

## Bluff City 08: The Eighty Six Pt. 2

Transcriber: thedreadbiter

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### **Opening Narration**

[[“The Eighty Six”](#) by Jack de Quidt begins playing]

**Austin:** Uh-oooh! That is a flag on the play — what's the ruling? Sounds like somebody forgot about Saturday Night Shlockfest! That's right, it's me, Jeff “The Ref” Moran, coming to you live this beautiful Saturday night, right here in a beautiful winter wonderland in beautiful Bluff City, home to the Bluff City Boilers. Shout outs to the Boilers, this year is your year, Boilers. Whoo!

Anyway, right, movies. The Eighty Six, in case you missed the first half of the movie which, uh, aired last week separately, I guess because of some weird licensing or FCC thing, I suppose, they don't really let me in on that — anyway, the movie. What did we learn? Well. The ref was watching the plays and what I saw was definitely worth the red card. It looked like Clarence B Grimes and his crony coppers were up to no good. Something about a real estate agency and, uh, the mafia? It seemed baaad.

I'll be honest, the movie never really explains what their plot is, I think it has something to do with, uh, framing people with ivory and maybe seizing their homes to build more casinos or something — I don't know! What I do know is that Bluff City has three heroes and they're on the case. Sergeant Janis Stone, kickboxer and butt kicker, whose good

friend Jamian Rayne had gone missing, along with a elephant. Joining her, our rookie Sebastian Young. I wonder if they call him that 'cause he's such a thriller, such a pretty young thing! Shout outs to Quincy da Vinci Jooones! And of course, Detective Max Lam, the freerunner, the shortgunner and the stone cold st — wait a second, that's a different promotion, y'all, I can't use that one! They got lawyers.

[whispers] Which reminds me, come out to Bluff City Convention Center next weekend for some of the best wrestling you've ever seeeeennn!

[[“The Eighty Six”](#) by Jack de Quidt ends]

## Introduction

**Austin:** Welcome to Friends at the Table, an actual play podcast focused on critical world building, smart characterisation and fun interactions between good friends. I am your host, Austin Walker, and today we are continuing to play Action Movie World by Ian Williams. Joining me today for this game of Bluff City, Janine Hawkins.

**Janine:** Hey, you can find me [@BleatingHeart](#) on Twitter.

**Austin:** Andrew Lee Swan.

**Dre:** Hey, you can find me on Twitter [@SwanDre3000](#).

**Austin:** And Sylvia<sup>1</sup> Clare.

**Sylvia:** And you can find me on Twitter [@CaptainTrash](#).

**Austin:** As last time, our agenda today, or my agenda as GM, is subgenre first, but they're all action movies, and to play to find out what happens, but make it seem like it was a scripted movie afterworld, *afterward*. Afterworld is not what I meant to say at all. Um, so where were we? So, it's been, ah, for listeners it has not been very long at all,

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

but for us it has been like a month. So, would love to talk about where we are on this, and characters, and every other thing. Does anyone wanna do kinda a broad recap?

**Dre:** Hmm, okay. [Austin laughs] I think I remember more like where we ended than how it started.

**Austin:** [cross] Yes... Yes, well, let's go over characters really quick.

**Sylvia:** [cross] I kinda remember the broad strokes. Yeah, okay.

**Austin:** Let's go, yeah, let's go over like, let's start with who are you all, and then from there we'll build out what happened. So. Dre, let's start with you, 'cause you are technically the lead, right?

**Dre:** Ooh, yeah, that's right. I am Dione Gabro. She is the lead of this movie and the playbook she is based out of, which is the Musclehead. So she is kind of a, she's a cop in Bluff City. And she's definitely like a no-nonsense, like, just a very huge intimidating presence. And I believe her now signature terrible line is "The chief can't arrest us if we don't arrest him first?" Wasn't that like the really terrible one-liner you made me line up? [laughs]

**Austin:** Something, something like that, yeah. Did you say your character name or just your actress name?

**Dre:** Uh, oh, right! So the actress's name is Dione Gabro. But she is playing Sergeant Janis Stone.

**Austin:** Great, good. And you are, you have a relationship with, uh, with Max who is played by Sylvia. That is your special relationship: precinct buds with Max. Let's talk about Max.

**Sylvia:** So I am playing, my character name is, um, Max Lam, the actor playing him is Eddy Chankul, which I think I forgot to write down on the...

**Austin:** No, you got it. It's over here. It's like in a weird place on the sheet.

**Sylvia:** Oh, yeah yeah yeah!

**Austin:** Yeah.

**Sylvia:** Who is the sort of like, he's the gunslinger, or Gunfighter class, is what I'm playing as, and I think I described him as sort of like a Southeast Asian action star who's kind of breaking into the American scene. And I am the begrudging mentor to Janine's character as a punishment for something that I don't think we ever defined.

**Austin:** No, just being, I mean, we've seen you now do an action thing, and it's a big deal, [**Sylvia:** Yeah.] like you go wild, because you're the gunslinger, you're the Gunfighter. So you can imagine that being like one of those things where someone higher up says like, you went too wild, y'know, you're a loose cannon, et cetera. And as a note, you're also — you also have the movie Buddy Movie, which basically sets you up as a second lead when it comes to kind of like plot armor and invulnerability. So that is an important thing to know as we go into the second or the final half of this game. And, uh, and Janine, tell us about Sebastian, Sebastian Young and your character and your actress — or actor, actor.

**Janine:** So my actor is Mason Lowry. [**Austin:** Right.] Who is a young, attractive very popular with like the Williamsburg crowd, probably. Like a very, um, you know, Matthew Grey Gubler-esque figure. A Gubleresque, if you will.

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

**Janine:** [laughs] And he is playing detective Sebastian Young, who is a sort of not quite fresh out of the academy, cause he's a detective, but like very, um, idealistic, by-the-books, he's sort of a golden boy-esque figure but also completely naive and in over his head. [**Austin:** Mm-hm.] For the real world, like, he's not prepared for what things, for the way things actually are. The script move that he has is Corrupt Is As

Corrupt Does, which gives me corruption points [Austin: Right.] to aid in the fighting or, um. [cross] Well, because I'm fighting —

**Austin:** [cross] Or doing of corruption? Yes.

**Janine:** Or the doing of corruption, [laughs] sure, that's a way to put it.

**Austin:** Uh huh. But for you so far it's been about fighting corruption, right?

**Janine:** Yes.

Austin Yeah. Okay. Um, so, let's think about how this all played out. We open in the zoo. We open going to a zoo to investigate a missing person. Was Jamian the one that went missing? Yes. [Sylvia and **Dre:** Yes.] Jamian Raine goes missing. You go, you meet up with Van McLaren, who was a character we had seen in a past episode of Bluff City now seeing represented fictionally [amused] in this movie. We... He kind of gestures towards some notion of elephants, uh, and conspiracy theories. Jamian is like a whole, Jamian has like a whole... thing in his apartment, his kinda basement apartment. You find like a zip disk that has just a huge single text file, a doc, like an old Word, um, Word patch file.

**Janine:** I believe it was a Jaz disk actually.

**Austin:** Sorry, it was a Jaz disk.

**Dre:** Yeah, this is important.

**Sylvia:** [cross] Oh my god, I forgot about the Jaz disk.

**Austin:** [cross] Sorry, you're right, yeah.

**Dre:** [laughs]

**Austin:** Um, you were being hounded by a trio of cops: Oscar Season, Elliot Jakowsky and Marty McKeen, who also wound up bumping into you at a club later, where they tried to try some shit with you. Um, what else? Sebastian, you ended up meeting a lady

named Evelyn Christo, who is part of a, um, a construction firm or like a real estate firm, basically? And kind of let on that part of the city was basically being [sighs] bought out for a new construction project. I don't remember, was it a new casino specifically?

**Janine:** Weren't they gonna like turn the whole town into casinos or something?

**Austin:** [cross] Like they were basically turning a whole residential area into casinos.

**Janine:** [cross] Or like the whole... Yeah. Yeah.

**Austin:** Yeah.

**Janine:** There was like a special name for the place that they wanted to...

**Austin:** There was, and I'm looking at my notes now and I'm not seeing it written down anywhere, so.

**Janine:** No, me neither.

**Austin:** [cross] There's a prop...

**Janine:** [cross] Got this picture of Matthew Grey Gubler, which isn't super helpful, but, um.

**Dre:** [laughs]

**Austin:** It's not, it's not. In any case. The... Evelyn ends up kind of, you and Evelyn end up flirting and wind up out on the boardwalk looking out on the ocean under the moon, and a bunch of cops, a bunch of boardwalk cops roll up on you — who are not the same cops who were at the time picking a bit of a fight with Max and Janis inside the club. You end up like taking some of Janis's advice in trying to fight back, and then in the process get kind of beat up, you're the only one who has any wounds right now. You have 2 harm. And then Janis and Max roll in to help you, and some things explode. [laughs] Max maybe kills some people?

**Sylvia:** Yeah, I went a little bit hard there.

**Austin:** You went a little bit hard.

**Janine:** It was a golf cart that exploded I think, right?

**Sylvia:** [cross] Yes...

**Dre:** [cross] Oh yeah!

**Austin:** Yeah, they were like boardwalk golf carts, yeah, exactly. And one of them left with Evelyn, one of them previous to the fight like really blowing up kind of took Evelyn away. Y'all ended up like tending to your wounds and going to meet up with... At the boardwalk? Or not the boardwalk, the gym that Janis trains at fictionally, and also that Dione trains at for real? Um. [laughs] Which is the Phoenix Gym, where, um, Tawny Buck, is that the character's name?

**Janine:** Mm-hm.

**Austin:** Is like the head instructor. It's like a kick boxing gym, basically, right. And while there, you get a call from Evelyn, who is like "Hey, you're gonna be okay." Like, you all, before that call, actually decide to go after the head of the corruption here, which is the police chief. [yawns] Excuse me. Who has set up shop inside of the Menagerie, inside of the... I think we decided not to call it the Menagerie because that's like, in the fictional version of this story. This is like all based on a true story, and so really it's the Verandas and the Menagerie, but here it has to be like, the Zoo, or something. [Janine makes an unhappy noise] And a fake name, not the Verandas. But in any case —

**Janine:** The Porches? The Porches.

**Austin:** Right, exactly. Well, I was gonna — I went with something like the Porcellis, ya know, you put porch in there but you still...

**Janine:** [cross] Oh yeah, that was, that's good. Yeah.

**Dre:** [cross] Oh yeah.

**Austin:** I was pretty sure it was Porcellis. Uh. And so your plan was like to go find him in the casino, um, but that seemed really dangerous, because it's the casino where all of his super corrupt cops are. He moved like his personal headquarters into a casino, into a mob casino [laughs] instead of the actual police station. And then I think Evelyn called and gave you a clue?

**Janine:** Mm-hm.

**Austin:** Do people remember what that clue was?

**Janine:** Look for the tusks, I think?

**Austin:** Look for the tusks. I think on the, [cross] as a reminder —

**Janine:** [cross] The Africa wing.

**Austin:** Yeah, the Africa wing. As a reminder, the Menagerie is this like zoo-themed, kind of, it was safari themed?

**Janine:** You could call it the Exhibition. Or the Collection?

**Austin:** The Exhibition isn't...

**Janine:** The Safari's good, but that's...

**Austin:** The Safari. I think — like — it leans that way, like it is as colonialist as possible in that way, [**Janine:** Yeah.] where it is like, the Safari fits perfectly. I think it's like, yeah, the Africa wing, the East Asian wing, the — you know, not even the East Asian wing. There's probably a name that I don't want to say for East Asia. It's bad. It's just a bad fucking casino. That's like how, how it is. And so, yeah, the Africa wing is where she told



you “Look for the tusks.” And I think that’s probably where we come in? Everyone was like all geared up and ready to go. Right? Any other questions before we start proper?

**Dre:** I don’t think so.

**Sylvia:** I cant think of anything.

**Austin:** All right.

**Dre:** I’m ready to do some weird shit in this casino.

**Austin:** Yeah. So I think we should just pick up with the three of you coming down the escalator into the Africa wing of the Safari. And. You know, it’s — what time of year is it? Did we decide? I know it’s still school year, I think it was cold, so it’s still winter. I think January-February probably is kind of what we were going for. So it’s probably not packed, it’s not like summer packed, but there are people playing the slots and playing cards and stuff, and the Africa wing is just a like bunch of fake plants and, like. cheap fake masks on the walls, and it’s a bunch of like wall murals that are not to scale in any way, and often don’t even have the right types of animals on the right floors, or the right wings, do you know what I mean? So like, it’s a lot of like... tigers that don’t exist in Africa on the walls here, and like standing right next to lions. And it’s like, yeah, that’s what it is, right? It’s all the same! There are definitely like Indian elephants on this floor that shouldn’t be here. Yes, yes, Sylvi. Sylvi says in the chat, there’s just like a koala around.

**Sylvia:** Yeah, just hanging out.

**Austin:** Yeah, but like a real one — there’s like a koala handler who walks around and lets people pet the koala, which is actually nice, honestly.

**Sylvia:** Oh my god. Yeah. Yeah, that does sound nice.

**Austin:** Mm-hm. And it's a big casino floor. And I think my suspicion is that there's just like, the notion of like, 'oh, look for the tusks' ends up being kind of not a lot of help, because I bet you there's a lot of tusks everywhere. Right, like there's lots of like ivory or fake ivory everywhere. Because that's how cheesy and bad these people are? So I think that's like, that's kind of — we get the shot of you all coming down the elevator, and then a reverse shot of the floor, and you can just see that there's like fake tusks everywhere.

**[15:00]**

**Austin:** What do you all do? As you pass by the koala handler?

Dre [as **Janis**]: Okay, Max, I need you to break this down for me. Do rhino horns count as tusk?

Sylvia [as **Max**]: Okay, so, uh, Janis, I need you to break something down for me.

Dre [as **Janis**]: Okay.

Sylvia [as **Max**]: Why do you think I know that?

Dre [as **Janis**]: I — all right, all right — Sebastian.

Janine [as **Sebastian**]: A tusk is usually classified as a sort of tooth, it's usually attached to the mouth, whereas a horn would be attached to the center of the head, or the top of it. You would normally see them near ears or noses, but they are not associated with the mouth. That's my understanding, anyways, that's, uh, [bashful laugh] like, you know, I didn't train as a biologist or anything, but...

Dre [as **Janis**]: Damn, they've, uh, they've adapted the academy curriculum. I guess, uh, I guess it's time to get intimate with some elephants.

Janine [as **Sebastian**]: What?

Dre [as **Janis**]: As — like, I mean — like, you know, we're gonna get up in their face — their mouth, you said it's in their mouth, so like, that's pretty intimate, putting your hand up in their mouth parts.

Sylvia [as **Max**]: How — okay. I was gonna ask how you were gonna check, when you describe it like that, but you know.

Janine [as **Sebastian**]: I hadn't been thinking of looking at the living elephants' tusks. I thought...

**Austin**: Also, yeah, there is definitely one living elephant here, for sure, in the middle, like, on a platform. It is bad. It sucks. Like they shouldn't do this. I mean, it's probably well-fed, there are regulations, but also the police chief is in their — they're in the police chief's pocket? It's hard to tell which way that pocket putting goes, and so, y'know. The point is, it's maybe not as good as it should be.

Dre [as **Janis**]: I mean, we can wait to check that elephant last, but, I mean, y'know, we gotta be thorough.

Janine [as **Sebastian**]: I just feel like if it was that elephant —

Sylvia [as **Max**]: [cross] You can handle that one.

Janine [as **Sebastian**]: If it was that, they would've, she probably would have just told me to check the elephant if that was the case. Right?

**Austin**: [snaps fingers] I just remembered the, um, one of the things that we did not mention is that the audience saw that she was being like, if not being held at gunpoint at the very least intimidated by Clarence Grimes, Clarence B Grimes, the chief of police. So. That's... a thing to keep in mind.

**Janine**: And he was talking to I think someone else and he was like, he was like, "No, don't worry about him, but the other ones..." shakes fist. That kinda thing

**Austin:** Yes. Yes. 100%. He was very clearly making a deal for your protection in exchange for the other two, y'know.

**Janine:** Yeah.

**Austin:** Or not protection, but y'know.

**Dre:** Man, is this just a montage of us like.

**Austin:** Yeah, so, what I think ends up happening is like...

**Dre:** [cross] Are we checking everything elephant in here?

**Janine:** [cross] They probably don't just let people touch those, they're very expensive.

**Dre:** We got badges. It's fine.

**Janine:** [unsure noise] [laughs]

**Austin:** Right, there aren't like security — there — so at first, there are security guards, and you're just going around looking for elephant tusks and they are, like, they're everywhere. There are like 200 fake elephants tusks on this floor that are used on like, y'know, as decorations on columns, there's a special set of slot machines that instead of having slot machine handles just have like miniature elephant tusks. Um. It is a big ask, to just find these. [**Dre:** Mm.] But then eventually the one thing you note is you see coming down the elevator — the audience sees coming down the elevator — Oscar Season, Elliot Jackowsky and Marty McKeen. Coming down the elevator. And so now I'm going to say this is an increasingly a charged situation, because they are on the lookout for anything out of the ordinary. They are beginning to put the pressure on and and looking for, y'know, anybody who's gonna come for their boss. How are you looking for this stuff? Who's taking the lead here, 'cause this is basically a read a situation, but like, I wanna know who is the one most on the hunt.

