteen cards which are air, land, and sea cards numbered one to six. So there’s a one plane which is bad, and a six plane, which is a *heavy bomber* or whatever. Of these eighteen cards, when you play a round, each player will receive six, and six more will be left in the deck, so you know you’ve got six of these cards, you don’t know what your opponent has. On your turn- I love- Look Ben look, I love this, when Matt closes his eyes so he can imagine the game.

**Ben**: He’s visualizing the air, the land, and the sea in beautiful unison.

**Matt**: I’m dusting my mind palace.

**Quinns**: Okay, so, you’re going to -- on your turn -- play one of these cards to one of the three theaters, okay? So maybe you play your big bombers in the air theater, so you’ve got now a strength of six there. Throw over to your opponent, they might play a card in land or sea face up, OR you can always play a card face *down* in *any* theater, at which point it’s got the number two written on the back. So all cards are value two if you “improvise,” is what that action is called. So players will go back and forth playing their cards. Lots of the cards have special powers, like an ambush, which lets you flip a card face down, so someone’s big six could be flipped into a two, or one of your face down cards could be flipped up, and then it uses its *power*, because you don’t just get a card’s power when you play it, you actually get it when you flip it as well, which can lead to fun chain reactions of, “I’ll play this card which flips this!” And you use that card’s secret power to *flip your card*! Or whatever. At the end of each player playing these six cards, you see who has won two of the three battlefields, and then that player wins the round and gets six victory points. *BUT!* -- and I’m not going to use the phrase “burying the lede” -- there is also on your turn-

**Matt**: Buried the lede at sea!

**Quinns**: No, you’re not burying anything. In fact, you are running away. This is the amazing thing about Air, Land & Sea because on any of your turns, instead of playing a card, you can instead withdraw. You can look at your cards, you can look at the battlefield, and then go, “MMMMMMmmmm no no no no no no no.” And you just stop, and then you reset the game and your opponent gets less victory points depending on when you withdraw. So the way that, Ben-

**Matt**: It’s a GG mechanic.

**Quinns**: Yeah! It’s GG but it’s so…

**Matt**: For those of you who don’t know what that means, in video games often they will end matches early by just someone saying, “GG” and then leaving. Very common in Starcraft, etc. when you go, “You know what? I’ve lost this. We don’t need to spend twenty minutes with you chasing my single floating building around the map.”

**Quinns**: Would that it was that simple, Matthew.

**Matt**: Wot?!

**Quinns**: The thing that makes Air, Land & Sea so fun is that you never fully know you’ve lost. This is when it starts getting really sexy, because you can look at your hand and you think, “Aurgh, I think I’ve got this. I’ll just stick in for one more turn.” And your opponent just neutralizes another of your cards and you go, “Ah damn... But maybe I’ve still got this!” It’s very difficult to actually read the game, so if it’s not GG, or if it is GG it’s GG said through gritted teeth of like, [clenched-teeth anger] “GG. I’ll get you next time!” And it’s a marvel.

**Ben**: And even when it is GG, sometimes you open two very strong cards and you think, “Hey, this combo,” and you look at the cards in your hands and you say, “This combo is so incredibly strong. That’s six points in the bag.” And after your second card, your opponent card goes, “Nah, this is rubbish, I’m running away.” So it totally undermines your powerful victory, but also it means you avoid that thing of there being an inevitable outcome to a round where it’s clear who’s won, and you’re just going through the motions of having to play all the cards. You just, you know, move on to the next round, where again, since it’s randomly redealt, there’s no carry-over as to, “Oh, you won the last round so you’ve got this advantage.” It just means each round’s a new battle.

**Matt**: So in the context of a wargame, it’s kind of horrifying, because you’re generals that don’t want to win battles, you’re generals that want to fully destroy. [chuckles] You want to lead them into a sense of- You know, if you’ve got amazing cards, you want them to stay in the fight, and be like-

**Quinns**: No but that’s exactly what generals do.

**Matt**: Quintin. Are you suggesting that war… is bad?!

**Quinns**: I’m suggesting that generals do what they have to ruddy do, Matthew Lees!

**Matt**: Surely it would be better if everyone just kept running away forever.

**Quinns**: Well, yeah, no, that is true. But this is where Ben and I had to grudgingly admit that the World War II theme does work really well.

**Matt**: Right.

**Quinns**: It’s a sense of wanting to retreat and pull your forces back from this battle that you’ve probably lost, even though people on the ground might be like, “No, we can still do this!” You as a general go, “I just don’t like the odds.”

**Matt**: Mmm.

**Quinns**: But what’s lovely is that the opportunity to withdraw makes -- I swear to god -- every single turn in Air, Land & Sea interesting. Because every turn you’re asking, you know, “What does my opponent have? How much is this on lock?” And excellently, if you do choose to withdraw, that’s a feel-good moment for both of you! Because if you withdraw, you’re going, “I’m smarter than you. I’m not gonna give you any more veeps than I have to.”

**Matt**: But they get some points.

**Quinns**: But they feel great because probably they didn’t know they’d won! You know? When your opponent withdraws, it often comes as a surprise to you. You’re like, “How am I gonna get out of this?” And your opponent goes, “Well played!” And you’re like, [bluffing] “Yes.”

**Matt**: And it’s interesting, really, to then have… You know, it’s interesting to have a wargame where morale is a thing.

