

PALISADE 32: Seize the Chance Pt. 3

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Recap

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

Sylvi: How does she do that— she, like, probably overshoot or something.

Austin: That, I think, is exactly right. And you don't communicate this well — what you're about to do — and you end up charging directly into Popcorn [**Sylvi:** No...!] and knock Popcorn away.

[“[Nothing is Stationary](#)” by Jack de Quidt begins playing]

Ali: Hm!

Austin: Then you hear the alarms from throughout Carmathen—as *everyone* in the city looks up and sees the arrival of Millennium Break ships. [**Janine** chuckles, **Dre** laughs loudly]

Janine: Thisbe brainpower too strong!

Austin: You know how this wall in the Northeast was blown apart by Figure’s big explosion— explosion thing? A moment ago?

Ali: Mhm.

Austin: Well, now the whole thing is blown away.

Ali: [gasps]

Austin: Not by Figure. But by a huge sort of plasma blast coming from below. It singses you, Thisbe.

Ali: [chortles]

Austin: It does destroy the am... the smaller truck to the South. The Bouquet is able to, like, dodge away. And you've no idea what fucking did that. It also goes up through the illusion above you. Um. The illusion of the Millennium Break ship, and causes it to— actually doesn't cause it to vanish. It just goes through the illusion but the illusion is still there.

Austin (as Connadine): White Eagle?

Keith: Hmmm. That... That's definitely a code.

Austin: Yes. I mean, what I'll tell you outright is if you get that attaché case you will have the information necessary to fell the Paint Shop.

Keith: Okay.

Austin: Why does Connadine wanna give that to you? Or want you to have that? I don't know.

Austin (as Connadine): I'm done with the Paint Shop. It's over. If you're smart, you'll get off Palisade.

Keith (as Eclectic): Why?

Austin (as Connadine): It's about to explode!

Eclectic Opposition: Literally?

Austin: Shakes his head.

[Ali chuckles]

Dre: An important question!

Austin: Yeah.

Keith (as Eclectic): Motion?

Austin (as Connadine): What do you know about Motion?

Austin: So yeah. You look down and again, much of the catwalks and the train rails and stuff have been completely blown apart, and you can see a crew of people on a train that's little bit lower than these. From this distance you can't see who they are—you can't see, like, what faction they're part of—but they are taking the train-brain out of the hallway! Or out of the, like, the little side alcove, whatever room it was in, and are beginning to lower it to a train! They're going to fucking steal this thing! Out from under you!

Dre: Oh, that sucks!

Austin: Uh huh!

Dre: That's what we're here to do.

Austin: Yeah!

[music ends]

Introduction [00:03:45]

Austin: Alright, so let me set the situation again. Just so that we're completely clear on everything. I'm gonna start with the easy one. Eclectic, you're somewhere else. Where we out on this map? [**Keith:** That helps.] You're over on the south, you're you know,

Sylvi: We're not seeing the battle map right now— no wait, no we are. That's okay—

Austin: Well, you're seeing the main map, right? And I'm actually going to delete [Sylvi and Dre: Yeah.] all the stuff that I— I tried to make it over here, and I just decided this isn't the place to do it, so I'm gonna get rid of it over here. Let me delete this train and these hatches real quick. Alright. Eclectic you're down in Baseline C, you're investigating stuff, correct?

Keith: Correct.

Austin: Alright, thumbs up. That's the easy one, we'll come back to you in a little bit. Everybody else— oh god they changed Roll20 again in the time since we last recorded.

Sylvi: Again?!

Keith: What?

Austin: Unbelievable.

Dre: They did, yeah.

Austin: They added folders?

Keith: They added folders, oh, look at that.

Austin: Alright.

Ali: Ohhh.

Austin: I deleted the previous stuff mostly, except— pretend it's not— pretend this is nothing, because now it's nothing.

Sylvi: Okay. [chuckles]

Austin: Short version.

Sylvi: Easily done.

Austin: Easily done. [Ali chuckles] Stel Nideo is stealing the train brain out from under the Fabreal Duchy. [Dre: Mhm.] The train is starting to leave, and is headed east super quickly. Figure, you're on that train, correct?

Dre: Yes. I th—

Austin: You are leaving eastward on that train. I'm putting you on the back of the train—you have been dodging some shots from some sort of big plasma energy thing, correct? Do you remember that?

Dre: ...Yes. Yes.