**Dre:** Mm...

**Austin:** My gut is going to say Janis, because Janis is the lead, and the camera should be on Janis, here?

**Dre:** Yeah. Well, I think there's also like, there's also like a certain like, just like, yeah, fuck it, I'm gonna go look at these elephant tusks and who's gonna stop me?

**Austin:** Right, right. Yeah, and so maybe we get images of Max and Sebastian being a little more, like, cautious about this, 'cause they don't want to get seen or whatever, and Janis is like — like Read a Situation is Swagger, right, and so maybe there is a part of this that is like, no one's gonna stop me, I'm gonna fucking go pull every slot handle. I'm gonna go just literally touch all of the giant tusks on the walls, all of that stuff.

**Dre:** Yeah, and like some poor blackjack dealer walks up to her, and she goes,

[as **Janis**]: Uh-uh.

**Dre:** And just like flashes her badge and like pushes him away? Okay.

**Austin:** Mm-hm, mm-hm.

**Dre:** Um. How does — [whispers] how does rolling work?

**Austin:** So Read a Situation. The moves are in the thing, [lowers voice] you just have to type it, we just have to type it here.

**Dre:** Is it just, and it's just 1d6 if I have 1 Swagger?

**Austin:** It's 2d6.

**Dre:** Oh, okay.

**Austin:** It's 2d6 plus whatever your skill is, whatever your attribute is.

**Dre:** Ohhh, okay. Got it, okay. Yep.

**Austin:** It's like Dungeon World. Its like Apocalypse World. So 2d6 +1.

**Dre:** Booyah!

**Austin:** Hey, that's a 12, look at that!

**Sylvia:** Nice.

**Austin:** When you read a charged situation, roll +Swagger. If you succeed, ask the Director questions. When you act on one of the Director's answers, take +1 forward. On a 10+ you get to ask three of these. One. So here, I'm just gonna go through the list. What's my best escape route/way in/way past? Which enemy is most vulnerable to me? Which enemy is my biggest threat? What should I be on the lookout for? What's my enemy's true position? Who's in control here?

**Dre:** Mokay. Um, also, I have my Swagger highlighted, I think that was like one of your like...

**Austin:** Yes.

**Dre:** Director's things?

**Austin:** Yes.

**Dre:** But I forget what I get for that.

**Austin:** You add a star power tick, there.

**Dre:** Oh, okay!

**Janine:** Because you got over a ten, right?

**Austin:** I believe that's true on one of the things that is marked as, uh, as one of your star — as one of your highlighted stats, basically.

**Dre:** Okay.

**Austin:** Yeah, every 10+ rolled on either of the character's highlighted stats gets a tick.

**Dre:** Cool. Um, okay so I think that my first question is going to be, where's my best way in? Um. [clicks tongue]

**Austin:** Do you want to start — do you want to do them one by one or do you want them all at once?

**Dre:** I can do them all at once or one by one, whichever you think is easier.

**Austin:** Okay. Let's do them one at a time so that if the information gives you, y'know, some different direction you can do that. **[Dre: Sure.]** So eventually you literally just find... it's one of those sequences where you're like I've pulled two hundred, or I've pulled, y'know, fifty slot machine handles. I've taken down, y'know, twenty different tusk vases on the walls, or brasiers, or whatever. Like, you know, a bunch of different things, there's just like tusks stuff. I've, y'know, checked all of the toy elephants. There's like a person in an elephant costume whose tusks you've pulled on.

**Dre:** [laughs]

**Austin:** And the three of you just like, the three of you just like, are back together near the entrance of this floor, and you're like, "God damn it," like "I can't believe we can't find these tusks," and then like either you lean backwards or you like... Uh, kind of like, pound the wall or something? And you realize there are these columns, an entire column that's holding up this floor, that is shaped like a tusk, basically. I think it's like up against the wall, so it's not actually holding up the floor, do y'know — or the ceiling, or anything, but it's like columns that have been cut into the walls or put next to the wall for style. And when you hit it, you hear that it's hollow. Um. **[Dre: Hmm.]** And so that is your

way in. [Dre: Okay.] There's a secret — and you're able to like — you quickly check, so there are three of them there, and those three are hollow — or there's six of them there, there's three of them that are hollow.

**Dre:** [laughs]

**Austin:** Because it's an action movie and we get to be ridiculous.

**Dre:** Yeah. Let's see, what's my enemy's true position?

**Austin:** So you have the three cops who are now closing, we get one, two, three shots of them walking down the three different kind of aiseways filled with slot machines, and so we get like — I have to remember what their — which one's which really quick. We get like Elliot Jackowski—

**Janine:** Elliot is the hurt one, Marty is the strong one and Oscar is the heavy one?

**Austin:** Yes. Marty is the buff one, yes.

**Janine:** [laughing] Oh, Marty, sorry.

**Austin:** And Elliot's hurt and was also lanky and a lockpick, the one who could do lockpicking. As a reminder. Very important. [laughs] The other two haven't been hurt. And so I think we get Oscar and Marty like each walking like full force towards you, at, you know, some distance, right? And they're kind of still looking for you, you can see them like scanning the crowd. And then we get Elliot Jackowski like trying to get through the aisleway, but there's too many people on the slots, and he keeps like bumping into people, and there's someone there with a thing of drinks, and he bumps into them and drops a bottle and it breaks, and he's like

[as **Jackowski**]: [furious] Aw god dam — I'm sorry — guh — get out of my way!

**Austin:** And then we come back to you, so that's one set. And the other thing is definitely like, the audience just gets — and maybe, I don't know, you'll need to tell me



how you notice this, but the camera just pans through the wall where the elephant tusk columns are, and you can see that behind there is just like a den of corrupt cops, who are like... I think some of them are playing cards. We get some of them like putting together baggies of fake evidence. It is like the most bullshit absurd, like — but also, the heart of it is true, right? [laughs] Which is like, oh, these are cops prepping to go fuck people over. There's like a map of the city here where you can see the district where they're adding in the new casinos and taking away the homes is. Oh, and I think the specific fake evidence that you see is, there is a long single tusk that is currently being, um, cut up into little pieces by these people who either are cops or are working for the cops. And prepped to look like they're tourism goods, basically? So like carved into little idols or like little souvenirs, little tchochkes. Or like turned into like keepsakes basically. And so that's what's happening on this long table. It's a lot like, you know, what you would imagine in like a John Woo movie if like, y'know, if Chow Yun-fat walked into a drug den, y'know? Like they all have masks on their faces, like medical masks on their faces for breathing, as if they don't want to breath in any of this. And so we get that. And so how do you sense that? How does Janis, with all her Swagger, sense that something — that there's bad guys on the other side?

**Dre:** Hm. Like the thing that immediately comes to mind is she like puts her ear up to it and hears somebody?

**Austin:** Yeah. I think that's fine.

**Dre:** But I'm trying to think of something that's like even more action movie bullshit than that, but I don't — I can't think of anything else. [laughs]

**Austin:** So, I mean, I think that that's fine because I think what you hear is you hear the voice of Grimes, of Chief Grimes, going, uh, he says like...

[as **Grimes**]: Chop chop! Like, literally! Haha!

**Austin:** And then like you hear him like walking up a stairwell, or the audience sees him walking up a stairway, up to a higher level and kind of leaving this workshop floor behind.

**Dre:** Okay. Hm. Sylvi and Janine, do you all have any thought, on what this third question should be?

**Sylvia:** Um.

**Austin:** So far, again, you've picked which two?

**Dre:** What's my best way in and what's my enemy's true position?

**Austin:** Okay.

**Sylvia:** Ummm...

**Janine:** Maybe...

**Sylvia:** There's a couple that could work here.

**Dre:** Yeah.

**Janine:** Um. I think... I think maybe uhh.... I don't know. My pitch for which enemy is most vulnerable to me is that we have this situation that we maybe can't properly act on, and the vulnerability thing might give us a way to act? Like, 'cause at this point it's like okay, [**Sylvia:** Yeah.] we're in a very crowded casino, are we going to break the wall down? And then there's a bunch more cops than us —

**Austin:** Oh, I should be — okay, wait wait wait, one second. You can get — you recognise that these tusks are fake and that there is a mechanism for opening them like a door.

**Janine:** Okay.

**Austin:** I, like, there is not — um. I mean, if you still want to just break through it, 'cause that's what a action hero does, that's fine.

**Janine:** Eh.

**Austin:** But like, you can tell that they like spin open, do you know what I mean? That like, oh, there's a latch, there's a button you can hit that like opens them. In fact, maybe you hit it by mistake and it goes like, whoosh, and it opens up, and there's like a little — like a little — like you would step inside and then hit another button and it would close, closing you in, and then opening the other side, do you know what I mean?

**Janine:** Yeah.

**Austin:** So you—

**Janine:** I still think a question that gives us something that, um, can be acted on...

**Sylvia:** Yeah, it gives us a more direct target. I'm definitely into that one.

**Dre:** Cool. Then yeah, what enemy is most vulnerable to me?

**Austin:** Um, honestly, I think that like most of the people on the other side of this, on the other side of — I guess actually that's not true. I think, so you go inside. If you go inside, you will see that the ones who are working on the elephant tusk, because they're using their hands already and because they are working on very, like, complex, you know, labour or whatever, they don't have their guns on hand. So those are the ones who don't pose any threat. And in my mind it's kind of like, I'm just gonna quickly, at the bottom of this page, just draw a little quick and dirty map for y'all. My favourite thing to do. I'll just draw a big space, like that, and then, um, I think that you guys are like — that's not really right. One second. [makes noise] Like let's just assume that the place on the left, it doesn't, the size here doesn't matter, because this is the casino, which is much bigger than this other little room, right? The little rectangle inside of the big rectangle I've drawn is where those ivory tusk columns are, right? And so the one on the

right is the tusk den. [slight laugh] There's this long workshop table here, which is where they are working on this elephant tusk. I'm gonna write table, tusk table on it. There we go. There is a card table, uh, where there are like clearly some like heavies on the card table, kind of in the middle of the room. And then there's like packaging, there's like a bunch of like, the other side here where the tusks aren't being worked on, but are being kind of assembled into baggies and backpacks and stuff like that. So those two sets of tables are the ones where like those people aren't going to do you any harm. The ones at the card table are the ones who have like, there's a shotgun...

**[30:00]**

**Austin:** Y'know, like slung on someone's back. Then on the other end of the room is a staricase up to like the next floor, or it's like a nice double staircase, do you know what I mean — whoops. It's like, goes up on the north side and then also up on the south side. And both of those are — that's a bad arrow. It's hard to draw with this mouse. Um. [slight laugh] Both of those go up, and on each of those there is like a guy with a shotgun. I'm picturing them as like plainclothes cops, basically, with like, y'know, blue or red shirts tucked into pants with suspenders on. Really walking the line between mafia — but have badges on. Really walking the line between mafiosa and, uh, and cop stereotypes. Big mustaches all around.

**Sylvia:** Oh man.

**Austin:** So yeah, the ones at the tusk tables and the bagging tables are the ones who are most vulnerable. Sorry that that's not — there's just not much, like.

**Sylvia:** [cross] No, for sure.

**Austin:** [cross] This is, there's a lot of baddies in here.

**Sylvia:** Um. It would be handy for us to probably get some evidence from that, too. You know?

**Dre:** Sure.

**Sylvia:** From the bagging table and stuff? So like, if we want to try and lock down this room before heading on and trying to get, you know.

**Dre:** I mean. Listen, Austin's given you two long-ass tables to do like sliding gun type shit on, so.

**Janine:** [laughs]

**Austin:** I absolutely did. I did my best, I'm out — we're really truly out here.

**Dre:** [laughs] Um. Yeah. Fucking, I think like, Janis just turns to Max and goes:

[as **Janis**]: Well, well, well. Looks like somebody didn't clean up after themselves.  
You ready to clear the dirty dishes?

**Austin:** [snorts]

**Janine:** What? Oh my god.

**Austin:** That's a one-liner. That's a one-liner, you have to roll one-liner.

**Sylvia:** Yeah.

**Dre:** [laughing] Good. Excellent. Perfect.

**Austin:** Do you remember how that works?

**Dre:** I know I roll +Swagger.

**Austin:** When you roll an awesome one-liner or catchphrase, roll +Swagger. On a 10+,  
[**Dre:** Yeah.] your line is hilarious, well timed, et cetera. So go ahead and give me a roll.

**Dre:** Um, yeah, and it was obviously awesome and well timed, so.

**Janine:** [laughs]

**Austin:** Well, we'll see. [**Dre:** No.] Well, no, it was a 4.

**Dre:** That's a 4. [laughs]

**Austin:** It was a 4.

**Janine:** Yeah. Oof.

**Austin:** On a miss, the line falls flat. Take -1 forward as you are rattled by how lame your line was. [Dre laughs] The Director may make a move against you. Uh, so what did you say again? Can you give me that exactly one more time? Please?

**Dre:** Um. Looks like... aw, shit! I know the final line was "let's clear the dirty dishes."

**Austin:** Let's clear the —

**Janine:** It was like, "looks like someone forgot to clean up after themselves, let's clear the dirty dishes," or something.

**Dre:** Y'know, 'cause it's a big table, like a dinner table.

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

**Dre:** Where people eat and/or do crimes at.

**Austin:** Uh-huh! Right, of course. Um.

**Sylvia:** Mm-hm!

**Austin:** So I think — so the move I'm gonna make — so it falls flat, take that -1 forward.

**Dre:** Yeah, don't worry. [laughs]

**Austin:** Which is, just, it's bad news for you. What happens is, so we have — we know that Jackowski is caught up in of these slot aisles that I have just drawn on the map, but we get McKeen, who is the buff one. Marty McKeen just like walks down this big centre aisle, and he is like bulging out of his like red silk shirt with his badge showing in his — it's in his shirt pocket, and he has an open carry holster on, like he's just like ready to like fucking go, and he sees the three of you, and he's like, um... I don't think he even says anything, he just cracks his knuckles [cracks own knuckles] and like then cracks his back and like then his neck. He's like, y'know, he's big. He's the big one. And then we also see, turning the corner at the south end of the, uh, map, here, we see Oscar, Oscar Season, who is like a little bit heavier-set, but is very clearly like the leader of the crew. And he's the one who says:

[as **Oscar Season**]: Well, what do we have here?

**Austin:** And then it's like, uh, he is clearly waiting for Jackowski to come block off this third route, the north route, and Jackowski is not doing that because Jackowski is currently pouring an old lady a drink, because she's like,

[as **Old Lady**]: Now you better pour me a b — pour me a new drink! And tip the waitress!

**Austin:** And he is like,

[as **Jackowski**]: [nervous] Of course, ma'am, of course I'll tip the waitress.

**Austin:** And so he is not interfering here, but these other two are now putting some pressure on you both. What do you all do?

**Janine:** I wanna say something about —

**Sylvia:** There's not much I can do here without making a scene.

**Austin:** Sure.

**Sylvia:** Uh, I think that's actually like a thing that I say in character to Janis, [**Austin:** Okay.] like just lean over and be like.

[as **Max**]: There's not a lot I can do to these guys without making everyone pay attention to us.

**Austin:** Mm hmm. What were you gonna say? Sebastian?

**Janine:** I wanted to do like a... not mean, but like a counter one-liner.

**Austin:** Okay. What is it?

**Janine:** I want Sebastian to like kind of... Not sarcastically but like slightly. Mm. I don't know the word for what I want, but he's like a little frustrated that —

**Sylvia:** Slidely?

**Janine:** To even be in the situation, like, he's not frustrated at Janis but he's frustrated at like the world, I guess?

**Austin:** Mm-hm.

**Sylvia:** Oh. Oh, okay.

**Janine:** I want him to say like,

[as **Sebastian**]: Well, did you — I hope you brought your brillo pad.

**Janine:** Or some shit like that.

**Dre:** [laughs]

**Sylvia:** [snorts] Oh my god!

**Dre:** Can I suggest that instead it's "I hope you brought your Scrubbing Bubbles."



**Sylvia:** [cross] We gotta get those sponsors.

**Janine:** [cross] Oh — isn't that for like toilets?

**Dre:** Yes, but.

**Janine:** [cross] Not dishes?

**Austin:** [cross] Yes. Exactly. Exactly, these fuckin toilets.

**Janine:** All right. Okay.

**Austin:** Give me a —

**Janine:** We're kind of mixing our metaphors, but it's good. [laughs]

**Austin:** Yes. Direct to VHS. When making a Killer One-Liner move, you get to roll Drama instead of Swagger.

**Janine:** I do.

**Austin:** Give me that Drama roll, 2d6 +2. That's an 8, okay! On a 7 to 9, you can choose either take +1 forward to your next roll or +1 to Camaraderie, but also pick one of the following: someone is enraged and immediately attacks you; someone you care about is hurt; or the comment slows down an action scene, and not in a good way.