**Quinns**: Yeah, that’s-

**Matt**: Because you can completely just psych people out.

**Quinns**: Well Ben it’s like you were saying, you were just saying that if you play your two big cards, then your opponent might withdraw. OR! If you play your two big cards, does that give the impression that you’ve got a combo that you *don’t* have, because you’re trying to scare your opponent into withdrawing.

**Ben**: And yeah, it’s very evocative of actual combat, the idea that they go, “Oh my word, there’s their super battleship coming. That’s just a write off.” And likewise as you said earlier, you only have to win two of the three arenas, which -- as you say -- it can get quite morbid thematically, the idea of going, “The air’s a write-off, [Quinns laughing] let’s leave those lads to get shot down.”

**Matt**: Stop putting fuel in the planes, boys!

**Ben**: Yeah, pretty much.

**Matt**: It’s a waste of money!

**Ben**: Yeah, and you just go, “Look, it’s about the war not the battle,” so yeah. You’ve got to focus on the other two.

**Quinns**: You know, even for a World War II game, the art is -- I find -- quite peppy and pulpy. There’s a lot of explosions going on in the backgrounds. I don’t dislike anyth-

**Matt**: Counterpoint. Counterpoint. Get the Advance Wars license from Nintendo.

**Quinns**: Aahhhhhhhhh hell yeah! I mean, since when did Nintendo give licenses to anyone?

**Ben**: I was about to say, you’ll have to prise that from their cold, dead hands.

**Matt**: IIIII don’t know! Well not get it, but borrow it. You know?

**Quinns**: I mean, it’ll be the Mario board game that comes first- when they- I guess- oh they do license like, Mario Kart Monopoly.

**Matt**: They do license things. They do.

**Quinns**: Yes, that’s true.

**Matt**: Just sayin’! Just sayin’.

**Quinns**: Anyway, yeah, it’s a heck of a thing. It’s consistently interesting, and also as a two-player game that you’re going to play over and over again, because of the design, it’s quite easy to establish a meta, where certain cards- If you do X Y Z, then your opponent withtreats [sic], so you don’t do X Y Z, and then you play it with someone new and they play differently. It’s tight, it’s very, very small, it’s lovely for what it is.

**Ben**: Yeah, and it’s not a game that takes a long time to learn. A lot of games that rely on decks of cards -- and obviously each cards are unique -- is, “Oh, I’m going to have to learn them all.” But you don’t *really* have to? Learning eighteen cards isn’t particularly difficult, but even without doing that, you go, “Well I know what the strength is, and they’re gonna have *some* effect,” so you know, you can very quickly get a feel for what is a good play, what is a bad play. And you’ve got just that right balance, because six cards sit out and the other twelve are in play as hands-

**Quinns**: Oh, yeah!

**Ben**: -that you go, “There’s a fifty percent change they’ve got the card that’s gonna completely ruin my strategy.”

**Quinns**: I love that. I love that the odds of your opponent holding any card that you’re not is always-

**Matt**: Always fifty percent.

**Quinns**: It’s always a coin toss, yeah, which is again super clean.

**Matt**: That is very neat.

**Quinns**: And another thing I get stuck on is just that simple mechanic which we also saw in Schotten Totten or Reiner Knizia’s Battle Line is just, you need to win two of the three battlefields, you know? And that is… It makes things so tricky because… I always found that I was thinking of like, “Oh if I play this card for this power, or such,” that sort of occupies the top of my head. Then there’s, “Should I withdraw?” And then below all of that, there’s, “When am I gonna win- Which of these fights is my opponent *trying* to win?” And the joy you feel when you know you’re not gonna play anything into sea, and then every boat your opponent plays into sea you’re thinking, [exhale].

**Matt**: I really like the idea of establishing a meta and trying to trick people into staying in fights, etc.

**Quinns**: Oh, it’s amazing.

**Matt**: That reminds me again, it goes back to playing stuff like Starcraft online, before I actually understood what was going on, because for those of you who haven’t played something like that, there are all sorts of different techniques which people will use, and different strategies and tactics, and after you’ve played the game a bit, you recognize them, and you go, “Oh okay, this is happening.” And you know, then, on a scale of one to screwed, exactly where you are. [Quinns laughing] But before you know that, you just think, “What’s going on?” And then something weird’s happening, and you’re like, “What they doing?!” And then you still carry on and you still keep on going it (?) until you realize either, it’s fine, or you are now fully in a trap that you can’t escape from.

**Ben**: My issue in terms of my playing of Air, Land & Sea is that I will always- I have to play everything face down and go, “And when Quinns flips it face up, oh boy is he in trouble!” [Matt sharply inhaling] And he goes, [**Matt**: He doesn't.] “Well I’m not gonna do that because obviously your best cards are there, so I’m just gonna attack you normally.”

**Matt** [sympathetically]: Yeah.

**Quinns**: The issue I get stuck on is, you might be wondering Matthew, how can one player always win two of the three votes? It’s because one of the player wins ties, but the other player gives away less points if they withdraw. So you constantly have this seesaw thing where one player is more likely to win, but the other is more likely to withdraw, so-

**Matt**: Ah, to mimic the kind of who’s on the offense defense?

**Quinns**: I mean, sure.-

**Matt**: As with the most popular war in the world: Football! [Quinns laughing]

**Quinns**: Uh, yeah? Sure? I mean, I’m wondering now if you could retheme this with football, but (?)

**Matt**: I think you could retheme it with loads of things.

**Ben**: Sea football, air football, [Quinns laughing] all the football.

**Matt**: Hey why not? Why not?

**Quinns**: It’s absolutely great. If you’re interested in Air, Land & Sea, I would say, by all means, hunt out a copy, because it’s the most impressed I’ve been by a small box since- Ah I was gonna say “a while,” but it’s been such a good summer for small boxes.