Austin: Okay. The situation, big picture, is if you can destroy the train brain, you will have fallen— fellen this Pillar, destroyed this Pillar. Or, you can capture it, letting you take control of it, felling the Pillar but also securing an outcome from one of the Factions that you have, right? [Keith: Right.] Because you will be able to use it to get like, you know, supplies to someone quickly, whatever one of— whichever one of those things you want, you'll also get, on top of felling the Pillar, right? So that's the highest of high levels. The last thing that happened, if I'm remembering correctly, it's been a minute since we recorded, was that a group of new— a new style of Nideo mech, these Hatchets, arrived and landed. They like spawned in a Titan down onto the area where you are, Figure. Basically until like, the front of the train, [Dre: Okay.] I'm gonna pull them all— boom! There are some Hatchets. See 'em?

Dre: Mhm.

Austin: Great. I believe that that's the gist of the train part of it as we were. Again, something big and weird projecting energy blasts, you couldn't— you didn't take the second to find out where those were coming from. These Hatchets seem like they were built for you know, mid-range, close-range combat? They have some elements that seem to be taken from the Divines that were buried up in Chimera's Lantern, which Nideo is continuing to drill into. And the train is beginning to roll out away from the kind of station. Everybody else, which is to say, Brnine, you and the Blue Channel, Thisbe and Mow, and Cori, you were all at the kind of like train— the like the top of the train

station entrance, the train station itself was kind of like— the way I think about this is like, you're at the southern end of the Grand Canyon, and there was like a train station kind of built into the side of the southern end of the Grand Canyon, and there was like a big pit that kind of went down into it. And now the train has pulled out, and is now going east down the Grand Canyon; imagine the Grand Canyon runs east to west in this case, right. That's how the Diadem goes.

Sylvi: It wouldn't— either way, it's like, I don't know either way, Austin [chuckles].

Austin: Yeah, I guess I don't either, necessarily— I'm imagining it not going east to west, but I bet it goes east to west sometimes. Anyway! The other big thing that happened was, Thisbe, you briefly conjured a Millennium Break— Millennium Break like, warship to scare everybody.

Ali: Mhm.

Sylvi: Right!

Austin: And then the city went into alarm mode because of that. And the big plasma burst came up from the bottom of this kind of pit, shooting up through the illusion, dispelling the illusion, and I think that that's the gist of it. And the last of kind of guards around this place seemed to flee. So you did not need to deal with them. Y'all can jump down, or do whatever you wanna do to get back on board with this train, runaway train situation. Also, I'm like why is there Popcorn on this screen? That's because Midnite Matinee and her AutoHollow, Popcorn, are also here.

Sylvi: I believe the last thing I did was I crashed into them? [**Ali** chuckles] Um. That's why I have Disoriented?

Austin: Correct. Yes, this makes sense. Can we use this moment to go over what your current Perils are? Rather Dangers: your Risks and Perils? And also, can we go over Hooks one more time, since it has been a few weeks since we played. Would love to have those front of mind. Let's start with you, since you just talked.

Sylvi: Uh yeah! Disoriented's the only Risk I've got right now.

Austin: Yep!

Sylvi: And— do you want me to do Gravity Clocks too?

Austin: Mhm! Just do 'em all.

Sylvi: Just— okay. My very mean clock with Thisbe is “Thisbe is afraid to get their hands dirty. Kind of ironic for a farming robot”. Captain Brnine is: “I can always rely on the Captain when I need them”. Figure is: “Figure means well, but I can tell he sees me as just a kid”. Those last two are +2. My current Tenets are: “You are a shield, leave none undefended while you still stand”, which is currently Loose. And “You are a sword, strike down our adversaries with impunity”. And then my one Hook is “I need to be stronger no matter what”, and I think that is everything— oh and I also have a rivalry with Elle. Should I go through that?

Austin: Yeah, we'll say it. Yeah, say it, it's a clock.

Sylvi: Yeah. So that's at two. I blame her for not rescuing my dad. She's a Devotion mech pilot and spy. Her need is to ensure her true master wins out on Palisade. And her want is to shake Cori's faith in Devotion. That is a Gravity plus one currently.

Austin: Fantastic.

Sylvi: Yeah.

Austin: Great, love that. And then your Tenets.

Sylvi: I went through those already.

Austin: Oh you did. You did already go through those. Alright, then let's go, let's jump from Cori to Thisbe, who you had that mean clock with.

Sylvi: Yeah, sorry.

Janine: [chuckles] It's mutually mean, it's fine.