**Janine:** Hmm. I want to take your buddies are impressed, +1 to Camaraderie.

**Austin:** Nice, good. Move that up to two. I got it. And what's your bad one?

**Janine:** Uh. I don't remember how action scene slowdowns work.

**Austin:** This one — so it's up to me, basically, right. But like think about it this way, you're action heroes. Momentum is good for you?

**Janine:** Yeah.

**Austin:** You don't want — you don't want things to — you don't want to lose the upper hand in terms of having control of a sequence. Think about in an action movie where like the good guys are like cowering behind something and running out of ammo, versus when they're kicking down the door.

**Janine:** Yeah. Okay, someone's enraged and immediately attacks me.

**Austin:** [laughs] So I think we get the moment of we get, uh... we get McKeen like starts to say like — or, no, sorry, Oscar Season goes like:

[as **Oscar Season**]: That doesn't even make any sense. We're talking about —

**Austin:** And then suddenly McKeen, the buff one, is like:

[as **McKeen**]: Are you calling me a toilet?!

**Dre:** [laughs]

**Austin:** And then just like rips off his shirt and just like spears you, just like charges at you, and is gonna just, like, push — like just completely hammer you through the wall. What do you do? Do you try to dodge out of the way? Do you just like, does this turn into a fight for you?

**Janine:** I want to try and like get low and then sweep his legs out from under him.

**Austin:** All right, so, this is a, you are —

**Janine:** Like a reverse, like he's charging in a top heavy way, I want to charge in like a bottom heavy way. And kind of like flip him.

**Austin:** Yes.

**Janine:** That'd be fun.

**Austin:** Sylvi, Sylvi in the chat says “This is the second time someone in *this casino* has ripped off their clothes and done a wrestling move on our show.”

**Janine:** We know what we’re doing.

**Sylvia:** I’m just saying, there's a trend.

**Dre:** Yeah. Exactly.

**Austin:** Just wait until fucking next month. **[Sylvia:** Ooh.] All right, violence is what this sounds like. Violence is exactly what it sounds like, trying to hurt or kill people. The stat you roll depends on how you're going about it. If it's up close with a melee weapon or fisticuffs, roll +Muscle. If it's from a distance with guns, bows, bazookas, grenades or anything else — or anything of that ilk, roll Agility.

**Janine:** This sounds like Muscles, then.

**Austin:** So this is Muscles. Which sadly is zero for you, right? **[Janine:** Sadly.] I guess it's still better than an Agility, so. [laughs]

**Janine:** Yes. Or Swagger, yeah.

**Austin:** Mm-hm. Yeah. That's a 9. **[Janine:** Eh.] On a 7 to 9, choose one: you inflict harm but you take some too; you inflict harm but are driven back; you inflict harm but a friend is hurt badly in the fight.

**Janine:** Um, I would like to inflict harm but be driven back.

**Austin:** Okay, so, you, um. You get like totally — I guess, do you — hm. So you’re trying to like sweep his leg out from under him, right? **[Janine:** Yeah.] As he charges you, is that kind of what you pitched me? All right, so you totally do that. You drop to a knee and like stick your leg out and not just trip him but like do a cool sweep, and he starts to like stumble; he doesn't fall all the way over, because that would have been a thing you could have chosen from the 10 plus, but you do like knock him — you knock

him back, and I think he probably falls, and you can see his head hit the ground, and that hurts him. So you do a damage from that, for sure. But he kips up and when he does that, he like kind of. Do you know what a kip up is?

**Janine:** No.

**Austin:** I just realised lots of people who don't watch wrestling, [Sylvia sighs] [Dre laughs] don't ever hear the phrase kip up. It's when you like pull your —

**Janine:** It's like a ska thing?

**Austin:** Yeah, it's like a ska thing. Yeah, exactly. [Dre laughs] It's when you pull your knees back to your like chest and then do like a jump up from your back, and land on your feet. And when he does that, he hits you with it, and pushes you back through, or into one of the ivory, one of the the tusks, and you're like stuck in there. Inside of this big ivory column, basically.

**Janine:** Wait, what? How? I don't think I understand what these tusks are like. [laughs]

**Austin:** They're like, they're like fake doors, they open and close, you know?

**Janine:** Oh. How — [cross] so you get stuck inside one?

**Austin:** [cross] They're like, they're like a... Yeah, you're like locked in there, you're like inside of it, on the — it's like a, you know what I mean? It's like one of these. One second. I'm gonna draw...

**Janine:** I had been picturing them as like, opening out into the casino. And not like, are they like, so they're like little in-between spaces?

**Austin:** No they have — yeah, they have a little — they're like a — it's like a cabinet in there, it's like a closet space in there that you open the one side [**Janine:** Okay.] and you open the other side to go into the...

**Janine:** Okay. Okay.

**Austin:** Even if you just open the one side, you wouldn't see right into drug den.

[**Janine:** Yeah.] You know what I mean? It's like, there's two doors, basically.

**Janine:** That makes sense.

**Austin:** And so you get kicked into that one. And, and the door closes on you. And so now you're in there. Janis and Max, what do you do? At this point, you can see Oscar Season is like, ah, shit, and like, goes to reach for his gun? But then like slips lower and grabs a baton instead. And then we also still just get the shot of Jackowski, who's like finally done dealing with this waitress, and then like starts to move forward. The waitress in the, the lady who was playing slots, and starts to move forward and then like, runs right into the koala handler. And is was like,

[as **Jackowski**]: Ah, jeez.

**Austin:** [laughs] And we cut back to you. So Max and Janis, what do you do?

**Sylvia:** Yeah, I'm trying to think of what to do that doesn't involve shooting people.

[**Austin:** Uh-huh!] Because admittedly, that is kind of what my playbook is built around.

**Dre:** I mean, you did shoot a lot of people on the beach earlier. So that kind of , that ship has kinda sailed. [laughs]

**Sylvia:** Yeah. There's not like — yeah, but those were like dudes trying to beat up our buddy. And hurt him.

**Austin:** Right. And also, it was like an empty boardwalk in the middle of the night.

[**Sylvia:** Yeah.] [**Dre:** Sure.] Whereas this is like, it's not packed but there are innocent people around right now. Again, it is an action movie, [**Sylvia:** Oh!] which means we probably don't even worry about it. They'll be fine. Probably. But.

**Sylvia:** Can I like try and get a chase scene going through this casino with them after me for some reason?

**Austin:** Oh, that's interesting. Yeah! How do you do that?

**Sylvia:** 'Cause — I don't — I'm trying to think of a way to like... Piss them off so they'd want to go after specifically me, so Janis could help, um, Sebastian out.

**Austin:** [cross] Yeah, totally.

**Dre:** [cross] What if you just like stole that dude's gun?

**Sylvia:** What if I did just steal that dude's gun?

**Austin:** Yeah, totally.

**Sylvia:** That's a great question, Dre.

**Austin:** That's a good question.

**Sylvia:** Would that be, what would that be?

**Austin:** That seems like a stunt to me.

**Sylvia:** [cross] Okay, so I'll roll Agility for that then.

**Austin:** [cross] Right?

**Janine:** [cross] It's definitely an Agility thing.

**Austin:** It's definitely, yeah, cuz you're — that's not like. It's not, I mean, I guess I could see it being violence if you were also trying to fuck em up. [cross] But like, it sounds like what you're trying to do —

**Janine:** [cross] There's like a sleight of hand element.

**Austin:** Yeah, exactly. I would say stunts. When you perform a badass stunt, roll either Agility or Muscles, depending on the type of stunt. This is Agility.

**Sylvia:** I got a 7.

**Austin:** You got a 7, which is what, 2d6 +2. Wow, that's a low roll. On — the stunt is successful, take +1 forward. However, you've left yourself in a precarious position, choose one below: you fall; you lose something; you leave something behind; you hurt yourself; or I make a move against you.

**Sylvia:** Um! I'm down to get hurt. Why not?

**Austin:** Okay. So what's the — [Dre laughs] let's see what happens. So you're taking the one from the big guy, or from, or from? Sorry, from Oscar or from Marty?

**Sylvia:** Um, sorry who was the guy who just reached for his baton because I feel like it would be the other guy.

**Austin:** That was Oscar. Oscar Season reached for his baton.

**Sylvia:** I feel like it would make sense to take the gun from the other guy, 'cause that dude'll — or, I mean, I could go for that one and then he could clip me with it, actually. With his, um.

**Austin:** With his baton.

**Sylvia:** With his baton, yeah.

**Austin:** Yeah, totally. So I think that's what it is, is like, you get — in fact, I want it to be the thing of like, tell me if this works for you. You like walk up to him, and he just like fucking slaps you with the baton. And you just grin. And he's like,

[as Oscar Season]: Why are you grinning?

**Austin:** And then you just like, lift into frame his gun, like between two fingers, and shake it in front of him?

**Dre and Janine:** [laugh quietly]

**Sylvia:** Oh, yeah, I'm very into that. [cross] And then I just like take off.

**Austin:** [cross] And then just like — yeah, do you like hop over him? Do you like, just turn and run? Like, what's the coolest way? Do you like, wall hop around him?

**Sylvia:** Ohhh. So — you know what I think happens is — which way is he blocking again?

**Austin:** He's going, he's the one who's blocking south.

**Sylvia:** Okay.

**Austin:** So there's like, to the south, there are card tables, and then the wall, and then just imagine that this kind of, this pattern goes on for a long time to the west. **[Sylvia:** Yeah.] You know, this is basically what — or like abstracted a little bit, you see like four tables here but imagine there's like 12 tables. You know. It's like blackjack and poker.

**Sylvia:** [cross] I kinda... I think what I do is that —

**Austin:** Maybe it's craps and poker on the south. That's what it is.

**Sylvia:** You said there was a waitress coming — like on the north side. So I'm assuming there's like waiters and waitresses walking around all over the place, right?

**Austin:** Yeah, yeah, totally. Totally.

**Sylvia:** I want to grab like, you know the like drink tray? **[Austin:** Mm-hm.] And I want to just like, toss it so all the drinks go in his face while I slip past him **[Austin:** Awesome.] and then slide over a card table.



**Austin:** Good. So I think we're gonna — I think he gets pulled out of this. I think he turns, [**Sylvia:** Okay.] on a 9, or on a 7, rather, he's like:

[as **Oscar Season**]: Get back here with my — [whisper-shouting] with my gun!

**Dre and Sylvia:** [laugh]

**Austin:** And is like chasing after you, like full like arm motion, you know what I mean?

[**Sylvia:** Yeah.] Just like, all the way animated. And you've totally dragged him out of this sequence. Janis, that —

**Dre:** So we're — we're still like...

**Austin:** That leaves you face to face, though, still, with Marty, the buff one.

**Dre:** Okay, so we're still like out here in like the casino area, right?

**Austin:** You are right here. I've made an X on the map, and that is where you are.

**Dre:** Okay, perfect. All right. Um, is that dude facing me or is he facing?

**Austin:** Yes, totally. [**Dre:** Okay.] He's like, eye locked with you. And he says like,

[as **McKeen**]: Phoenix gym, huh?

**Dre:** I'm just gonna suplex this dude through a poker table.

**Austin:** [laughs] Okay! [Dre laughs] You do that, gotta respond. All right, good. Give me a violence.

**Janine:** I mean, that is a response, really.

**Austin:** Yeah, it is. It is. That sounds like a violence, that's 2d6 +Muscle. What is your Muscle? 2? [amazed] Oh, it's — your Muscle is 3, and also, you have a move. You have Crime Doesn't Pay.

**Dre:** Oh shit. Okay.

**Austin:** Which is, nobody does better than you when the heat is on from the scum of the city. When rolling in opposition to criminals of any sort, you add +1 to your roll. [Dre laughs] 2d6 +4!

**Sylvia:** [sighs]

**Dre:** Oh, actually, no, it's +3, 'cause I had that -1.

**Austin:** Oh, you do have that -1. All right, yeah. So pull — yeah, there you go.

**Dre:** Yeah.

**Sylvia:** Still.

**Austin:** Still. Still.

**Dre:** Still not bad. Uh, 8.

**Austin:** 8. [slight laugh] Somehow, with a +3. [Dre laughs] All right, so which of the negatives for violence are you gonna take?

**Dre:** I'm gonna inflict harm but take some too.

**Austin:** All right, so, um. What — I think he has to do that harm first for this to make any sense. [Dre: Sure.] So I think he goes like, yeah, he goes like:

[as **McKeen**]: Phoenix gym, huh? I'm White Tiger.

**Austin:** And then like, how does he get — how do you... How does he hit you before you get this suplex in?

**Dre:** I think what happens is that like she goes to like wrap him up in like a belly to belly, [Austin: Yeah.] and he like headbutts her?

**Austin:** Like backwards?

**Dre:** Yeah.

**Austin:** In fact —

**Dre:** No, I think she like just goes straight up to him [cross] and is like facing him in the belly to belly.

**Austin:** [cross] Oh oh oh. Forward. Right. All right.

**Dre:** Yeah. And he like just headbutts her in the face and she just like, like, laughs at him and just like chucks him through this poker table.

**Austin:** Let's do it — let's make it, like, let's give it a little momentum here, because there is like, based on the map I've drawn that's bullshit, but is still interesting, [Dre laughs] there's some distance between you and any of the tables, right. There's like slot machines all around you, but the tables are way to the north or way to the south. [**Dre:** Okay.] But I like the notion of you've wrapped him and then you're like "I got you" and then he headbutts you, and you don't let go, and then he headbutts you again and you don't let go, and this happens over and over but he's backing you up, backing you up, and he thinks he has you right where he wants you, but in fact it is the opposite. And then comes the belly to belly, and you just drop him through this table to the north, and just like, chips go everywhere, people are now screaming, and he is like, he is knocked the fuck out. You've knocked him out completely. He's, you know, at the very least out of this scene, probably out of this movie. Do you say anything when you stand up over him?

**Dre:** [laughs] Oh god. No, cuz I'm sick of rolling bad one-liner rolls. [laughs]

**Austin:** [chuckles] Fair. Fair.

**Dre:** Oh, but I do get to roll my other move.

**Austin:** What's your other move?

**Dre:** A Machine Made of Meat: getting hit only makes you angry. [**Austin:** Ooh.] When you are hit in ranged or close combat, whether harm is afflicted or not, I get to roll +Muscles.

**Austin:** Ooh, okay.

**Dre:** And then I get some stuff. How much harm do I take, by the way?

**Austin:** Just one. Just one. Sylvi says, "She had a one-liner in the script, but they edited it out of the final movie." [Janine and Dre laugh] [amused] One of my favourite rules in this game is that you can have, you can fail on a roll, and the rule can be like, oh, it's a success in the movie, but not for the audience at home? So maybe this was a situation where you had another really shitty one-liner but like, and everyone in the, like, in the movie is like, "Oh shit, she just said this thing!" But no one at home buys it.

**Dre:** Yeah.

**Austin:** All right, so.

**Dre:** Oh, did you just mark that 1 harm, Austin?

**Austin:** Yeah, I got you. You had 1 already before. Or, oh! Did you already —

**Dre:** No, that was one I just put in.

**Austin:** Gotcha, gotcha, gotcha. All right, yeah. You're good then. Go ahead and mark the one that's there.

**Dre:** Sure. All right.

**Austin:** I'll let you do that. You had an 11!

**Dre:** Yep! So, on a 10+ —

**Austin:** [cross] God Damn.

**Dre:** I get to hold two of these: immediately inflict 1 harm as a counter attack, which I guess I don't need to do.

**Austin:** But you have the hold, right, or do you spend it — you hold — you get hold.

**Dre:** Yeah, and then I can just spend these as I go.

**Austin:** Yeah. [**Dre:** Okay.] So what are they? They're immediately inflict 1 harm as a counter attack. Inflict —

**Dre:** Take an extra plus — or, inflict an extra 1 harm on my next attack; close the gap between myself and my enemy; perform a feat testing the limits of human strength;

[**Austin:** Mm-hm.] or gain +1 Muscles for the rest of the scene.

**Austin:** Jesus, and you have three of these hold, or you have two of these holds?  
[cross] To do for the rest of the scene.

**Dre:** [cross] Two. Two.

**Austin:** All right. Inside of this tusk, you start — you hear like a latch unlocking, Sebastian. And the door swings open and you can see the scene that we've described before, of this kind of drug den where people are cutting up these elephant tusks. All this ivory. And you see two guards from this — two cops from the card table just like looking at you, and one of them has a shotgun pointed at you. And they say, like, what do you — you're a detective, right?

**Janine:** Mm-hm.

Austin [as **Cop**]: Detective Young! Didn't expect you to be assigned to this duty.  
Come on in.

**Austin:** What do you do?

**Janine:** I come on in.

**Austin:** And they like walk you over the card table.

[as **Cop**]: Thought you were one of the clean boys.

**Janine:** Well, everyone's got a sick family member somewhere.

Austin [as **Cop**]: Tell me about it. My Aunt Betsy, whew! Anyway, ah, you wanna get dealt in?

**Janine:** Sure.

**Austin:** You see one of the guards on the stairwell like reaches to his earpiece. And says like [murmurs] talking, I'm talking. [regular volume] And then like, and then just like nods to the other guard. And the other guard nods. And thats — and then at the table they deal you in.

[as **Cop**]: You've been with the force, what? Two years now?

Janine [as **Sebastian**]: I guess so.