**Ben**: You’ve been impressed by it, and that’s saying a lot, because of how many small-box games you’ve been playing.

**Quinns**: That’s a nice way to look at it, isn’t it?

[funky sting]

## Cerebria: The Inside World [00:40:11]

**Matt**: Next up in the tour of my mind palace, we have Cerebria, a game of imagining the inside world with a real emphasis on the word *inside*. Cerebria is a game which is basically area control, and it’s designed to be played as a team game, two v. two. And it’s good emotions vs. bad emotions. Now, right off the bat, this is not a good representation of the human mind or the human psyche, or anything like that!

**Quinns**: You’re telling me this big Kickstarter board game fails to entirely simulate the human psyche?

**Matt**: Yeah. Yeah.

**Ben**: For those who are new to Shut Up & Sit Down, that is Quinns being sarcastic about Kickstarter. [Matt laughing]

**Matt**: But what it does fairly manage to represent is a knock-off version of Pixar’s Inside.

**Quinns** [laughing]: Okay?

**Matt**: Which is a story about… is it a little girl? I think it’s a little girl.

**Ben**: Yeah, she’s like a teenager, a young teenager.

**Matt**: Okay, a teenage girl. I’ve seen this film, amazingly. I remember there’s a clown in it what made me cry, but that’s about all I remember. No I remember that there’s a big central control bit in the middle, which has orbs, that all feed into a machine, and the orbs are different things, different emotional memories etc. that can be something, something. [Quinns laughing] It’s kind of vague and silly, and it’s a story about a teenage girl and the idea being-

**Quinns**: Are we talking about Inside, here, or Cerebria?

**Matt**: Inside.

**Quinns**: Okay.

**Ben**: I think it’s Inside Out, just for [**Matt** [quietly distraught]: Oh, god.] pettiness sake.

**Quinns**: I thought it was Inside!

**Ben**: It’s Inside Out, isn’t it?

**Matt**: No, I’m getting mixed up with the *game* Inside!

**Quinns**: Oh, so am I!

**Matt**: Which you don’t want to play that if you’re in the mood for a weird nice cheery Pixar time.

**Ben**: I’m just gonna be a dynamic comments section, [**Matt**: Yep. Perfect.] I’m just gonna chip in and correct you in a petty way and then say nothing else.

**Matt** [talking over Ben]: What else have I got wrong? Help me out. [laughs]

**Quinns**: It’s better than being corrected after the podcast is live.

**Matt**: Yes, absolutely. Inside Out. And around this little self-control module that basically does all the memories, there are all these different whimsical realms, like Memoryland, etc. or whatever. Like ancient things. And really, it’s not supposed to be a world that has a solid structure. It’s all just a mechanic for examining emotional development in a child and a teenager and looking at these things in a mad, whimsical Pixar-style adventure. And it’s a great film, I really enjoyed it.

**Quinns**: Mmm.

**Matt**: What this game does, is it has a similar idea of having this big board with all these different locations. I think one of them might be the Willows of… [laughs] I can’t remember the names of any of them specifically, but they have ridiculous names that are all like, realms of the mind, of different things. And then you have this center bit which has all these gems in it, and has five or six orbs? That rotate? It’s an absolutely mind-boggling thing. It really does look-

**Ben**: Ironically.

**Matt**: Yeah.

**Ben**: Sorry.

**Matt**: It looks like a game you’d see people playing on Star Trek, but not like, on the Enterprise. On like, one of the sex planets they go to. [Quinns laughing] The sort of thing where it’s like, it’s amazingly colorful. Half the game is this dark purply blue, and the other half is an orangey yellow, to represent, obviously, miserable emotions and happy emotions. And then, basically yeah, you move around these nodes and you [starts to crack up] plant fortifications [Quinns laughing] to give you more control over-

**Quinns** [laughing]: Matt. Matt. You can admit it now. Have you not played Cerebria? [Matt laughing] Is this like a- Are you just inventing a board game right now?

**Matt**: Listen, last night I had this really vivid fever dream of what Cerebria must be like.

**Quinns**: I was about to make fun of you for using the word “nodes,” and then you used the word “fortifications,” and I just lost it.

**Matt**: It’s bonkers! It’s actually bonkers. Learning the game is *hell*. It’s like pulling teeth out of your bum. It’s… [stammering] Like, the manual is about thirty-six pages long. I had somebody who was… A girl called Scarlet who was doing some work experience for me for a couple of weeks, and I [chuckling] gave her the job of learning to play this game.

**Quinns**: You monster.

**Matt**: I didn’t realize how bad it was! I gave her the manual, and it took her like two and a half days of reading the manual and watching online videos of how to play the game, and then we sat down, and I said, “Right, you’re gonna teach how to play,” and she kind of couldn’t. And at the time I was like, “Well, you know, she’s quite young and maybe it’s a difficult task to learn and teach this caliber of game. Whatever.” I didn’t think about it too much, until *I* sat down to try and learn the game via the manual and discovered it was actual *hell*. I’m currently playing it- Well, I’m currently trying to find people to keep playing it with me so I can review it, but… Cones of Brainshire is the only thing that keeps coming back into my head, in the fact that it’s this *insane*… *INSANE* thing that’s just constantly going, “Well of course, this manipulates this. This manipulates this.” And it’s just unbelievably fiddly and complex. There’s a part in the manual which goes, “Oh you know, there are ten things you can do on your turn. In addition to these ten things, there are these three things.”