Austin [as **Cop**]: I forget, are you from Bluff City, or are you from out of town?

Janine [as **Sebastian**]: You know, I. A little bit outta town. We'd come to Bluff City on, you know, summer weekends and.

Austin [as **Cop**]: A god damn shooby. Haha!

**Austin:** That means tourist. [Janine laughs quietly] You play a couple, you play like a quick hand. And you're starting to win. I'm guessing you're just good at cards. I feel like that's a thing that's true about Sebastian Young.

**Janine:** He probably, I imagine he's the kind of person who like, counts cards without meaning to?

**Austin:** Yes, yes. Totally. 100%.

Austin [as **Cop**]: So what do you want to be on? You wanna be on the tusks table, or the bagging?

Janine [as **Sebastian**]: Ah, you know, no one really ever explained the difference to me.

Austin [as **Cop**]: [amused] At the tusk table you cut up tusks. At the bag table you put em into bags. It's not rocket science. I thought you were some kinda genius, kid!

Janine [as **Sebastian**]: Well, you know, it's like book genius, you know. [chuckles]

Austin [as **Cop**]: Oh, he don't got the street smarts.

And then the next one goes,

Austin [as **Cop**]: No street smarts.

Janine [as **Sebastian**]: That's why it took me a couple years to get here, you know? It's.

Austin [as **Cop**]: I get you, I get you, I get you. Well, let's do this. Let's put you on the tusk table, we got a new tusk coming in soon, and, uh, you just get to work. Doesn't even matter if it looks good, just look at the guy next to ya and see what he's doing and do your best.

Janine [as **Sebastian**]: Well, it got me through school.

Austin [as **Cop**]: Oh, he's a big cheater now!

**Austin:** And they like guide you over and sit you down at the table. And yeah, there are people just cutting up ivory here. It's weird and gross.

**Janine:** It probably stinks.

**Austin:** It probably stinks. And there's lots of just dust everywhere, and they don't have the right tools for this, at all. And there's just lots of waste, also. Not that ivory is good in any case, but like it's especially shitty because they're not even — there's like just chips of it everywhere, and like, it's not even — even if this was like well-gotten ivory, even if this was like ivory recovered from a corpse or something, from a non — a corpse that they had nothing to do with, this is bad. This is not good use of that ivory. [**Janine:** Mm-hm.] I think we just get a shot of you looking at it all and then we cut back to Max running through the [laughing] through everything. Through all the tables and the slot machines. How's that chase goin'?

**Sylvia:** Um, it's gotten, I'm a little sore. Actually, I should remember to mark off some harm on my sheet.

**Austin:** [cross] Oh, yes, you should mark harm.

**Janine:** [cross] I think Dre needs to take a Star Power, too, right?

**Austin:** Oh, you... did you get over a 10? Yes, yes yes yes, he got over a 10.

**Dre:** Oh yeah yeah yeah!

**Austin:** So yeah, mark that Star Power. Take that 3.

**Sylvia:** So I'm trying to think of what to do next. I'm thinking... This isn't the — there's a floor above this, right?

**Austin:** There's like, a ton of space. Yeah, it's a big casino, right. [**Sylvia:** Yeah.] So there's like three floors of casino. And then like, you know, 30 floors of hotel.

**Sylvia:** So I have an idea on how to lose this guy.

**Austin:** Yeah?



**Sylvia:** It involves, um, possibly some liberties with what's, you know, in the casino, but I'm into it. [**Austin:** Sure.] I was thinking that I could do some real like... What's it called?

**Austin:** Parkour.

**Sylvia:** No, the — you know the Police Story with Jackie Chan, [**Austin:** Yeah.] how he does a lot of like wild shit just to get around in that movie.

**Austin:** Yeah yeah yeah.

**Sylvia:** I was thinking of doing something along those lines, which *would* be parkour. You *are* correct.

**Austin:** I know. [laughs]

**Sylvia:** Where it's like jumping from a table to a slot machine [**Austin:** Mm-hm] to like... an overhang or something, to get up onto the next floor.

**Austin:** Right. Yeah, I think that's fair. [**Sylvia:** Yeah.] I think the thing that like, we maybe even come between — we get like shots of this chase scene throughout the other previous sequences, and we get you doing that sort of stuff throughout, and now there's like, there is a, um. You're like running towards the staircase that you know you can like lose him at, but the staircase is closed off. And there's repair work, like it's not just like closed off, it's like fucked up, there's someone is, is rebuilding the staircase or refinishing it or something. So it's like not safe to run up. But then you do this like, jump from poker table to slot machine. I want your foot to like push down the handle of a slot machine and for it to win. [**Sylvia:** Yes.] You know, you hear like all the alarms start going off, Mr Jackpots style, and now —

**Sylvia:** Helloooo!<sup>2</sup>

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<sup>2</sup> Making the Twin Peaks (2017) jackpot sound.

**Janine:** That's so good.

**Austin:** Yes. And then you jump up to a chandelier. And give me a stunt.

**Sylvia:** Oh man.

**Janine:** Is the chandelier made of tusks?

**Austin:** Oh, definitely.

**Sylvia:** Oh. Okay, a 10.

**Austin:** That's a 10! Nice work. On a 10, you do the cool stunt you were attempting and feel like a total badass doing it, take +1 forward. You may pass this +1 forward to one of the other player characters instead if you can work them into the stunt. Unfortunately, I think you're kind of far away. Right?

**Sylvia:** Yeah, yeah. I think I know how I want this scene to end, after I get on the chandelier.

**Austin:** Yes.

**Sylvia:** Is, I do like a big swing, um, from the chandelier onto like a balcony or something, [**Austin:** Mm-hm.] and look really stunned when I do it. And then take a bow.

**Austin:** [laughs] People clapped! [claps]

**Sylvia:** There are people who politely applaud.

**Austin:** Yeah, yeah, like "Live show! What a good casino!"

**Dre:** [laughs]

**Sylvia:** [sighs]

**Austin:** All right, let's jump back to — oh, also, yes, take a Star Power.

**Sylvia:** All right. I'll mark that.

**Austin:** Good catch. Janis, [**Dre:** Huh.] you've suplexed this dude, you've done belly to belly. Now. Now what?

**Dre:** I think, so did I see Sebastian like go in to the thing?

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

**Dre:** Okay. I think I'm gonna use one of my hold to perform a feat testing the limits of human strength.

**Austin:** Uh huh.

**Dre:** And I think I want the scene to be just like, right as like Sebastian is about to walk over to that tusk table.

**Austin:** Yeah.

**Dre:** A fucking slot machine just goes hurling through the air. [Austin laughs] And like smashes through the table and takes out a couple of the dudes that were standing at it.

**Austin:** Were you already holding it? Did you come through a door? Or did you throw it through a wall?

**Dre:** Um.

**Austin:** Or like through the fake tusks.

**Dre:** You know, I like throwing it through the fake tusks. Yep, that's good.

**Austin:** All right. Good. So it just like skids across — does it go on the table, or does it hit somebody, like what's it hit?

**Dre:** I think it like, it probably hits somebody and then like just crashes through the table.

**Austin:** Okay, good. There's just, now there's just like ivory dust in the air everywhere and it's smoky. It's like, it's the same effect that happens in action movies when like coke goes everywhere. You know, when cocaine goes everywhere and it's just like —

**Janine:** Except it smells like dry turkey meat or something?

**Austin:** Yeah, exactly. It smells gross. It's bad. And everyone starts coughing, and like immediately you hear like the shotgun going chk-chk and then like there are shots, but no one can see anything, and so everyone is screaming now, and now the entire casino is like, everyone is yelling and screaming. You have to, you *have to* say something after you throw that fucking thing. What do you say? [Dre laughs] You're an action star! Believe in yourself!

**Dre:** Yeah, yeah, okay — [laughs] thanks, Austin!

[as **Janis**]: Looks like it's time for you boys to cash out!

**Austin:** [loud laugh] Give me a roll! 2d6 +1!

**Janine:** That one deserves to succeed, and it's the only one that has. [slight laugh]

**Austin:** It does! It does!

**Dre:** Wow, first of all, rude, Janine.

**Janine and Austin:** [laughing]

**Austin:** There's a success, there's a success.

**Dre:** Oh, a 9.

**Austin:** There you go, that's a 9. So what is your, what is your negative? So it works, which means you can either take +1 forward to your next roll, or a +1 Camaraderie, which would lift you up to a 3 Camaraderie if you do it.

**Dre:** Yeah, I'm gonna do the Camaraderie.

**Austin:** All right, so then what's the negative? Someone is enraged and immediately attacks you; someone you care about is hurt; or the comment slows down an action scene and not in a good way.

**Dre:** I think someone is enraged and attacks me. [laughs]

**Austin:** All right, yeah. So I think that the, I think that you get the shot just like — people are shooting in all of the dust and smoke and we just get like, this is, the director gets real artsy here. In a way that's like, come on. Don't — you know what this is. [Dre and Sylvia laugh] We just get like, slow motion, like, [gun cocking foley] [explosion] and then like the dust like billows out in interesting shapes. [Dre laughs] It's all vaguely sexual in a way that's really not cool, or good.

**[1:00:00]**

It's like a James Bond intro, do you know what I mean? [laughs] And then like, but through all of that we get you like walking through the fucking smoke, and then we get one guy go like Rahhh! [gun cocking] and then it's like very close to you, pulls the trigger with a shotgun, and shoots you. So that is what's happening. What do you do as this guy pulls the trigger and shoots you?

**Dre:** Um. [trills lips] Hm. So I haven't been hit yet?

**Austin:** No, but someone is attacking you. It doesn't say someone does harm to you.

**Dre:** Oh, okay. Got it.

**Austin:** Right, like it does say someone attacks you, so you still can do something cool here to prevent that from happening or whatever, but.

**Dre:** Gosh, I think I just like, I. Oh, here's what I want to do. I want to like just put my hand on his shotgun and like twist it up. [**Austin:** [appreciative] Oh!] So he just like shoots it straight up into the ceiling.

**Austin:** Okay, good. That sounds like a Muscle stunt to me.

**Dre:** Okay.

**Austin:** I think?

**Dre:** Yeah.

**Austin:** So 2d6 +Muscles.

**Dre:** Are we, does this count as a Crime Doesn't Pay?

**Austin:** Yeah, uh huh.

**Dre:** All right.

**Austin:** 2d6 + 4.

**Dre:** 10.

**Austin:** That's a 10. All right, on a 10 you do the cool stunt you were attempting. You feel like a total badass, take +1 forward. You may pass this +1 forward to another PC if you can work them into the stunt. But it sounds like this is just for you. Right?

**Dre:** I mean, unless like does Sebastian do anything? [**Austin:** Yeah.] As like things go to shit?

**Janine:** Yeah, I was just thinking about that. I was thinking about — I think the thing he would want to do is to get a weapon.

**Dre:** It's all totally...

**Janine:** And there are weapons in here, I think that's been made fairly clear. **[Austin:** Mm-hm.] It just becomes a question of like, how I want to go about doing that, because I think a Camaraderie move would — this is a good time for that.

**Austin:** Yeah, totally.

**Janine:** Do we have to spend the Camaraderie points or does that — or do they just like count as like a stat, or what?

**Austin:** You spend it when you roll it. I'm pretty sure. Do do do. Let me see. One second.

**Janine:** Do you have... to...?

**Austin:** Yeah, I'm pretty sure. Let me see.

**Janine:** Cuz it almost feels like using that too soon.

**Austin:** We're getting there, frankly.

**Janine:** That's true.

**Dre:** We also have three of them.

**Austin:** Yeah. Ah, yeah, so Camaraderie goes down whenever any hero dies, any hero attempts a Camaraderie move, success or failure is irrelevant, just attempting it lowers it by one. And the penalty is applied after the roll is made, or anytime a PC double-crosses another one. So.

**Janine:** Okay, I know what this could look like, then.

**Austin:** Mm-hm.

**Janine:** If that's what we want to do. [**Austin:** Yeah!] I think Sebastian is by the tusk table, the tusk cutting table, and they're probably like — there are a few people there who are just kind of like, shit, what do we do, right? 'Cause there's a bunch of people in that room. [**Austin:** Mm-hm.] Like I don't know that they're all acting yet, especially since we defined the people at the centre table as like the heavies? Yeah.

**Austin:** The heaviest, the real... yeah yeah yeah. I think there was lots of yelling and screaming, but not like fighting yet, you know what I mean?

**Janine:** Mm-hm. Then I think the thing that Sebastian does is just like uses that moment of chaos that has been created by Janis to grab one of the guns that's against the wall.

**Austin:** Mm-hm. Like a shotgun or something, or is it just a p— like, 'cause you have a pistol with you, right? Presumably.

**Janine:** Yes. One of the things for Camaraderie move, depending on success, is an awesome new weapon. [cross] So I think I need to roll.

**Austin:** [cross] Yeah, yeah. So that could be whatever you want, that's true. Yes, we should roll.

**Janine:** Before we figure that out.

**Austin:** But what's — let's talk about what this looks like in terms of it being Camaraderie. [**Janine:** Mm-hm.] What is the thing that like — I guess maybe roll first, cuz maybe is it like you sliding back into frame, like, back to back, basically, you know what I mean? Like, it should be one of those — it should be one of those scenes where you're like, oh shit, they're buddies. You know what I mean?

**Dre:** Oh, I think I have an idea for that.



**Janine:** I think that also depends on the roll, though, because like, I wouldn't [cross] slide in —

**Austin:** [cross] Yeah, if it succeeds or fails.

**Janine:** Yeah, like I think the thing at the moment is just that like Janis busted in here to save his ass, again, and like —

**Austin:** Right right right. Sure.

**Janine:** He wants to pull his own weight, you know, he wants to, [**Austin:** Yep.] you know, he is part of this, like, this, uh.

**Austin:** Right. Well the, so then, then what we get is — because, again, it's an action movie — is we get slow motion flashbacks to Janis saving you previously, right, [**Janine:** Mm-hm.] and Max saving you previously, and you trying to fight for yourself and like, here it is. This is my moment. Give me a Camaraderie role. [**Janine:** Okay.] 2d6 +3. Are you getting the +1 also? Yeah, and the +1, so, from the forward from the stunt. So that's 2d6 +4.

**Janine:** All right, I almost did 2d6 +3 +1, which is, uh, probably would work, but.

**Austin:** Eh, that's still true. Yeah. That's an 11. There you go, pick two: heal 1 level of harm; find an awesome new weapon for the duration of the movie; do an extra level of harm to the film's villain, which isn't happening yet unfortunately; get inspired by your friend, hold one to make a future roll, an automatic 10 plus.

**Janine:** Wow.

**Dre:** That's good.

**Austin:** The characters\ gain great insight into their friendship and themselves, give all the PCs 1 XP and lower Camaraderie to -3.

**Janine:** I want the awesome new weapon, and I want to hold a thing to make a 10+ cuz that's fuckin great.

**Austin:** Yeah. Sounds good. [Dre laughs] It's very good, it's very good. All right, so what's the awesome new weapon?

**Janine:** The awesome new weapon is... Mm. What are awesome weapons?

**Austin:** Machine guns, grenade launchers, silenced shotguns, what else? Any sort of rifle or like submachine gun, but those aren't as, like, those aren't awesome, right?

**Janine:** Yeah, that's the thing is I technically have an assault rifle. It's just not here right now.

**Austin:** Oh, right right right.

**Janine:** So having that for the duration of the thing seems kind of meh.

**Austin:** Yeah, yeah,

**Janine:** I need something above that.

**Dre:** You could have an assault rifle with a grenade launcher on it. And like a scope.

**Austin:** Yeah. You could have like a really cool pistol. I feel like, I feel like very cool shotgun is the way to go, because shotguns are cool. How about this Benjamin Bulldog? What the fuck is this?

**Janine:** What?

**Austin:** I don't know that this is like actually —

**Janine:** Are you gonna link this, or? [laughs]

**Austin:** Yeah, I'm trying to find a better — I'm trying to find a better picture. One second.

**Sylvia:** [cross] Benjamin Bulldog was that kid who aged backwards.

**Dre:** [cross] [baffled] What is this gun?

**Janine:** [laughs]

**Austin:** [laughs] Yes. Yes. Thank you. I'll link you.

**Dre:** Yo, this gun is something.

**Austin:** This is a Destiny gun right here.

**Dre:** Yeah! [laughs]

**Austin:** This is like a, it's like a rifle but like something that looks like this is... but like as a shotgun or as like, nearly a sci fi weapon would be pretty cool.

**Sylvia:** So there's two things that have me... very obsessed with this page right now. One is that this looks like it would come out of Adam Jensen's body [**Austin:** 100%.] in Deus Ex.