**Quinns** [in disbelief]: Three auxiliary things.

**Matt**: “And finally, this thing.” [Quinns laughing] And it’s like, [high-pitched losing sanity voice] “Well there are fourteen things you can do then, aren’t there?” And… I think, really, what hammers home the problems is the fact that none of it really feels linked at all to the setting.

**Quinns**: Yeah, it’s easy to forget, isn’t it, that one of the things that themes do is if you have a playing piece that’s a man and you can move, that makes sense because a man can move or whatever. Whereas if you are in [whimsical voice] in the realm of imagination, then…

**Matt**: Yeah.

**Quinns**: Hmm.

**Matt**: So you’re playing as Anxiety, and I’m Anger, or you’re Cheeriness and I’m [chuckles] Positivity… I’m getting these wrong, but I’ll explain why in a minute.

**Quinns**: Please tell me someone can really be Anxiety.

**Matt**: No you can, yes.

**Quinns** [triumphantly]: Yes!

**Matt**: Yes. Although Anxiety, as I say, it doesn't represent that well. [sounds of frustration]

**Ben**: Are you worried about how well it represents, because if that’s the case, maybe it does represent well?

**Matt**: No. [sighs] I know what you mean, but it’s a difficult thing in the fact that really, what it’s trying to do is it’s trying to be a game where it’s a kind of war control game between positive emotions and bad emotions. And even within that, immediately it’s sort of stepping into the realm of mental health, etc., in a way that I’m like… I didn’t really get bothered by it, but the reason I didn’t get bothered by it is because I was like, “Well it’s nonsense. This is nonsense.” We’ve played some other games recently -- I can’t remember and I don’t want to name-drop it anyway -- we’ve played some games, and when we play games these days that basically use mental health as a mechanic, it’s usually a bit of a yikes from me, just because it’s something that is an interesting topic that can be talked about and *should* be, but when games just use it as color, it’s like, “Well, maybe jog on.” And the thing-

**Quinns**: It’s not particularly thoughtful for people who might- If you have depression as a “ooh cool, sexy mechanic” in your game, people who really, really struggle with depression, maybe you’re not really thinking of what the game would be like for them.

**Matt**: Yeah! And also like, you *can* use these things, but just don’t get it wrong? Or pointlessly? Often it’s used in like a horror trope-y way, of being like, [mock spooky] “Oh, this person’s really mad!” But in this, it’s just like whatever. There’s no element- You know it’s an area control game where you lay down these cards, and you level them up with one of the game’s two types of economies, and then you rebalance to see who’s in control of the realm, but also who’s in control of the frontiers [cracking up] on either side. [Quinns laughing] [high-pitched] It’s just such a- Look I’m losing my mind just explaining it! [regular voice] It takes about an hour to teach. Again, this is the thing. Really, unfortunately, the unfortunate hammer for me -- because there’s a lot of things about it which are really cool -- but the nail in the coffin for me is the fact that it’s a game where it’s like, “Hey, you should play it with four people, two on each side.” I’ve played it with four people, and only one of the people I played it with had *any* interest in playing it again ever. So now I might, for the purposes of review- Because we only played the basic game!

**Quinns**: Oh really?

**Matt**: There’s the full game, which adds more rules, and I already feel like this game doesn't need that. But, it also adds deck-building before the game, and I feel like maybe if the game is gonna sing, it’s gonna do so when you’re playing with all of the rules.

**Quinns**: Is there sort of a glimmer of something super interesting behind all this rules crunch?

**Matt**: Maybe. I’m not confident about it but I’m obviously willing to give it a fair shot to see what happens. I think there is some fundamental stuff about it that doesn't land, and I’m not sure if there’s anything that can be done by that. And also, the fact that there’s no interaction between these emotions in a way that’s interesting. You know, if you had Anxiety as a thing, and if somebody puts down a card which is like Worry, which I think is one of the cards… There’s honestly… A big problem of this game is that, because they’re trying to make a game that is all about a realm inside the mind, it means it’s a game with lots of different potential cards you can play that all do different things, lots of different interlocking mechanics -- I’d quite easily go as far to say as too many, in this game’s case -- and then everything has a name or a title which is something to do with the mind, or positive emotions or negative emotions. And it just means it’s just nonsense. It means you’ve got *vibe* *tokens*. [Quinns laughing] Like, the emotion. It’s a sort of thing where you can just jamble together three or four words, like, “Ah, the emotional matrix flipper,” and I’m surprised that’s not a mechanic in the game. But it also means that even just building a deck, building the suggested basic decks took me about half an hour and was a puzzle in itself, because you’re like, “Oh, I need Cheerfulness.” And it’s like, “Oh! Oh no, that’s Positivity, or Happiness.” All these words are just synonyms of each other, so you have three or four cards that basically, in your mind, are so similar that you can’t remember which is which. They haven’t even got any interaction of being like, you know, Worry can be countered with Calmness. Or you know, Hopelessness can be countered with Hope.