**Austin:** 100%. Yes.

**Sylvia:** And two is, I can just order this online.

**Austin:** It sucks. We live in a terrible world.

**Sylvia:** It's fuckin terrible.

**Austin:** It's so scary and I'm so mad.

**Sylvia:** Oh, it's an Airsoft.

**Austin:** Oh, okay. That's good.

**Janine:** Ohhh!

**Sylvia:** Okay.

**Dre:** Okay. Whew! All right.

**Austin:** I mean, it's also an \$850 airsoft gun!

**Sylvia:** I mean, it's a hunting airsoft gun, I think, specifically, so.

**Austin:** Wait, what?!

**Janine:** What the fuck does that mean?

**Dre:** What?!

**Sylvia:** The realm of predator hunting and wild hogs. I love — a great movie.

**Austin:** [cross] [laughing] I hate it.

**Sylvia:** [cross] Whitetail wall hangers and African plains game. Um. I got. I got a dumb wild hog story. Sometime.

**Janine:** There's literally nothing soft about that, if you can kill a —

**Sylvia:** Yep!

**Austin:** A boar?!

**Janine:** [cross] Or some kind of ibex or whatever the fuck.

**Sylvia:** [cross] To be fair, it's air gun, not air —

**Austin:** [alarmed] Oh my god!!

**Sylvia:** They just call it an air gun. They don't call it an airsoft gun.

**Janine:** Okay, that's...

**Sylvia:** I imagine the air hard gun didn't work great.

**Austin:** [cross] Yeah, Jesus Christ! It's a hunting rifle!

**Sylvia:** [cross] That's terrifying, though.

**Austin:** This is the worst. We live in a bad world.

**Sylvia and Janine:** [sighing]

**Sylvia:** I'm gonna get off this website before I feel, like, cursed.

**Austin:** Yeah.

**Janine:** Fair, yep. Yep!

**Austin:** This is a terrifying question. On their fucking FAQ, or different sites — “I live in Long Beach, California. I had no idea air rifles made such a tech advance. I have a couple of CO2 air pistols. I want this. All my buddies bought AR-15s a couple of years ago. I'm jealous now. I would be very happy with a few or more of these PCP air rifles. I've seen what they can do on YouTube. Can you ship them to California?” Answer: “Yes, can ship them to California without a problem.” Fuck, man!

**Sylvia:** Yeah, that's terrifying.

**Janine:** Cool.

**Austin:** It's terrifying. Anyway, [amused] what is your quote unquote “awesome weapon,” as we continue down this path?

**Janine:** I want to say this is — okay. What it is is probably like some kind of... Not like a necessarily like a high tech prototype in the like, scope of like actual military fuckin whatever, high tech prototypes, but as far as like police departments go, [**Austin:** Right.] this is probably like the shiny new toy that someone has been tasked with like, you know, quote unquote “checking out.” [**Austin:** Yeah.] And they have it like leaned

against a wall in here while they do their dirty shit. **[Austin: Mm-hm.]** It probably has like a cool scope. And like. I don't know that it's — I don't know that it's a shotgun. I don't love shotguns as much as you, I'm sorry. [laughs]

**Austin:** That's fine. That's fine. [Dre laughs] It's just close ranges, you know what I mean?

**Janine:** Yeah, that's true. So maybe it's —

**Austin:** That's also why I was like, **[Janine: Yeah.]** a cool pistol is also an option, always. Like a... but I don't know if that fits with... Sebastian's...

**Janine:** I want it to be a gun that to the casual person looks fake. Like maybe it has like a weird yellow stripe down the top or something, and people just like, eh, that's some sort of weird toy, I don't know, but it's not.

**Austin:** Right. "Cool action movie guns." [typing]

**Janine:** It has to — it has to —

**Austin:** What if it's just like a —

**Janine:** You know, maybe it's like a shotgun but it's got some sort of weird like, bullshit with — a shotgun doesn't really need a sight, I guess.

**Dre:** I mean.

**Austin:** I mean, it could. Oh!

**Janine:** But I'm thinking of like some sort of sight that has like person tracking or something on it.

**Austin:** Sorry, I went — I'm here at 25 — [businessinsider.com/ 25 of the most famous guns in cinema](https://www.businessinsider.com/25-of-the-most-famous-guns-in-cinema). And I like that the second — first one listed here is the Boomstick from Army of Darkness, which like, all right, fine. The second one is Batman. And it just says

Batman [Janine laughs] and then there was a period. And that's really funny. [laughs]  
But that's a cool looking thing. I think that's the grappling hook from Batman. Right?  
That has to be what that is?

**Sylvia:** Yeah.

**Janine:** That looks like it's for launching Beyblades.

**Austin:** All right, I have an idea, Janine. [Janine laughs] You find the coolest Beyblade launcher I've ever seen.

**Dre:** [laughing]

**Sylvia:** You could just get like... a super dope like revolver thing that is like...

**Austin:** That's what I'm saying. Yeah. Or.

**Sylvia:** Yeah. Like, um, fuckin, the guns Nicolas Cage had in Face Off with the like, inset gun grips and everything — so it doesn't actually make it better but an action movies it does 'cause it looks flashier.

**Austin:** Right. Yeah.

**Dre:** [laughs] You could get like a submachine gun. Like an Uzi or like an MP5 or something. I don't know.

**Austin:** I want something that can change — what I really want is something that could theoretically change the space that isn't just +1 damage. [**Dre:** Sure.] Because damage...

**Janine:** Flamethrower?

**Austin:** Right! Like, yeah! Maybe! A flamethrower could be cool!

**Sylvia:** Yo!

**Janine:** What if it's just a fucking flame thrower?

**Austin:** They got the Elon Musk connect, apparently.

**Dre:** God! [laughs]

**Austin:** We're all about the news here this week.

**Sylvia:** Yeah, they renamed those to "not-a-flamethrower" it's very funny and clever, you see.

**Austin:** Yeah, I forgot, I forgot. Yeah, great. [Sylvi sighs] God.

**Sylvia:** We gotta get off of less depressing topics. [**Austin:** Yeah.] [laughs] We can't make flamethrowers shitty. I love flamethrowers!

**Austin:** [laughing] I got bad news, flamethrowers were always shitty!

**Sylvia:** [cross] Yeah, true.

**Janine:** [cross] It's true.

**Austin:** Oh, what if it's — all right, well, what if we — we're close. What if it's like, something that shoots Dragon's Breath?

**Janine:** I don't know what that means! [laughs]

**Dre:** Aren't those just like flame bullets?

**Austin:** Dragon's — they're flame bullets. It's like magnesium bullets. That shoots fire out of like a gun.

**Janine:** Fucking, sure. I — yeah.



**Austin:** [laughs quietly] [sighs] I want something you're excited about but is also... unique.

**Janine:** I'm not gonna get excited about any gun, is the thing.

**Austin:** Fair. Fair.

**Janine:** They're not my thing. Unless it's like a game [cross] and I can like snipe a dude

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**Austin:** [cross] Well, what if it's not a gun?

**Janine:** But this isn't like a snipey situation, exactly.

**Austin:** No. What if it's not a gun? What's the thing that *Sebastian* would get stoked about? 'Cause it just says weapon. It doesn't say gun.

**Janine:** Hmm. That's true.

**Austin:** Like, it could be a weird whip. It could be like a sword. It could be like a...

**Janine:** He doesn't know how to use a whip! I guess it's a movie.

**Austin:** Hm. That's not what AO3 says!

**Janine:** [laughs]

**Sylvia:** Jesus. [Dre laughs] You just willed that into existence, good job!

**Austin:** Uh-huh! Yeah.

**Dre:** What if it's like bandolier of like, like flashbangs or something?

**Austin:** Yeah.

**Janine:** What if it's an electric whip?

**Austin:** It's possible!

**Janine:** It's like a taser, but it's a whip.

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

**Janine:** Maybe it's that? [laughs] Is it that?

**Austin:** It's up to you. You find an awesome weapon.

**Janine:** I think it's that because I want to tase the dude who's going after Janis with a whip.

**Austin:** All right, well, there it is. Electric whip. It's charged whip. Um, you know what it probably is, is like it's probably from their shitty collection of elephant taming shit.

**Janine:** Yes! Oh my god, totally.

**Sylvia:** Ohhh!

**Austin:** And you're like, you know what? Fuck y'all. I'm taking this whip. Stop hurting animals.

**Janine:** It could just be an electric prod. But a whip is more fun.

**Austin:** A whip is way more fun. Whip this shitty asshole.

**Janine:** Electric...

**Austin:** Thank you, Dre. Dre says the return of jazz lady weapons, good. Yeah.

**Dre:** That's a deep cut.

**Austin:** Uh huh.

**Janine:** Am I, wait. Am I rolling something? What am I... ?

**Austin:** Oh right, you are — well, you have it now.

**Janine:** Yes. Yes.

**Austin:** Yeah, right, sorry. I forgot that you already did the roll. So yes, you pick that up and then you, yeah, you pull this guy away. And that's when Janis grabs the gun and just like it shoots off into the air, basically. And this guy gets like whipped back backwards into the smoke. And then you walk forward through all of the dust and join up in the middle.

**Janine:** And there's like ambient crackling from the whip.

**Austin:** Yes, exactly. Exactly. Perfect. Good. And you know what, I feel like Max, you should also probably get here around now, too?

**Sylvia:** Okay.

**Austin:** So that we get all three of you in the fucking dust. What do you look like as you as you come into frame? [**Sylvia:** Um.] Are your guns out? Are you ready to go?

**Sylvia:** Yeah. I think I've got like my gun and the gun I stole now, out.

**Austin:** Yeah. Okay, cool. And Janis, do you keep the shotgun? Do you drop it? Do you break it over your knee? What do you do?

**Dre:** Uh, I think I break it over my knee.

**Austin:** Good. Great.

**Dre:** I don't care about guns, I just punch things.

**[1:15:00]**

**Austin:** Cool. Cool. All right, so there are, at this point there are five people in this room, like the dust starts to settle a little bit and we get just like, it's so quiet. And then we're

just gonna explode into action. Because gun — bullets are gonna — or gunfire is gonna start going off. There are three more of like the card table mooks and then there are the two guys with rifles or shotguns on the stairs. Those are the — there are five people left. As far as you know, that's the five people between you and the bad guy. Who moves first?

**Dre:** I will.

**Austin:** Okay.

**Dre:** I'm going to use my last hold to close the gap between myself and the dudes on the stairs.

**Austin:** Okay, cool. I'm gonna just mark where they are on the stairs with little circles. So there's one there and there's one here, and they're like posted up on the corners of the stairs, like behind like bannisters, basically, and then there are the three remaining card table guys, and they are on the other end of the room, kind of blocking the exit back into the casino floor. So you punch forward, using your your hold to get into melee range with them, what do you do once you're there?

**Dre:** I'm gonna clothesline this dude over the railing.

**Austin:** Okay, the north one or the south one?

**Dre:** Let's say the north one.

**Austin:** All right, sounds good. Give me a violence. **[Dre: Wow.]** That's a 13. God damn!

**Sylvia:** Fuck.

**Dre:** [laughs]

**Austin:** All right, on a 10 plus: inflict terrible harm; the target drops something; the target is knocked down; you make a mess (messy); something explodes (loud); or you hit a whole bunch of people (area); or you can escape or close in.

**Dre:** Um. If I choose —

**Austin:** You choose three of these. You choose Dre: Yeah] *three* of these.

**Dre:** If I choose hit a whole bunch of people, can I clothesline this dude so hard that he flies over the railing and hits the other dude?

**Austin:** I mean, I think you can probably just hit them both with your long extended arm, you can just double clothesline them. You know what I mean?

**Dre:** [laughs] Okay! That's a — it's a close set of stairs together.

**Austin:** I think they probably like close in on you a little bit, you know what I mean, you're charging —

**Dre:** [cross] Oh, okay.

**Austin:** —And they like come around the corner so that you're a little bit closer, and then your like arms just fucking pop out and you just catch them both. [**Dre:** Okay.] So that's one, is area. What's the next one?

**Dre:** I'll inflict terrible harm.

**Austin:** All right. And what's the third one?

**Dre:** [sighs contemplatively] I guess I'll choose the target is knocked down.

**Austin:** All right, you — these are — you've dealt with them. They've been dealt with.

**Dre:** God, I should have made something explode.

**Austin:** You can still make something explode, I just don't know what.

**Dre:** No. [laughing] I don't know what—

**Austin:** You hit them so hard that they drop grenades and those bounce through the room, like? [Dre laughs] No, I think you knock them down and they're out. They're out cold, from these these heavy hits. Max. Also, yeah, star power.

**Sylvia:** Um.

**Austin:** Three left.

**Sylvia:** Sorry, my turn to do something?

**Austin:** Yeah. Three guys blocking the exit. And that is it.

**Sylvia:** Okay, well, I do have a way I could handle this, but is it the way that I should handle this, is the question. [laughs]

**Austin:** Uh-huh.

**Sylvia:** I'm not entirely sure. I could try and threaten them maybe.

**Janine:** Are these the mooks or are these not mooks?

**Austin:** These are mooks, these are mooks. Oh, you know what? I think, you know, we probably actually see one more person finally makes it onto screen, which is Jackowski finally walks in through the big hole, and is also here now, too. And he's like a little bit more of a heavy than these guys, but is still not like villain class. So there're four left on this other side, and that's it.

**Sylvia:** I don't have to kill these guys with my gun, right, I can just like incapacitate them?

**Austin:** Probably.

**Sylvia:** Okay, I think I'm gonna try and Gun Ballet the three mooks here.

**Austin:** All right, what is that? Tell me how that works.

**Sylvia:** So Gun Ballet, as a refresher, is that basically it's just a thing that adds on to any attacks I make with a gun. It adds the area special ability to them.

**Austin:** Cool. What's that look like?

**Sylvia:** I think it is a very classic, like, because I've got the two pistols now, it's the very classic like, swing in — like, guns akimbo. That's the word I'm looking for. [**Austin:** Mm-hm.] Sorta, like, both arms come up. Pew! You know.

**Janine:** [laughs]

**Austin:** Uh-huh. Both arms come up. Pew! Gotcha.

**Sylvia:** Oh, it's been a day.

**Austin:** I gotchu. Give me a roll.

**Sylvia:** Yeah.

**Austin:** [cross] 2d6 +Agility.

**Sylvia:** [cross] And I'm aiming for like, legs or like, hands holding their weapons and shit.

**Austin:** [cross] Hands. Yeah, yeah.

**Sylvia:** Because these guys are like, both like, culpable and could theoretically be witnesses, I don't think he'll kill them.

**Austin:** Yes. Yes. Sounds good.

**Sylvia:** So +Agility is +2. That's an 11!

**Austin:** That's an 11! So it's already area. What are your other three things? It's...

**Sylvia:** Uh, the other three things — two harm, close, and loud, for my 9mm, which I'm assuming both of them are the same type of gun as I have.

**Austin:** All right. Yes. Totally.

**Sylvia:** So think what it kind of looks like is... I kind of like the idea of using like something off the card table to distract them. I'm very into the whole like, casino aesthetic. [**Austin:** Yes.] So maybe I throw like poker chips at them and then like, shoot through one of them to hit the guy in the hand.

**Austin:** Yes, 100%. Yep.

**Sylvia:** And then it's just like simultaneous shots to the other guy's legs.

**Austin:** Yeah. I love it. Well and then, so they're all out. They're all done. They all fall to their legs, and one guy's like holding his hand. And is like, whimpering and trying to back out to the door. And then Jackowski, like, walks past them all and is like shaking his head. He's the only one who isn't covered in this fucking dust. And he's like.

[as **Jackowski**]: I knew you guys were up to no good. [sighs] It's been a long day. And I just, why can't you just play ball? This town's not going to get any better! Make your scratch, cash your check, and just... join up. This city needs more company men, not renegades like you.

**Austin:** This is to all of you, obviously.

[as **Jackowski**]: Look, just come upstairs, we'll sit down with the boss. He already has a place for you, Young. And Stone? Max, you too. You've shown initiative. I'm sure he'll make a place for you. It ain't too late.



**Janine:** I can't decide if the thing I want to do is, uh. Mm. I think it might be soliloquy time, actually? It doesn't seem like the right time for a one-liner. [**Austin:** Mm-hm.] You know what I mean? Like like movie pacing wise?

**Austin:** Yeah, no no, this — yes. Yeah, this is definitely soliloquy, I think, if you — I think you're right there.

**Janine:** So I think Sebastian, like, sort of takes a half step forward just as like, listen to me, kind of body language thing. I think he says, like.

[as **Sebastian**]: You know, joining up isn't going to do anything. If we join up, it's not going to make the city better. It's not gonna make any of this better. It's, you're all playing this game, and you say that we can win, or we can get part of it if we just sit down at the table. But, you know, the thing they always say about Bluff City is the only way to win is never to play.

**Austin:** Give me a roll. 2d6 +Drama.

**Janine:** Can I use my thing?

**Austin:** I think you have to say that ahead of time.

**Janine:** Aw! [laughing] I didn't know I had to say ahead of time! I thought it was a save.

**Austin:** Yeah, it's a +1 forward, it says — let me just double check while reading, let's see.

**Janine:** It's a hold for a 10 plus!

**Austin:** To make a future roll an automatic 10 plus, that to me sounds like you're cashing it in ahead of time.

**Janine:** Ugh. That's a silly rule.

**Austin:** 'Cause automatic, it doesn't say retroactive, it doesn't say. Ah, I think he like shakes his head and he says:

[as **Jackowski**]: You don't get it, kid. It's Bluff City. Everybody plays.

**Austin:** And then shoots you in the chest.

**Janine:** Shit.

**Austin:** Take 2 harm. Just like gun, trigger, boom. Um, also take — -1 forward. As part of this...

**Janine:** Do I take 2 harm even though we've established that I'm wearing a shitty vest?

**Austin:** Yeah.

**Janine:** Okay.

**Austin:** Yeah, this is like, he's a bad guy with like a big — he pulls out this big heavy revolver. You know?

**Janine:** And the other thing was a -1?

**Austin:** -1 forward. On a miss, your ramblings are the product of self-delusion about your abilities and/or prowess of insight. Take -1 forward and the director can make a move against you.

**Janine:** Ah. [sighs]

**Austin:** Mm-hm. What are the rest of you do?

**Dre:** Am I still up here on the top of these stairs?

**Austin:** Yeah, you're at the landing of the stairs.

**Dre:** I don't know, I think I might want to let Max act first [**Austin:** Yeah.] to avenge his partner.

**Austin:** Yeah, begrudging mentor, right?

**Sylvia:** Yeah, I was actually gonna run over and try and like check on him.

**Austin:** Hmm.

**Sylvia:** So. But if you want to like give — let me take this guy out, I'll do it.

**Dre:** I think that seems like action movie-y.

**Austin:** Yeah.

**Sylvia:** Yeah, sure. I think it's like. Can I like roll to attack this guy before I describe it? 'Cause I'm trying to like.

**Austin:** Sure. Sure.

**Sylvia:** Think how, specifically, how this plays out

**Austin:** But you're — are you gunning, not muscling?

**Sylvia:** Yeah, I'm shooting this guy.

**Austin:** Yeah. Okay.

**Sylvia:** I've got like one thing in my bag of tricks, but I'm very good at it.

**Austin:** Okay. Okay, yeah, let's see it, violence.

**Sylvia:** So I got a 7. [**Austin:** Oof.] Okay, so actually I think I know what to do for this.

[**Austin:** Okay.] Is I'm gonna get hurt again.

**Austin:** Uh-huh. Mark it.

**Sylvia:** Yeah, I think, so — I think what happens is that Max basically is like seeing red, so he just starts like emptying [**Austin:** Yeah.] at this guy, and in the like crossfire gets, like —

**Austin:** [cross] Pegged. He gets caught once.

**Sylvia:** His aim's off and his head's not in it, so he gets shot in like the shoulder.

[**Austin:** Yep.] And I don't know if 2 harm's enough to take him out or not.

**Austin:** 2 harm is enough to take him out, but you're gonna take 3 from this.

**Sylvia:** Okay. Perfect.

**Austin:** Cuz you don't have on that vest, right?

**Sylvia:** Yeah.

**Austin:** Or actually you would take 4 from this.

**Sylvia:** [scoffs] Uh. Wait, hold on.

**Austin:** But you're, uh. Remember, you're not — you're a buddy movie, right? [**Sylvia:** Yeah.] So we have to talk about what happens when you would have died.

**Sylvia:** Okay!

**Austin:** So you just like get caught twice in the chest as you like fire back at him, I guess, or like maybe catches you in the shoulders?

**Sylvia:** I think one in the chest, one in the shoulder would probably work best.

**Austin:** Yeah. Okay, cool. So. Player characters and villains have 5 harm levels. When someone gets injured, they take off the appropriate amount. PCs and the villain tend to be able to carry their harm with a lot fewer complications. Obviously. They're not necessarily dead — a nameless horde of generic bad guys, they drop out when they're

taken 2 harm. They're not necessarily dead, but they're definitely disabled and at least thoroughly beaten up. Leads don't die, as stated. Instead they look really badass. Once the lead hits 5 harm, take that bit about harm representing how injured you appear, not how injured you are, and turn it up to ludicrous levels. So earlier, they say, like, hey, at level 1 harm you have minor cuts and scrapes, at level 2, it's minor bleeding. At 3, you're limping, you're sore, there's a good wound or two. At 4, it's like serious damage, broken bones, which mysteriously don't matter most of the time. You probably have at least one item of clothing shredded to bits. And at 5 you're near death if you wanna be, otherwise it's very similar to 4 harm. [laughs slightly] And so what happens to the lead when they hit 5 harm? Remember, the lead cannot die. Instead, when the lead receives their 5th level of harm, they wipe all of their Star Power ticks. For now, it's enough to know that Star Power is basically XP. Or it's a chance at more XP, basically. At this point — when this happens, the lead stays at 4 harm. If for any reason the lead should take another point of harm, they lose all ticks again. This represents the desire to see the lead vulnerable, but not too vulnerable. We want Schwarzenegger and Van Damme to overcome odds and to get beaten up in their course of their adventures. The second they go overboard or look less than badass, it breaks the flow of whatever the viewer expects. That has a knock-on effect for an actor's career. They find it harder to pull bigger action movie roles, their paychecks are smaller, and they're tagged for lower profile movies. Star Power and ticks represent that ineffable something which makes the best — the best better than the rest. The wiping of ticks off of a lead's momentum — moment of vulnerability represents an actor spinning their professional wheels in a movie. So this is that moment of like, ugh, you still had to be fucking shot. And like, you still have to look shitty. The director still made you look like shit. Even though you should have had this like big breakout role. So, tell me what it looks like on your side.

**Sylvia:** Like what condition I'm in now?

**Austin:** Yeah, yeah. And like what killing this guy it looks like. I'm guessing you kill him?

**Sylvia:** Yeah, no, it's fucking, like. [**Austin:** Yeah.] It's like, he gets kind of torn up and not really in like the graceful way that Max has been doing this before. [**Austin:** Yeah.] Like, it's just like center mass, like completely unloading before [**Austin:** Uh-huh.] Max like collapses into this dust.

**Austin:** Yeah. Cool. Here's a thing I'll say. I think that y'all should take a Camaraderie for this, because if you had not interceded, Sebastian gets killed here. 100%. Right? So I'm going to pump y'all — you're back up to 3. You should have dropped to 2 earlier, you're back up to 3 now. All right, so this guy is dead. The blood begins to mix with the dust, obviously. I think maybe we even see — we see Oscar Season like walk up and look down at the dead body from the other side of the tusk door. And is like breathing heavy 'cause he's run back over here. And he just like shakes his head. And he goes like.

[as **Oscar Season**]: Forget it.

**Austin:** And just closes the tusk door and walks away. All right, up those stairs? What do you — what are the three of you do — how do you, what do you? What's your condition, Sebastian?

**Janine:** I think because this is like an action movie there probably needs to be a moment of just like band — like wrapping something around Sebastian's chest for appearance's sake [**Austin:** Yeah.] for like, you know, to help people suspend their disbelief a little bit.

**Austin:** Yeah. Like both Max and Sebastian are basically a step from death. [**Janine:** Yeah.]

**[1:30:00]**

**Austin:** So, is it both of you like bandaging up? Bandaging each other up? What's the, what happens here? Janis, what is your role in all of this?

**Dre:** Um, I mean, she probably like, she runs down the stairs and says like,

[as **Janis**]: oh fuck. Oh fuck. Oh fuck.

**Austin:** Aw.

**Dre:** And it's probably like the scene where like Max is like not moving until she gets there. [**Austin:** Yeah.] And then like lifts his head and says something like real, like, snarky at her.

**Austin:** Uh huh.

**Sylvia:** Just is a very standard like,

[as **Max**]: What took you so long?

**Austin:** Uh huh. Yeah, yeah. Exactly. Perfect.

**Dre:** [laughs] And then yeah, I would imagine like, you know, maybe — oh, she takes off her... Oh, no, she has a leather jacket. So she can't really take that off and like rip it up for bandages.

**Janine:** I bet the tusks come [**Austin:** Yeah.] wrapped in like linen or some shit. So there's probably like —

**Austin:** Or canvas, yeah.

**Janine:** There's probably like a crate. There's probably like, you know, prop crates full of like straw and like a rough looking material. That could be like torn up and used.

**Austin:** Or like the... That southern wall with the table where their bags are. Maybe it's not just backpacks, it's like canvas tote bags that all say like, the name of — you know what, they probably say [cross] the name of a different casino —

**Janine:** [cross] Is it the cop baseball team?

**Austin:** Oh, that's good. it's the cop baseball. It's — um, that might — what was it? Did we already establish that before?

**Janine:** I don't think —

**Sylvia:** No, we gave a name for the baseball team in Primetime Adventures, might be what you're mixing it up with.

**Austin:** Right. What was the weird bag that Jamian Raine had in his closet? Remember, he had a weird funny bag that he was selling?

**Dre:** A hippo mask, wasn't it?

**Austin:** Oh, he had hippo masks. That's what he had. These are not hippo masks. [Dre laughs] I actually think maybe they're like, there's a bit of framing going on. And I think that there's a bunch of tote bags from one of the other — I guess we already said this is pre-Millennium Black maybe. But I think it's another casino name on it. Or, or, we fucking go all the way and it's, um. What was the the diving thing called, the diving store, the diving shop called?

**Dre:** Oh, shit.

**Janine:** [cross] Before or after the rename?

**Sylvia:** [cross] Oh, Finn's, Finn's...

**Austin:** Before the rename.

**Janine:** I don't know that it had a name before. I think that was part of the bit.

**Austin:** Oh, yeah, maybe it didn't. Yeah. Yeah, I think you're right. All right. Whatever. There's these canvas bags, and I'm tired. [**Janine:** Mm-hm.] So we're not going to come up with a great thing here. My only thing with the cop baseball team is like, they wouldn't be putting secret —



**Janine:** [cross] That's true. Yeah.

**Austin:** [cross] They wouldn't be trying to frame people with cop, with their own, that points back at the police. As, you know, ridiculous as this can get, that's probably just one over the line.

**Janine:** Maybe they just fuckin like — I was gonna say hypercolor tote bag. I don't know that that's right. I'm thinking of like, neon, sort of stereotypical neon-y sort of sunset art, with like a palm tree or some shit, like.

**Austin:** Yeah yeah yeah. Definitely. Love it. Because that means that y'all get bandages that are all —

**Janine:** [cross] Festive. Not festive, but uh. Tropical?

**Austin:** [cross] Bright colours and neon— yes, tropical bandages.

**Janine:** Parrothead-y?

**Austin:** Yes, exactly. The parrotheads love this movie. This is, finally the representation. Is this a Camaraderie scene? Is this y'all like finally prepping up for the final thing?

**Dre:** [cross] I think so.

**Janine:** [cross] And like bandaging each other?

**All:** Yeah.

**Austin:** [laughs] The fandom loves the scene. Let me tell you!

**Janine:** It's a shirtless Mason Lowry scene, of course they love it.

**Austin:** Yes. Yes, exactly. Give me a — who's actually doing it? You each get to do Camaraderie once per game. So we've already seen the Sebastian one. Is this Max or is this Janis?

**Janine:** It's more of a +1.

**Dre:** Well.

**Austin:** I mean, you're rolling Camaraderie, right —

**Janine:** Oh yeah. Okay.

**Austin:** So it's gonna be 2d6 +3 no matter what.

**Dre:** So when it says heal one level of harm, I assume that's whoever does the roll?

**Austin:** No, I think it's for everybody.

**Dre:** Oh, okay.

**Austin:** Yeah.

**Sylvia:** I'm down to do it if you don't want to.

**Dre:** Yeah, no, go for it.

**Austin:** It's really just who's— yeah, yeah. Go for it. So 2d6 +3. That's an 11!

**Janine:** Nice!

**Austin:** There you go! So pick two: heal one level of harm; find an awesome new weapon; do an extra level of harm to the film's villain; get inspired by your friends. Just get that automatic +10 in your back pocket. Or XP.

**Sylvia:** Um, definitely heal one level of harm.

**Austin:** Okay, so both of y'all heal up one.

**Sylvia:** Yeah.

**Dre:** Oh, does that include? Oh, that's all of us.

**Austin:** All of you.

**Sylvia:** Yeah.

**Austin:** Yeah.

**Dre:** Okay.

**Sylvia:** I think I'll just take the get inspired one, the hold.

**Janine:** It's really good.

**Austin:** It's really good!

**Sylvia:** Yeah. I'll hold that just in case.

**Austin:** Just make sure to use it.

**Janine:** Yeah, just use it in advance. That's — two of us having that going into this sort of [**Austin:** Uh-huh!] conclusion is good though. So.

**Austin:** Yes, it's very good. All right. Oh, so that's it, those were your two? How does Max show this Camaraderie, like what is the camera doing with Max, or what does Max say, like how does this feel like Camaraderie?

**Sylvia:** I think the main thing is that instead of like making it — instead of paying any attention to his own injury first, he goes over and is like checking on Sebastian [**Austin:** Right.] because he's the rookie.

**Austin:** Right. Just like blood pouring out of your shoulder, like out of gunshots, basically?

**Sylvia:** Yeah, like my dope 80s windbreaker's all fucking bloody now. **[Austin:** Yeah. Yeah.] It's a real shame. Can't get these anymore

**Janine:** The bandages match, though, so good news.

**Sylvia:** Yeah. And it's, yeah, it's more one of those things where it's like after Sebastian is as bandaged up as can be that Max is like, okay, should probably take care of this, I am losing feeling in my arm.

**Austin and Janine:** [laugh]

**Austin:** So you all heal up, basically, everybody's bandaged up and you check your ammo. You go up the stairs, I'm guessing?

**Sylvia:** Yeah.

**Austin:** All right.

**Janine and Dre:** Yeah.

**Austin:** You're like very carefully peeking your head around, and it leads to a long hallway with a long red carpet, and you walk down the red carpeted hallway, and on the walls, there's paintings of past police chiefs. And there's a big giant door at the end, that's like a big wooden door. And at the door there is, um. I don't think there's anybody at the door. I think it's just the door. What do you do?

**Dre:** I mean, I want to kick this thing down.

**Janine:** That is what comes to mind.

**Austin:** All right. You kick it — it is. You kick it down. And inside there's like a long — it's another long room with like potted plants around the edges, white marble floors and columns, and a huge desk at the end. And in the chair behind the desk, is, um, your love interest. Whose name I've already — Evelyn. Evelyn Christo. And she's like,

[as **Evelyn**]: Don't come any closer. This whole place is wired with explosives.  
[softer] You came for me.

**Austin**: And she grins.

Janine [as **Sebastian**]: Well, you told me to follow the tusk.

Austin [as **Evelyn**]: Grimes is going upstairs. I think he's trying to get away. Be careful. Call in the bomb team or something, if you think you can trust them.

**Janine**: Do we think we can trust them?

[Laughter from everyone]

**Austin**: I don't know. I don't know if you can trust them.

**Janine**: They could all be dead downstairs, for all we know. [laughs]

**Austin**: [laughs] Yeah, you get on the — you pull out like a flip phone. You dial a number and then in the downstairs. Doo doo doo doo doo doo doo doo.

**Janine**: Oh! No, I know — is this. Okay. I think I maybe know how this like, goes down. What if Sebastian stays behind to try and defuse the bomb himself?

**Austin**: Oh, there you go.

**Janine**: And Janis and Max go up after the asshole guy.

**Dre**: Hell yeah.

**Austin**: Yeah, I think that's good. I think that's good. Yeah. So there's like — so yeah, so I think — how do you say that? Do you say that in character?

**Janine**: Yeah, I think Sebastian — I mean, he's also, Sebastian's fixed, but he's still probably in rough enough shape that it's credible that he'd be like.

[as **Sebastian**]: You guys need — you can — I'll just slow you down, like, I can take care of this. And I can try to take care of this before — you know, we don't know if we can trust the bomb squad. Like, this is your only shot, you gotta go.

**Austin**: Perfect. Good. All right, so, the rest of you — the other two of you go like through the side hallway basically?

**Dre**: I think before leaving, Janis puts her shoulder or her hand on Sebastian's shoulder and says,

[as **Janis**]: Hey, rookie. From this day forward. You never let anybody call you rookie again.

[All laugh]

Janine [as **Sebastian**]: Not even you?

Dre [as **Janis**]: Especially not even me.

**Austin**: I don't think this is one-liner, I think this might be emote.

**Janine**: Yeah.

**Austin**: Emote is picking a motion to convey via speech or physical movement. When you display that emotion in a melodramatic fashion, roll Drama.

**Dre**: [sing-song] I've got zero Drama so we'll see how this goes!

**Austin**: Uh huh. 8!

**Dre**: Ah, that's an 8.

**Austin**: There you go.

**Janine**: Nice.

**Austin:** Choose a PC or NPC to witness your emotional display. They feel the same emotion as you. It's up to the director to decide how the witness reacts. If a PC acts on the emotion, they take +1 forward.

**Dre:** So I choose PC or NPC?

**Austin:** I think you choose a PC or an NPC. Yeah. [cross] I think this is pretty clear.

**Dre:** Okay. Well, yeah, I'll choose Sebastian.

**Austin:** Yeah, [Janine: Yeah.] I think that that's it for sure. Awesome. Cool. Take a +1 forward if you act on this, like inspiration. Which I would assume you do.

**Janine:** +1 forward on not taking shit when someone calls me a rookie.

**Austin:** Yeah, I think it's broader than — it's like confidence, right? Uh. So yeah, so you see, I guess, as the two of you, as Max and Janis head down this door, you see that there's a stairwell upwards... that is like — it's basically an emergency exit stairwell, right? So it's like dingy, and like flickering lights, and you can hear the sound of feet as as the police chief, Grimes, is like pounding his feet up the staircase. And you actually like see him stop and like look down from like 12 feet above, or 12 floors above you or something, 10 floors above you. And he's like,

[as **Grimes**]: Never can trust folks like you.