**Quinns**: It runs closer to word salad than truly exploring how these things would interact?

**Matt**: There’s no thought about it. They’d be better being just horsemen, or… Not even that, not even horsemen and archers, because then you might have a game where you think, “Well hang on, surely the horsemen are effective against this.”

**Quinns**: Oh, it’s a horseman and owls.

**Matt**: Yeah, it’s like a red horseman and a blue horseman. There’s nothing. Sometimes when you play a card it will have an effect which *might* be loosely themed to the idea of that emotion, but for a game which is basically an area control... It’s an area control game where rather than being like, soldiers and tanks, it’s like Quebbelins and Flibbalums.

**Ben**: That sounds like the worst- If you’ve already got a game that just mechanically has a billion rules, not making any of those elements distinct sounds awful.

**Matt**: Oh no, it’s quite hellish. I’m not gonna lie. It’s basically a complicated area control game that is then obfuscated by the fact that all of the terminology is kind of similar, and at the same time indistinct.

**Ben**: And that sounds very reductive as well. Coming back to Inside Out very briefly, one of the key parts of that film is when a character who only experiences joy tries to solve a problem where someone is sad by just trying to be happy at them, which doesn't work. And the idea that all emotions are either positive or negative is quite not true.

**Quinns**: Isn’t that the main takeaway of that movie, is that sad things can become happy in time?

**Ben**: Yeah, or sometimes it’s important to be sad, because you need to get over things. Like the emotion of regret. Yeah, it doesn't make you feel good, but it makes you learn something.

**Quinns**: I’m imagining…

**Matt**: Well this is funny, because in the manual it has a bit at the end being like, “Yeah, you know, coming to terms with the interplay between these two sides is an important part of being a human,” and it’s very, [chuckles] it’s very kind of lovey, hand-on-heart, but then it’s like, but you’ve made an area control [laughing] war game about positive versus negative. [laughs]

**Ben**: It’s about learning to balance them, but there can only be one winner! [Quinns laughing]

**Matt**: It’s like, “Yeah, but you’ve got to try and win!” It’s a sort of really bizarre thing, and I don’t… I feel like it’s gonna be one of these things where I’m hoping I can find more interesting things about it, but it’s something where there’s so many elements which are really interesting examples of “Do not do this in game design,” that I feel like I want to talk about it, partially because, you know, it’s a game that 6,000 copies of this exist in the world now! You know, it’s the Kickstarter backers. Maybe that’s not true, maybe there’s less than that. Maybe there’s more than that! But it’s like, this exists in the wild in a way which many board games could only dream of, in terms of the quantities out there. And it’s just fascinating. It’s clearly a labor of love, but it’s not a well-made one in many, many ways. I dunno, I kind of feel like, for a couple of reasons, that it kind of bothers me. And I think one of the main ones, actually, is because whenever you see it, people go, “Oh I love the theme, I love it.” And it’s like, I think people really need to remember when designing games that yes, it’s great to have a game that isn’t just an area control game of orcs v. humans, but it’s not just as simple as just picking an interesting theme and just sticking it on a game.

**Quinns**: Yeah, if you pick a accessible theme that was most recently popularized by an all-ages family movie and then make it a super hardcore complicated war game, are you saying that that might attract the wrong crowd and lead to disappointment?

**Matt**: Well I dunno, it’s such a massive box, and it doesn't necessarily even look that welcoming in terms of the art. It’s not cheery and rounded. In fact, it’s kind of weirdly scratchy and grotesque in a way I can’t quite put my finger on. But it’s more that, you know, if you’re gonna try and make a game about battling emotions, the only way that’s gonna hang together and feel like it works is if you’re looking at the cards in your hand or looking at things and being like, “Well obviously this is gonna counter this,” and actually getting people to think about emotions. But what I’m saying is, if you make an area control game and then make it about positive vs. negative emotions just because you think it’s a cool idea, then what you’ve actually just made is a game of synonym soup, whereby you’re trying to contend with complicated systems whilst also just completely being unable to remember the names of anything, to the point where just playing the game felt like parody. I mean, consistently during the game, people kept going, “Uhhh,” and I’d go, “Yeah, of course, you can do this, you can activate this, and obviously after that this rotates. It’s not complicated.” [Quinns laughing] It feels like you’re just inventing rules when you’re just explaining the game.

**Quinns**: I’m relieved you say that you kinda wanna review it for the sake of all the copies that are in existence in the world. You know, those 6,000 backers will have got their copies, they will have extended the print run by another few thousand or however many.

**Matt**: Yeah.

**Quinns**: Because I have never, ever looked forward more to one of your reviews [Matt and Quinns laughing] than this review of Cerebria.

**Ben**: We want to see you suffer Matt, is what Quinns is saying.

**Quinns**: That’s kind of it, yeah.

**Matt**: It’s fascinating, because you know, it’s difficult to find good groups of people to review stuff with that are frequent, and we’ve talked about this in the past, but it’s hard when you’ve got something that just isn’t exciting or interesting people, and actually some people just never want to play it again. And to be like, “Okay, who’s gonna come and really rinse this with me?”