**Austin:** [amused] And it's very, very clear that he means people of colour, 'cause he's a racist police chief. And that is the movie this is. Meanwhile, Sebastian, you see that there are like, as you come around the desk, you see that there are all sorts of wires, like behind the desk, that then dip out and go — are on the floor to the walls and are behind all the potted plants. And kind of like on the, inside one of the desk drawers. And I think that Evelyn like nods to it, very carefully. And she's not moving, 'cause there's probably a pressure plate situation here. Inside of one of the drawers is like a... A box,

like a transistor box or something, that is part of where all the wires are going. I'm going to put a bomb clock on the screen.

**Janine:** That's good 'cause I know exactly what I want to do. [slight laugh]

**Austin:** Okay! So this bomb clock is is you diffusing it, before — or it blowing up if you don't defuse it, basically. So right now there's no ticks on it, but it will start ticking up as you — if you fail rolls, as time continues, etc. It's a six step clock. What do you want to do?

**Janine:** So is the defusal process going to be multiple rolls?

**Austin:** Yes, I should actually put — yeah, I should put up a second one. It's a simple four step clock, but like, yes.

**Janine:** Okay. I think I'll think of my plan in terms of steps that I would need to execute it then.

**Austin:** Yeah. Totally.

**Janine:** So the first thing that I want to do is unscrew the top casing on that like box thing [**Austin:** Okay.] so I can see the guts in there.

**Austin:** Totally. I think this is probably like a — this is probably a stunt, but it's not a Muscles or an Agility stunt, right? [cross] Like this is like — what is this? This is...

**Janine:** [cross] This feels like really Drama to me.

**Austin:** [cross] Yeah, this does feel Drama.

**Janine:** [cross] Like this is a lot of like close up on eyes and like sweating beading on the brow, and.

**Austin:** Yeah, yeah. Yeah, definitely. Definitely. Well, let's do that.



**Janine:** Is — I was gonna say is that like, is that like emote then? 'Cause it's like conveying tension? More than like a stunt?

**Austin:** Yeah, I could see that. Totally.

**Janine:** But then the results don't really make sense.

**Austin:** I mean, it's fine. It totally works as — that's why I'm saying it's stunt is basically like, it's basically a — we're basically doing a custom move, is actually what we're doing.

**Janine:** Yeah, okay. Yeah.

**Austin:** This is a custom move. It's 2d6 +Drama to defuse this bomb.

**Janine:** I also have a minus one and a +1.

**Austin:** So that just zeroes out. [**Janine:** Yeah.] That's fine. Because you're not being a rookie here for sure.

**Janine:** No. That's a 13, is what that is.

**Austin:** Nice work!

**Dre:** Nice!

**Austin:** That's two ticks. I'm gonna do 7-9 is one tick, and 7 to — and 10+ is two ticks. But everything that you do advances it by one, because it's just time. [**Janine:** Mm-hm.] So yeah, you unscrew it and the thing is revealed, and we go back to the staircase. And you hear something from above, you hear the cocking of — you hear the like. Maybe you don't even hear it, I think you just hear like tink, tink, tink, as a canister bounces past you and down below you further down the staircase. And then you hear [explosion foley] as this grenade that he tossed — that he shot down there from a grenade launcher blows up below you. The whole, everything shakes, and we probably get the close up then of Sebastian Young's eyes as the whole building shakes from that too.

And it's like, oh shit. And then we come back to the staircase. Are y'all just trying to like sprint up there as quick as you can?

**Dre:** I mean, that's definitely Janis's MO, is to just run through it.

**Sylvia:** Yeah? I mean, [more confidently] yeah.

**Austin:** [amused] Okay. You should give me a stunt, then, a stunt Agility, to try to like, get up this thing as he continuously is like shooting grenade rounds down at you.

**Dre:** Ooh boy. Is this, so both of us are rolling this?

**Austin:** Yeah, I don't think that there's a group action mechanic in this game.

**Sylvia:** [breathless] Oh, wait, I have an idea — nah, you know what, maybe I should save that.

**Austin:** No! Should you?

**Sylvia:** Oh! I don't know! It might end things very abruptly.

**Dre:** [laughs]

**Austin:** I mean. It might!

**Janine:** I'm also feeling the same, so.

**Sylvia:** Can I use that thing? The stored roll I have to shoot a grenade right as he fires it?

**Austin:** I think that you can't only because of the aiming is really hard.

**Sylvia:** Okay, for sure.

**Austin:** He's like 12 floors above you or whatever.

**Sylvia:** Oh, okay.

**Austin:** And is like shooting down at angles, basically. But I think you should —

**Sylvia:** I totally misinterpreted...

**Austin:** Definitely hold on to. He's like running. It's like, uh, have you ever been up — have you ever been in like an emergency, like —

**[1:45:00]**

**Sylvia:** Yeah, I know what you mean, I know what you mean, [**Austin:** Okay.] yeah. I have to — yeah.

**Austin:** So yeah, he's like banking them down and around and shit. [**Sylvia:** Okay.] Or maybe there's like a big centre thing that's a gap that he can look down and see you from, and he's shooting them down there, but like, it's not a very good angle. You should save that for when you're like, face to face. [Dre laughs] But yes, put that — keep that in your back pocket, please!

**Sylvia:** Yeah, no, for sure. I'm also just picturing this one very specific stairwell at my school now, and it's very good.

**Austin:** Oh, okay. Perfect. All right, so I think both of you have to do stunts —

**Sylvia:** I got a 6. So.

**Austin:** Oh, that ain't good. That ain't good at all.

**Dre:** Woof. 9.

**Austin:** That's a 9. All right, so. You take a +1 forward, Janis, but you fall, you lose something, you leave something behind, or you hurt yourself, or I make a move against you.

**Dre:** I'm gonna say I lose something.

**Austin:** All right, I think that your — what do you have on you?

**Dre:** I have a — uh, you know what? No, I'm not gonna do that 'cause that's like, that's not — that's not very [inaudible]

**Austin:** 'Cause you don't have your gun or nightstick, particularly, anyway?

**Dre:** Yeah, yeah. Um, [sighs loudly]. You know what, I'm gonna say the director makes a move against me.

**Austin:** Okay, let's figure out what's — you know what, maybe it'll be... Hmm. Okay. I think this is... I think this is, so there's a police chief move here, which is like 'disappear in the nick of time.' So I think it's like you're moving up at him and the bombs are coming, the grenades are coming down at you, over and over, and you get very close, and then — like you get up to the top level. And he gets into a fucking elevator, and the elevator door closes, and so he's gonna skip up another like 20 floors to the roof. It's like direct access to the roof. Now the thing that happens that is not great is, Max, one of the grenades just takes out the stairs between you, Janis, and Grimes, and so you are now — you have to like do — you're like a step behind. You're not going to get up there at the same time. That the other two do. And so, the move I'm making against you is pretty light compared — or you know, I think take 1 harm also, from a grenade. You probably get like knocked back and get dizzyed. So you're back up to 4 or whatever. Or I guess you were at 4 — oh no, yeah, you're back up to 4. [cross] Because you healed.

**Sylvia:** [cross] No, I was at 3.

**Austin:** So now your jacket is ripped to shreds, you're singed, also. And Janis has to like — you have to, if you're gonna catch up to this dude, you gotta keep sprintin'.

**Dre:** Um, instead of sprinting.

**Austin:** Uh-huh.

**Dre:** I want to like force the elevator doors open? **[Austin:** Hell yeah.] And like, jump in and just grab on to this, the elevator rope. That's I guess [cross] going up. Is that how elevators work?

**Austin:** [cross] Awesome. Sure. There's probably one that goes up and one that goes down, right? Yeah, that sounds like a Muscle stunt to me. So yeah, give me a Muscles. Which I think is just 3, I don't think this is against him in that way, you know? **[Dre:** Right. Yeah.] So 2d6 +3. [cross] Oof! Ooh!

**Dre:** [cross] Ooh, god! A 6!

**Austin:** Woof! That ain't good. I'm trying to — you don't have a +1 from anything else, do you? You don't have a — **[Dre:** Mm...] you rolled a 2 and a 1! God damn!

**Dre:** Yeah. Yeah.

**Austin:** All right. So I think you... God. All right, so I think that you — on a miss, you choose one: you fall, you lose something, you leave something behind, you hurt yourself, or I make a move against you.

**Dre:** God...

**Austin:** So. Up to you here.

**Dre:** Oh, man. I think I fall.

**Austin:** Yeah. I think we see you fall for like 10 floors and then you hit your back on another elevator coming up.

**Janine:** Augh.

**Austin:** Take 3 harm. So you're still going up, but like it's — you're way behind him now. And also, you are like, your back is all fucked up. But you get up on your feet, basically.

And you can hear there are people in the elevator below you, also. And you can also probably hear the elevator say like, “in case of a fire, use stairs, not the elevator,” [laughs] as there's a fire all around you below you, now. All right, let's quickly jump back to Sebastian. Next — what's your next step?

**Janine:** So. [sighs] I think I might have only had two steps here. Um.

**Austin:** Okay. You might only need two!

**Janine:** Yeah, I think this might be — I'm gonna — I want to propose [laughs] how I think this resolves, because I have that guaranteed 10+ and also I have a scene that I feel is good.

**Austin:** Uh huh.

**Janine:** Um, so I think he opens up that casing, and there's probably a bunch of shit inside, but he also notices I think like a slot. [**Austin:** Mm-hm.] It's a disk drive.

**Austin:** Oh!

**Janine:** Specifically a Jaz disk drive, [**Austin:** Of course.] which is weird, 'cause who even has those?

**Austin:** Uh huh.

**Janine:** And I think he notices there is a disc inside that is running some sort of... Some sort of program for the bomb. I don't know how bombs work, but this is how they work in movies, [**Austin:** Sure.] 'cause movies don't know how bombs work either.

**Austin:** No, no, definitely.

**Janine:** So I think Sebastian pulls the Jaz diskette from the fucking dude's house. [**Austin:** Uh-huh.] Out of his like vest pocket, it is miraculously not shot through.

**Austin:** Uh-huh, of course.

**Janine:** And I think he like, looks at it. And I think he looks at Evelyn. I think he asked her to blow on the diskette for luck? **[Austin:** [laughs] Okay!] ‘Cause like, casinos?

**Austin:** Uh-huh. Yeah. Perfect. Uh-huh.

**Dre:** [laughs]

**Janine:** And then I think he swaps the disk in the drive with this disk that has unrelated garbage on it. **[Austin:** Uh-huh.] Banking on the idea of the bomb just being like, ‘mm, I dunno, bye.’

**Austin:** [laughs] Uh-huh!

**Janine:** And that’s my plan, that I have a 10 for, so.

**Austin:** So you’re gonna play — oh right, you have to roll anything, it just works!

**Janine:** No! Yep!

**Austin:** It just works.

**Janine:** It does.

**Austin:** All right, I need to — I need to find a thing, one second. So you put it in. And I think the rest of this whole sequence — so you put it in, and it looks for something, it looks to run the same sequence, right? I’m gonna need a second to figure out something. But it’s very good. I promise.

**Janine:** Okay, cuz it worries me when you do this normally. [laughs]

**Austin:** No, this is really silly. I’m very excited.

**Janine:** Okay.

**Austin:** All right. So. I'm very happy this worked out. You put it in, and we see there's like a pop up screen, it goes like [machine unfolding noise]. That was not the right sound. [the same sound, but lower in pitch] There we go. And there's like a text display. And it says like Running bomb.exe, or whatever. Bomb dot, and it doesn't work. And it's like, Searching for bomb. And it's like, Located bomb. And it finds a file that starts — it finds like a zip file called like, bomb\_squad.zip. [Dre laughs] This is not going where anyone thinks it's going. [typing] And. If I can't fucking find this file, I'm going to be so mad. The Internet used to be better, is all I'm gonna say. So, what it opens up is a collection of MIDI files that are MIDI versions of songs produced by the Bomb Squad, which is a hip-hop and R&B production team that was working in the 90s, in the 80s and the 90s. And so it just starts to play one of their major hits, which was Poison by Bell Biv DeVoe —

**Janine:** Oh, nice!

**Austin:** But in MIDI, and so that just starts playing in the background for the rest of this whole sequence.

**Janine:** Excellent.

**Austin:** So that works. I was like so — I was like 90% sure that song was produced by a group called the Bomb something, and it was, and I'm very relieved. But I can't find a MIDI of fucking Bell Biv DeVoe's Poison anywhere and I feel like the internet is — has failed me!

**Dre:** I can find one that apparently wants eight euros to buy it.

**Austin:** See this is what I'm saying. I'm not spending any euros [cross] for Bell Biv DeVoe's Poison.

**Janine:** [cross] On a MIDI!



**Austin:** On a MIDI! In any case. That is what's happening.

**Janine:** Maybe it's only MIDI for a second and then it's like, I forget which one is the one people — non diegetic sound? It just switches to the song, to play?

**Austin:** Sure. Yes.

**Sylvia:** Yes.

**Austin:** I found — here, do you want to know what's like —

**Janine:** You could just get that on Spotify.

**Austin:** The fucking times, you know what makes this the time it is now? Is, I figured out how to find this and the trick was, type in chiptune.

**Janine:** [disappointed noise]

**Sylvia:** Fucking...

**Austin:** I hate the world. Anyway! This is playing. And so not only is it playing in this room, it's playing throughout the entire casino, and like through all of the speakers, and like this is what's playing as the elevator goes up, and you wind up on the rooftop, Janis. And, Max, I'm guessing you like are doing parkour to jump up the rest of these — like the broken stairs and shit?

**Sylvia:** Listen, if there's one thing you know about me is I love parkour.

**Austin:** Uh-huh. Perfect.

**Sylvia:** And that I am doing it, yes.

**Austin:** Perfect. So Janis, you get up there, you're on the rooftop. And you hear the helicopter blades above as the police helicopter's like slowly kind of trying to make a landing approach. We get the wide shot that you get in movies like this, it's that of the

entire casino and you can see that there's fire coming out of some of the windows and smoke and stuff. And, you know, the villain, who's barely been in the movie at all, because presumably they only had him for like *three scenes*! [laughs] [Dre laughs] Is like waiting. Is sitting with the grenade launcher across his lap on the stairs of the helicopter pad when you come up through the emergency entrance, Janis. And he goes like, he sees you coming across and his tie is blowing in the wind, he's bald — again, he's played by, the actor in this world is Blake Blossom, but he's basically James Gandolfini, who's also the coach in *Angels in the Outfield*. If you recall. He's really getting around. And he's like, he stands up and his tie is up and around, he has on like wireframe glasses. And he says:

[as **Grimes**]: You couldn't leave well enough alone, huh, Stone?

Dre [as **Janis**]: Not when you killed one of my friends!

Austin [as **Grimes**]: People get killed sometimes. There's bigger plays.

Dre [as **Janis**]: We're supposed to protect and serve, chief!

Austin [as **Grimes**]: You protect for tomorrow, I'm protecting for 10 years from now!

Dre [as **Janis**]: You're protecting your 10 years, not the city's.

Austin [as **Grimes**]: My 10 years are... they mean a lot to me.

**Austin**: And like cocks the grenade launcher, and stands up, and like, thunk, and out comes one of these grenades. What do you do?

**Dre**: Hmm. I want to do something besides like just running and punching things.

[**Austin**: Uh-huh.] So I'm on like the bottom of these stairs?

**Austin**: You're like — I'm picturing — do I have still room down there for another little quick map? Yeah, I do. All right, so this is not to scale with the previous map in any way.

[Dre laughs] Rooftop, right? Square I just drew on the eastern side of this map is like the emergency exit. Far other side is helipad. And then there's like a little tiny staircase, and that's where he is. He's on the little tiny staircase. You know what I mean? **[Dre: Okay.]** He's like here, and you are like here. And then, you know, there's like transformers and big like HVAC units and stuff all around the place. So. 'Cause it's... the top of a casino — and you know what, maybe there's also like a big glass... Between you and him, there's like a big glass, like, roof. What are those called? Skylights. There's two long skylights. The two things I just drew now. I'll mark them as skylights by making them have blue on the inside.

**Dre:** Oh, okay, here's a ridiculous thing I can do. **[Austin: Uh-huh.]** I want to use my nightstick like a baseball bat —

**Austin:** Hell yes.

**Janine:** Nice.

**Dre:** And just like hit that grenade up away into the air.

**Austin:** Hell yes. Give me a stunt. I think that's probably Muscle. Silly. But, yeah. [Dre laughs] That's 11. Hell yeah. So yeah, you do it, obviously. And it blows up behind him and it lights him, like it backlights him, you get like the silhouette of it. You take a +1 forward to this, obviously.

**Dre:** Yeah.

**Austin:** And he's like, the helicopter is actually like, pulls back away from it a little bit. And he shouts out, like:

[as **Grimes**]: I got three shots left. You think you can last that long?

Dre [as **Janis**]: You got three shots? I think you've only got two seconds left of talk in.

**Austin:** [amused] Give me a Killer One-Liner roll. Roll that Swagger.

**Dre:** [laughs] [cross] Oh, and then a +1. That's a 10!

**Austin:** [cross] That's a 9. +1! That's a 10! That's a 10, you did it! [Janine laughs] Take +1 forward to your next roll.

**Dre:** Finally!

**Austin:** Your buddies aren't here, so I don't think that you can take the Camaraderie here, but, so take a +1 to your next roll. And he's gonna set that up. You said two seconds, right? He goes:

[as **Grimes**]: Two seconds is all I need to frame you.

**Austin:** And [foley] ca-ca, thunk. And shoots a grenade at the skylight close to you. As if to like drop it through the skylight and into the casino floor. Like down through the hotel all the way down to the casino floor.

**Dre:** Oh, that's bad.

**Austin:** What do you do this time?

**Dre:** Oh, man. Um, shit. Max, you should have been here to shoot this thing.

**Austin:** Uh-huh.

**Sylvia:** I would — I was...

**Austin:** Uh-huh!

**Dre:** [laughs] God. She probably just like slow mo dives forward. [Austin: Yeah.] And like, skids across this skylight. [Austin: Uh huh.] And goes to just try and like basically, like, kick it away or something.

**Austin:** Okay. I think this might be an Agility stunt.

**Dre:** Yep.

**Austin:** This is not a — you're not powering your way through this. I think that's the position he's putting you in.

**Dre:** Okay, well, at least I have that +1.

**Austin:** Yeah, you do.

**Dre:** So now I have a 0 in Agility.

**Austin:** Oh, okay. 2d6.

**Dre:** Mm-hm. Would the opposition to criminals count for this?

**Austin:** Yeah! Yeah. I'll give you that.

**Dre:** Kay.

**Austin:** I'm trying to help. That's a 9. [**Dre:** Okay.] That's a 9. Because that's with that +1, right? Yeah. All right, so, you take +1 forward, so you manage to knock it away.

**[2:00:00]**

**Austin:** But you've left yourself in a precarious position, choose one of the ones from below. What do you, what happens here? Do you hurt yourself? Do you leave your — leave something behind? Do you lose something?

**Dre:** I think I hurt myself. [cross] Like it's like —

**Austin:** [cross] Yeah, I think it goes —

**Dre:** She kicks it away, but it like goes off closer than she would like. [slight laugh]

**Austin:** Yeah, totally. And I think it like flings you back to the stairwell. I think that's when Max comes in. Right, like Max opens the door and adds — like seconds after you slam your — slam against the back of the kind of emergency exit up here. And this is like as the helicopter now is coming down. And he calls out to you. And he says like:

[as **Grimes**]: Couple of rookie cops —

**Austin:** Or not rookie.

[as **Grimes**]: Couple of renegade cops. Dirty, corrupt. The worst this city's ever seen. And my boys are the ones who are going to take them down and reveal the terrible string of corruption and *murder* that you did. How's it feel to be the bad guys?

**Sylvia:** [quietly] I'm trying to think of a clever retort. [Dre laughs] [**Austin:** Uh-huh?] 'Cause I'm not an actual action star.

**Austin:** [amused] The actual action stars also don't have clever retorts, I promise.

**Sylvia:** [cross] Eh.

**Austin:** [cross] They have writers.

**Sylvia:** I meant like, you know.

**Austin:** I gotcha.

**Sylvia:** That's why I'm not doing stunts in real life, is what I'm saying.

**Austin and Dre:** [laugh]

**Dre:** [sighs] Man. Yeah, I'm running out of even bad one-liners.

**Austin:** That's fine.

**Sylvia:** Do you still have —

**Dre:** And that's all I've got.

**Sylvia:** Does he still have grenades left, or?

**Austin:** He still has two grenades left. Yes.

**Sylvia:** Okay. Just want to make sure where we are on that one.

**Austin:** Uh-huh.

**Dre:** [laughs] For your called shot.

**Austin:** Yep.

**Dre:** Hmm.

**Sylvia:** Ohh...! I have an idea.

**Austin:** Uh-huh.

**Sylvia:** Remember I took that other gun?

**Austin:** Yes.

**Sylvia:** So I — so, technically, I never need to reload my gun. I'm actually not even doing the proper move for this, I think. [**Austin:** Sure.] But I want to make it look like I'm about to shoot him with the other gun, but it's empty. To make him like instinctively fire back.

**Austin:** Mm. Gotcha.

**Sylvia:** Does that makes sense?

**Austin:** Yeah! You're like taunting him, basically. With the gun.

**Sylvia:** Yeah. And then I've got like the other gun hidden.

**Austin:** Right, right. So maybe this is actually like about, maybe there's even a cooler way to do this, which is like, you see what's happening from inside the stairwell and you're about to burst through, but you like stop for a second. And you're like. And you know, you see Janis slam against the wall. And we see her look up through the crack in the door at you. And he yells that line, and then, that is when you're like, all right — we see you look at your two guns, we see you check how many rounds you have in each. And you only have one bullet in one of them.

You know what I mean? Like it's — and so the key is getting him to shoot it without, you know, with the one that you don't — that doesn't have the bullet in it. So yeah, so then you open the door, and you have to be compelling enough to make it look like you're going to shoot him without actually shooting him. Right?

**Sylvia:** Mm-hm.

**Austin:** Um... This still might just be violence, like I don't need this to be too different — or — mm! Yeah, I think this is a stunt. I think this is the stunt, right?

**Sylvia:** Is this the called shot from earlier? [cross] No, this is a separate one?

**Austin:** [cross] No, I think the called shots is shooting the thing, right?

**Sylvia:** Yeah.

**Austin:** The thing you're trying to do now is get him to shoot at you.

**Sylvia:** All right, is this —

**Austin:** [excited] Oh, I think this might be Manipulate! [cross] Actually. Right?

**Sylvia:** [cross] Yeah, that's what I was. [mumbling] Uh, what is Manipulate again?



**Austin:** [amused] It's Magnetism.

**Sylvia:** Fuck.

**Austin:** So you could also spend that +10 here, and then rely on your real skills to get the shot.

**Sylvia:** Fuck it, man. Let's play fast and loose. I'll do that.

**Austin:** All right! [Dre laughs] So you kick — you like bust open the door and you pull up your gun, and [cross] do you say anything as you shoot, or is it just like his eyes?

**Sylvia:** [cross] And — it's like — not really, but it... It's like a big, like, dramatic swing of the arm thing.

**Austin:** Yeah! You like oversell the swing, almost? [**Sylvia:** Yeah.] And he's like, um.

[as **Grimes**]: God damn, the gunfighter!

**Austin:** And like cl-cl, thunk! [Dre laughs] And begins to shoot, and you pull the trigger and it goes, click! And I think the camera like goes from your dead — like you have like, killer eyes on. You have the eyes of like, when you shoot someone. [**Sylvia:** Yeah.] It's like throughout the movie, we've always gotten this close up on your eyes whenever you shoot somebody. And we get it again, but then the camera pans down and you smirk, 'cause he fell for your shit. Give me the violence roll.

**Sylvia:** All right. Let's hope this works!

**Austin:** 2d6 plus, what's your Agility?

**Sylvia:** Uh, 2.

**Austin:** All right. Let's — wait, is there anything left? Is there any other way to give you a boost to this? Is there any other...

**Sylvia:** Can we use Camaraderie points for that? I can't remember.

**Austin:** You can, you can... Like not one to one, someone would have to do the Camaraderie move, basically. [**Sylvia:** Okay.] Like which, you know, maybe that's the look between you and Janis, like Janis could be compelling you to do your thing, you know?

**Dre:** Yeah.

**Austin:** We could get like the flashbacks of the two of you as rookies, like practising this move. With lemons or something.

**Sylvia:** Oh my god.

**Dre:** [laughs]

**Sylvia:** Janis is just like, throwing like [**Austin:** Yeah.] perfect spirals with lemons and I'm shooting them outta the air.

**Austin:** Uh-huh. Yeah. And like at first they hit you. At first they're like slamming into you. But then eventually you're able to shoot them all out of the air. I like it.

**Sylvia:** I'm into it.

**Austin:** Do you wanna do the Camaraderie move, Janis?

**Dre:** Yeah!

**Austin:** All right, give me that 2d6 plus, are we at 2 again, or are we at three, again?

**Dre:** I think we're at... 2.

**Austin:** I think we're at 2, yeah. All right, so 2d6 +2. All right, that's a 7. You still — you pick heal one level of harm, do an extra level, blah, blah, blah, get inspired by your friends to hold 1 to make a future roll an automatic +10. So maybe that's what you're

doing? Maybe that is what gives you the +10 on this, is actually what we could have just done. Right?

**Dre:** Yeah! Yeah.

**Austin:** All right. Perfect. So what's it look like? What happens here? You pull the trigger. Is it slow-mo follow the bullet?

**Sylvia:** Yeah, it has to be, right? [**Austin:** Yeah, yeah.] Like it has to be some real like... [Dre laughs] No, I'm not gonna [laughs] reference that. Um. Yeah, just like a slow-mo like tracking shot of the bullet that starts like from behind it and then goes out to like the side. So it's like the — you see the bullet go into the grenade and then it just. [mimics explosion]

**Austin:** Right, right. Yeah.

**Sylvia:** You know?

**Austin:** The whole thing explodes. The helicopter like gets torn to shreds. Grimes gets tossed back. And is like ling — is like hanging from the ledge. Like, it looks like we've lost him, and then the camera like pans back out, and we see him like hanging on with his hands to the ledge of the casino. And the grenade launcher is like... a few feet ahead of him. And the helicopter is in flames. And you see the pilot like, you know, rolling around on the ground trying to put out the flames.

The two of you get up. Do you go over, do you let him hang, what do you do?

**Dre:** Um. Oh, I know what I do. I go over and like, I pull him back up from the ledge.

**Austin:** Yeah.

**Dre:** And then I pull out like a couple of baggies that I took from downstairs, of like the tusk things.

**Austin:** Yeah.

**Dre:** And I just throw them on his chest. And I go:

[as **Janis**]: You know what, Chief? An elephant never forgets. Neither will Bluff City.

**Sylvia:** [gasps]

**Austin:** [cackles]

**Sylvia:** [amazed] Holy shit!

**Austin:** Give me the killer one roll...

**Dre:** [laughs]

**Austin:** I'm so mad. I'm actually really happy.

**Dre:** Yeah, you're not mad, shut up!

**Austin:** 3d6 +1, Swagger. That's a 6.

**Dre:** Fuuuuuck! [laughs]

**Sylvia:** Perfect. Couldn't end any other way.

**Austin:** Couldn't end any other any other way. [Dre laughs] The line falls flat, take -1 forward as you — no, I think I'm going to invoke that other rule. I'm going to invoke the rule of, it totally works, but people at home groan, is really the thing. [**Dre:** Yeah.] The move succeeds. You get it — or if there was going to be another roll, you would take a +1 to it, but in this case, people at home are like, “ah, Jesus Christ!”

**Dre:** [laughs]

**Austin:** “I can't believe it.” And, you know, the alarm sounds and we get whatever — we get like the equivalent of the Ghostbusters theme. We get like the custom song that Bell Biv DeVoe or, uh, Boyz — we get a Boyz II Men track here, for sure.

**Dre:** Hell yeah!

**Austin:** We get like the version of — so in the world of Bluff City, Boyz II Men exists. But, they're from Bluff City instead of Philly. [laughs]

**Dre:** [cackles]

**Austin:** And so... Uh. [laughing quietly] And so instead of Motown Philly, we get Motown Bluffy.

**Sylvia:** [blows a raspberry in shock]

**Austin:** And it is. It like comes up, it's like in the background as everything's on fire. And then we get Sebastian and Evelyn coming up through the emergency exit. And seeing everybody. And everyone's up on the roof as like the news choppers go overhead. Any final words from anybody? What's the, what's the — you know, Evelyn has her arm around you, obviously, Sebastian. [**Janine:** Mm-hm.] And y'all like limp over to the rest of the team.

**Sylvia:** I think it's like a silent thing of like, Max like patting, um, Sebastian on like the shoulder a little bit. [**Austin:** Yeah.] Like those two are finally acting like friends instead of like a teacher-student relationship.

**Austin:** Right, sure. Sebastian, anything from you?

**Janine:** Uh, no — I think — it feels like that was it, like it feels like [**Austin:** Yeah.] it feels like the ending note of this is everyone coming back together and like exchanging looks and then like watching a fire or something, you know?

**Austin:** Yeah. Do we get a jump ahead? Do we get the like, detective Sebastian Young was awarded, blah, blah, blah. And then the, you know, Janis Stone retired to, blah, blah, blah, or do we just get the fade out?

**Dre:** Here's the important question: is Janis Stone or Max Lam the new chief of Bluff City Police?

**Janine:** Ooh.

**Austin:** Oh, good call. I don't know. Who is it? I think it's Janis. And then Lam and Sebastian, like in the sequel to this movie, it's more focused on Lam and Sebastian, and Janis is their boss, right? 'Cause she's —

**Dre:** [cross] Okay, yeah.

**Janine:** [cross] Yeah.

**Austin:** The sergeant. Not the detective. You know? I'm guessing? Unless you feel differently.

**Janine:** Also, Janis has — not seniority, but Janis has like a lot of experience on the force, and also [**Austin:** Yes.] if I recall, her demotion was like really kind of a vindictive thing. [**Austin:** Yeah. Yeah.] So like, if they're looking to replace a corrupt asshole, it seems like they might — she might be the first place they'd start.

**Austin:** Yeah, totally. So yeah, then we get like, Sergeant Janis Stone was elected to be police chief the next year. You know, Bluff City — she's cleaned up Bluff City and initiated new community policing, you know, policies. Everyone loves her. [laughs]

**Dre:** [laughs]

**Austin:** What do we get, what is the future of Max Lam?

**Sylvia:** I think it's quiet. Like I think he finally gets to chill out, like — he doesn't have to do any more grunt work, is the big thing.

**Austin:** Yeah. Yeah.

**Sylvia:** So it's just like a shot of him with like, I think I described him as really liking candy on the first episode. He's like at his desk with his feet up. Like, he's got a radio on where he's listening to like a baseball game or something.

**Austin:** Yeah.

**Sylvia:** And he's just like, eating a big old bag of like, those sour keys or something.

**Austin:** Yeah. And we get like the sunset through the window or whatever. I have like a very Han looking out onto the sunset in like a Fast Five or something. [Sylvia laughs] In the Fast and Furious vibe. Also, I just realised Han is always eating candy also, so you — have —

**Janine:** [laughs]

**Sylvia:** I don't — I don't know those movies!

**Austin:** Oh, buddy. You should watch those movies.

**Dre:** [cross] You should know those movies, Sylvi.

**Janine:** [cross] Yeah.

**Austin:** You should really watch those movies.

**Dre:** You should at least watch Fast Five.

**Austin:** You should watch Fast Five.

**Sylvia:** Okay.

**Austin:** You really should. So Sebastian, what about you? What's Detective Sebastian Young go on to do?

**Janine:** I can't decide how like... It's tough 'cause we're making a buddy cop movie, so my instinct is to go super tropey. [**Austin:** Uh-huh.] But that's also not really what Friends at the Table is.

**Austin:** Yeah, yeah.

**Janine:** So it's difficult for me to tamp down my instinct and try and find like, what the more interesting outcome is. [**Austin:** Right.] Maybe the thing that we get from him is like, he hasn't been around long enough to make any big moves, or to reasonably have his settle down moment. I think maybe the thing we get is that, like, he starts kind of taking on an active role with the new kids on the force, kind of thing. [**Austin:** Riiight.] So what we get is maybe like the shot of him, like eating — he takes them out to lunch or something, it's a shot of him taking a new recruit out to lunch, to be kind of like... To kind of give them...

**Austin:** To mentor...

**Janine:** Yeah, to not not like fully mentor them the way that Max did, 'cause he's not their partner or whatever. But to kind of give them the lesson of like, you know, you gotta hold on to your ethics and your beliefs. You have to hold that tighter than anything else. But also you have to understand that not everyone's going to be playing by your rules.

**Austin:** Mm-hm. Totally. Awesome.

**Janine:** And maybe has a baby photo in his pocket or something hokey.

**Austin:** Yeah, there you go. All right. I think that that's gonna do it for us. We could get into XP and stuff, but if we need to do that, we should just do it when I'm not so tired.

**Janine:** Mm-hm.



**Dre:** Word.

**Austin:** All right. Ah, thank you so much for playing and thank you for listening. As always, you can support us over at [friendsatthetable.cash](https://friendsatthetable.cash). This was really fun. This game is really good. Shout outs to Ian Williams. Again, disclosure that Ian has written for Waypoint, and is a good friend of mine, at least. Ian also has a really good wrestling column at Vice Sports. You should go read that. It's really really good. Speaking of wrestling, I think it's fair to announce that next month's game is going to be Action Movie World — or not Action Movie World. We're just gonna stay on this! That's it, Action Movie World! Worldwide Wrestling RPG. I'm very excited for it. We haven't recorded it yet, obviously. It should be very fun. So. Look forward to that.

[[“The Eighty Six”](#) by Jack de Quidt begins playing]