**Quinns**: Yeah.

**Matt**: And I’m gonna do it and it’s gonna be interesting, but yeah, I have lots of conflicting feelings about this sort of thing. And especially because there’s so much love for interesting themes, and that’s definitely something that we’ve promoted in the past as well, but there’s not a lot of thought to, “Does the theme actually fit the mechanics?” And also there’s the weird thing we’re seeing with Kickstarter of people feeling like, “Well, it’s fine for me to back this thing on Kickstarter, because I’m gonna get my money back because the value of these games retains.” And I don’t really want to be the person to cause these sorts of things, but we are due a market bubble crash in this regard, because this system of people spending hundreds and hundreds of dollars on these massive big-box games because they know it’s a safe investment because they’ll be able to sell it for the same price is not sensible. I just think it’s a super niche game. It’s *really* complicated, *really* fiddly. If you’re into that sort of thing and you’ve got three friends who are really into it, this could be a game -- I don’t know, I’ll try and find out -- but it could be a game that you could really rinse and really get into with that tight-knit group. But for me, it’s like, gosh, where would this fit in my collection? And I just can’t see a universe in which it would.

## Mailbag [00:56:00]

*Mailbag jingle: Ohhh, put your hand in my mailbag. Find me a letter!*

**Quinns**: It’s time once again to reach for the gaping oily maw of our mailbag. Matt, do you have the device?

**Matt**: Yeah, I do. I’ve actually got most of the oil off of the maw [rustling sounds begin] at the moment, because it was kind of ruining the letters. [strained with exertion] Here we go. There you are, there’s a letter for you.

**Quinns**: Oh god. Okay. Right. Hang on. [more rustling] Okay! This is from Dave, from St. Louis, Missouri. Hallo Dave! And Dave says…

**Matt**: I’m sorry you’re a miserable man, Dave.

**Quinns**: Dave says, “Hallo Shut Up & Sit Down.”

**Ben**: Hello Dave.

**Matt**: Hello! Hello Dave.

**Quinns**: [laughs] We should do that with all the letters, shouldn’t we? “I’d first like to say that I had the opportunity to play Blood on the Clocktower over the weekend at Geekway to the West in St. Louis, Missouri.” Alright Dave, don’t bang on about it. Dave says, “When both games ended, first with evil winning and the second with good killing the imp, there was raucous applause from both sides over a game well-played and deceptions well-decepted. I would like to know what games have you all played that have had these wonderful moments of high end-game energy? Keep up the great work. Dave, from St. Louis… Missouri.”

**Ben**: Thank you Dave.

**Matt**: Mmm. Why did he keep having to go on about how miserable he is. I actually think Blood on the Clocktower is one of the prime examples for hidden identity, actually, just because in the first game I played with you in it, I had to keep lying my hardest *right* up until the end.

**Quinns**: It’s an hour of lying, yeah.

**Matt**: Mostly, you get to a point where people just know you’re bad, and you’re like, “Okay,” there’s nothing you can do about it now, *because you’re dead*. Whereas having to lie so consistently to lots of people at once because they can still cause you trouble is really interesting. I think Escape From The Aliens In Outer Space was a bit like that as well.

**Quinns**: Yeah, hidden role games in general. Any game where you can go around the table at the end and everyone can be like, “I was the thing!” Obviously, we love Battlestar Galactica, one of the big parents of hidden role games, but that is a game where you know who the cylons are. It doesn't have that fun reveal, you know?

**Ben**: And that’s the beauty of it. The number of times that I play Avalon -- which is this sort of rebrand of the Resistance -- where someone turns to you halfway through the game and they go, “I know I can trust you. It’s everyone else I don’t trust,” [Matt laughing] and then at the end of the game, you go, “I’m sorry, you made a terrible decision in trusting me,” is always incredibly satisfying.

**Matt**: Yeah.

**Quinns**: I do think this is really important though, you know? Matt taught me something about human psychology, didn’t you Matt?

**Matt**: Did I? [laughs]

**Quinns**: Which is that humans tend to- I mean at some point, I’m sure you did.

**Ben**: But deliberately, or just by observing Matt, and being like…

**Quinns**: It was mostly by being punished by his deceptions over and over again. No, you told me that humans tend to remember the beginning and the end of something.

**Matt** [professor voice]: Ah, the primary/recency effect!

**Quinns** [sarcastic]: Oh, what a cool boy you are.

**Matt**: Yeah.

**Quinns**: But yeah, I do think it’s really important for board games to have that exciting ending. A lot of board games are exciting at the beginning, you know, they’re blank canvasses and no one knows how the game is gonna go, and so many of them have endings where you tot up the score and, you know, somebody won, and you maybe have a forced bit of applause, or if it’s a two-player game, you shake a hand.

**Matt**: Yeah, it’s why I’m all about games where working out who won takes very little time. Either that’s a means of you’ve been counting the scores up all the way through the game and you just add on a few at the end, or like Wooly Wars we talked about earlier, you just score the biggest enclosure of sheep that you have that haven’t been eaten.

**Quinns**: Yeah.

**Matt**: Which means after it’s over, ending it after that is super fast and easy. You know, Sheriff of Nottingham, you basically need a nap. And I love that game, but the scoring at the end, it just doesn't work in the way it should.

**Ben**: But scoring as you go can also take the energy out of a game.

**Matt**: Yup.

**Ben**: If you go, “Well the last hour, this person’s ninety percent likely to win. We’ll go through it.” And it feels like a completely redundant exercise, because you know who’s gonna win, so no one’s interested and everyone’s quite bored.

**Matt**: And I personally love kingmaker games. I have no problem with them, and the people I play with love them as well. Stuff like Inis, of being like, “Okay.” The final turn is interesting and exciting because I can go, “Hey, you deserve to win this, you’re gonna win.” And then some people are like, “Arrgghh! Dang it!” And other people go, “Nah, I’m happy with that.” But obviously, some people, their game groups just despise that and end up constantly circling the drain, trying to all individually win, right up to the bitter end. The other game I think of that’s a mechanic that actually works in this way is Skull, just because it *is* fun and exciting right up until the end. It’s just that the end occurs at different times for different people.

**Ben**: With Skull, you’re always so close to the end, right? Once someone’s won one, they are halfway to winning the game, and they could win it the next round. They *won’t*, but the victory is always so close for every single player that it never feels far away, and I think that’s why.

**Matt**: And also, I can never get bored playing Skull, because if I decide that I’m not really interested, I just play really, really aggressively and erratically, and I either win, in which case the game’s over-

**Quinns**: Or you’re out.

**Matt**: -or I’m out. And so, I can never get bored. I can never get to a point where I’m like, [snotty voice] “Is it over yet?”

**Quinns**: That’s why I love that in- No, that’s a tangent. What I was gonna say is for me the games that have the best high-end energy, aside from hidden role games, are really hard co-op games. Because I have played so many of those, whether it’s Ghost Stories or Pandemic Legacy, or other co-op games that I can’t remember now, because my brain is cheese. But, when you beat those games- In Ghost Stories particularly, because the last thing you have to do is killing this enormous ghost, which is always a dice roll. It’s always a really hard dice roll, that when players do it, every single time I’ve won Ghost Stories the entire table has erupted into screaming, because they’ve been being punished by this game for an hour, and then they’ve finally staved its head in.

**Matt**: But not doing it is just such an anticlimax sometimes.

**Quinns**: Yes, yes.

**Matt**: Like being really close and then not doing it? It’s just like, [flat and disappointed] “Oh.”

**Ben**: Or the occasional time where you’re playing a co-op game and again, you just kind of have it on lock. Maybe you get the right cards come up or whatever, and again it comes to that foregone conclusion of, you’ve overcome this thing, but you kind of go, “Well yeah, of course we did. It was fine.” You know. There needs to be that right ebb and flow. When we talked about Alien Frontiers earlier, they had a mechanic in it which we didn’t talk about, which was the winner gets to read a little card and says how they win?

**Quinns**: Oh yeah!

**Ben**: And it’s like, “Oh! You get in your space limousine and do a victory lap of the planet,” or whatever, which is just a nice little bit of narrative.

**Quinns**: I do actually wish more games did that, that the player who won gets to read something aloud? I mean, not that reading aloud is everyone’s favorite thing, but just a tiny little event? Here’s a tip for people. Most board games that we recommend seem to have people totting up scores at the end. What we like to do in our group -- I think I borrowed this from someone else -- is you get everyone to put their fists in the middle of the table or something, and they all do a thumbs up, and then you count up from zero? So it’s like, “Ten points. Twenty? Thirty?” And if players’ score didn’t reach that then they lower their thumb? And it’s massively artificial, but what it does is create a little bit of excitement and tension over, “85? 86? 87? 88?”

**Matt**: Sold!

**Quinns**: Yeah, and then someone’s thumb goes down, and it’s only one player left, and you all go, [unenthusiastic] “Ayyyyyy.”

**Matt**: And you’ve accidentally bought a reclaimed yacht.

**Quinns**: And it’s alright. It’s alright. But it is hard, and it’s a challenge I think designers should think about, because if you can ace the beginning and end of a game, then you’re halfway there, I reckon.

**Matt**: Yeah. I think it’s just the pace of it. And I think often, it’s funny how, in my mind, a criticism I will often have with… Especially it tends to be with more economic euro-y games of feeling like, “Ahh, I felt like I was just building up my machine and then it ended,” which always feels annoying to me, because I’m like, “Augh, I was just about to do some really cool stuff and then it was all over.” But there’s a lot to be said for that, like always leave the audience wanting more. Sometimes you feel like, “Oh, if it had just gone on for a bit longer, because I was having so much fun.”

**Quinns**: Yes.

**Matt**: And I think a lot of the games that do it well are ones that actually we kind of come away from it feeling, outwardly, “Oh, it’s annoying because I wanted it to go on a bit longer and it didn’t.”

**Quinns**: Exactly, yeah!

**Matt**: But actually, it’s nailed it, because it means that the last part of the game was exciting.

**Quinns**: Yeah, I talk about this a lot, but for me, so much of a board game getting its value across to you is whether -- not when you’ve played it once, because everyone plays a board game once -- but when you put it back on the shelf, do you have that lingering thing to be like, “I wanna play it again.” And sometimes that might mean, as you say, that means the first game is a little less satisfying. That’s great if it means you play the game *all over again and again*, just chasing that high. Assuming the game gives it to you eventually.

**Matt**: Yeah, it was like that with Pipeline. I was like, “I wanna make more money!” And then I made nine hundred and twelve dollars and I was like, [smug voice] “Oh I feel so good. [Quinns laughing] I feel so good!”

## Video review review [1:04:05]

**Quinns**: Hey, speaking of Pipeline, we should give a brief shoutout to some of our video reviews that we’ve done recently. Matt, you reviewed Pipeline.

**Matt**: I did. It was a moment of madness and I do not regret it. It’s a tremendously dry game, possibly the strangest video review I’ve done in a long time, but I had so much fun making it.

**Quinns**: I think it was a celebration of Shut Up & Sit Down lunacy in the face of the most [laughing] banal theme in the world. [Matt laughing]

**Matt**: Yeah, some people did comment saying it didn’t do the best job of explaining the game, which is partially true? I think I was just incredibly brief and terse with the words I used, and it was sort of blink-and-you’ll-miss-it games criticism, but if you listen to what I said, I think I’m pretty clear. It’s just hard to listen to what I’m saying, because I’m doing all sorts of bananas stuff.

**Quinns**: I love that. If that piques your interest…

**Matt**: I mean, you get what you get! Sometimes you get quite a careful, considered piece of game criticism with not many jokes, and sometimes you just get more jokes than you could possibly comprehend.

**Quinns**: If people haven’t seen your Pipeline review, they should absolutely check it out. If you head to our Youtube channel, you can also see Matt’s review of all the Kemet expansions.

**Matt**: Yeah, all the Kemet you can possibly Kemet to.

**Quinns**: Kemet: Ta-Seti and Kemet: Set?

**Matt**: Yup, that’s it.

**Quinns**: It always makes me feel like I’m pronouncing it wrong.

**Matt**: Ta-Seti, Set, you feel like you’re just stumbling around with words.

**Quinns**: Exactly, yeah.

**Matt**: But that’s what they’re called. And really I did a deep dive into those expansions, both of which are modular, and really came out discovering that for me, I’m not interested in either of the expansions, but I really love, love base Kemet. It’s just… It’s so much fun. It’s the promise of what it… It is what it appears to be, and I’ve been playing lots of people-on-a-map games recently, and Kemet is one of the few ones where it is what it looks like, and it actually satisfies in the way that you expect it to, which is something that I’m finding a lot of modern games don’t do. Rising Sun, the written review I did, certainly didn’t feel like that. Lords of Hellas I like, but doesn't quite deliver on the promise of what it feels like it should be?

**Quinns**: I think Root is quite a good example of a game that sort of is what it looks like, in that it looks a bit like a war game, and it kind of is. Looks kind of like an ecosystem, and it is.

**Matt**: Yeah.

**Quinns**: Looks complicated, oh by *Jesus* it is. Meanwhile, while you’ve been reviewing all these big, heavy games, I reviewed tiny, tiny -- maybe the tiniest box that I could -- it was 6-

**Matt**: You got lucky in the b-roll department, yeah.

**Quinns**: 6 Nimmt!, yeah, yeah.

**Matt**: Because let me tell you, filming b-roll for Kemet and all the expansions… Some good b-roll, but my gosh.

**Quinns**: Actually, there’s a reason to watch your review of Kemet, Matt, if people haven’t seen it, or the Kemet expansions I should stress. I think it has the nicest b-roll, not just in a Shut Up & Sit Down review, but that I’ve ever seen in a board game video.

**Matt**: That’s very nice.

**Ben**: It’s absolutely gorgeous yeah, you smashed it.

**Matt**: Fun fact, I filmed about twice as much as I needed to, because I was so scared of having to get it all out again, [chuckles] so I had loads of really nice shots that just didn’t get used.

**Quinns**: My goodness, so that’s some lucky publishers there. Speaking of lucky publishers, yeah, I loved 6 Nimmt! I think it’s caused a little- It must have caused a bit of a sales explosion, because the German publishers who usually completely ignore us were tweeting in German about my review, so that’s something. But yeah, 6 Nimmt!, lovely little card game, and like Matt’s review of Pipeline, I had the challenge of making something incredibly boring seem as exciting as it was.

**Matt**: It’s a great game.

**Quinns**: Yeah, 6 Nimmt! is just ace.

## Outro [01:07:06]

**Quinns**: Alright everybody, that has been the 99th episode of the Shut Up & Sit Down podcast.

**Matt** [hushed]: [gasp] Ohhh. What does that mean? What’s the next episode?

**Quinns**: The next episode, Matthew, is gonna be- What did we decide? Ninety-nine and three quarters?

**Matt**: Ninety-nine and three quarters.

**Quinns**: So here’s the fun fact. Because we’ve got SHUX right around the corner- That’s the official Shut Up & Sit Down convention, tickets are ON SALE NOW, if you want to go to what a lot of people are saying [mumbling] is the best board game convention in the world, [full voice] you can do that! And we will be recording the hundredth ever episode of the Shut Up & Sit Down podcast at SHUX. But! We’ve got another to record between now and then, so that will be ninety-nine and three quarters. Do not adjust your podcast player.

**Matt**: It’s just how numbers work, no one knows why.

**Quinns**: Thank you very, very much for joining Matt and I, Ben.

**Ben**: Thank you for having me, and continue to have me.

**Quinns**: Well, would you like to come back on the next podcast?

**Ben**: I’d absolutely love to, I think there’s plenty more stuff we can play and that we have played that would be good to talk about, so yeah, that’d be a lot of fun!

**Quinns**: Hot dog! Well, I don’t know if we have room for you, but-

**Matt**: We’ll see what the schedule looks like.

**Quinns** [quietly]: Matt, do you think we have room?

**Matt**: I don’t know. I mean, I had to like, get another chair in the room so someone else could sit down. It’s been a lot of work. That chair is very light, but I’m incredibly weak and lazy.

**Quinns**: [laughing] Well let’s talk about this after the podcast. Thank you very much for listening everybody!

**Matt**: See ya! Bye!

**Ben**: Okay bye!

[funky outro music]