Austin: Yeah yeah yeah [Sylvi chuckles]

Janine: [exhales] Alright! So right now I have two Risks. Amped and Scorched. Because Thisbe's been a little bit, a little bit aggro, a little bit jumpy.

Austin: Uh huh.

Janine: Her Gravity Clocks. "Brnine is capable but brutal, their success and survival is the only way forward". "I will tend to the Twill, they need to be shown care and I am capable". And "If I am a bullet, Cori is a grenade. If she is not stopped, she will self-destruct and take others with her."

Austin: Mmmm, I see. Okay.

Janine: And my Hooks. "My presence is a liability to my Operants", that one is Loose right now. "I must travel—" sorry, "I must strive at all times to demonstrate my utility". And "Fighting is not my purpose, but there is nowhere else for me until the fighting is over".

Austin: Here we go. Brnine.

Ali: Um yeah, hi. My current Dangers are, I have Stunned, which I turned into a Peril even though I only got it from a mixed success. I have Vulnerable, [**Dre** chuckles] and Disjointed? And then my Hooks— or Gravity Clocks. My Gravity Clocks are, my first is with Thisbe. "Thisbe is an important part of my past". Cori is "Trying to teach Cori when to stop and think". And then I have a Gravity Clock with Lattice/Refrain/a spooky monster who is on— [**Austin:** Mhm!] [**Sylvi:** Mhm!] [chuckles] Palisade! And that is "I want to understand Lattice".

Austin: Okay. Fantastic!

Ali: Should I read my Hooks too? Do we do Hooks? Okay.

Austin: Yeah, do your— yeah, do your Hooks too, yes.

Ali: My Hooks are, “The crew put their faith in me, so I must prioritize their safety”. “I’m living on borrowed time, keep up their fight”. And I have a special Hook with Asepsis which is “Verify the integrity of anybody you let on the ship”.

Austin: The *integrity*. Fun.

Ali: Yeah!

Sylvi: [laughs] You can hear the finger gun. You could like— **[Ali laughs]**

Austin: Figure.

Dre: Yeah! I don’t have any Dangers or Burdens.

Keith: That’s Figure’s catchphrase. **[Ali laughs]** *Yeaah!*

Dre: *Yeaah!* **[Sylvi laughs]**

Austin: Oh, okay. I see.

Dre: Yeah that’s, that’s when I launch my mech. That’s when I say, “Yeaah!”. Yeah, Figure—

Keith: You sound like a third in the Wario/Waluigi sort of duo.

Dre: Sure.

Keith: You do so.

Austin: Yeah, uh huh.

Keith: Wadre.

Dre: Wa— Figure— [chuckles with **Ali**] Gravity Clocks. Partial Palisade. “Palisade and I were both resurrected against our will by people who won’t fix their own problems”. Cori, “Can I protect Cori from her grief?” I’ve written my Eclectic Gravity Clock, I might wanna

reword this, but I don't know, it works. "I want to convince Eclectic to be a true believer in the Cause".

Austin: Yeah! I think that works. I guess it doesn't— if Figure's first impression of Eclectic was to not— to do that you would have to do a first impression of Eclectic that is, Eclectic doesn't necessarily believe in the Cause. Which maybe they don't, maybe he doesn't.

Dre: Yeah! I think it is—

Austin: I guess he really believes in Leap, and in the Blue Channel, right?

Dre: Yes. That's a hundred percent. It's that like, I believe that Eclectic is here because he wants— he right? Am I right with that, Keith?

Keith: Yeah.

Austin: Yeah, okay.

Dre: He wants to be here, but also like, is he here because he really believes in this, or is he here because he believes in the Cause, or is he here because like, someone he really believes in told him to be here.

Austin: Right. That's—

Dre: Does that make sense?

Austin: That makes perfect sense to me.

Dre: My Hooks, I've only got two. "The only way to escape the Witch is to endanger others, but they seem eager to accept the risk". And "Using this new lease on life purely for violence would be a waste".

Austin: Mhm.

Dre: Anyway, time to fight three mechs. [**Ali** chuckles]

Austin: Time to fight three mechs. Eclectic, you're not here, but let's go over those anyway.

Keith: Sure. I have a Peril and a Risk, I actually forgot about this. I have Cracked as my Peril, and Affected as my Risk— did Cracked, did I get that— did I get this in the same scuffle with—?

Austin: Yeah, uh huh.

Keith: Okay. So, Cracked is probably in the bathroom, [someone scoffs] and then Affected is on the roof? I guess?

Sylvi: Hate when that happens. [Ali laughs]

Dre: Bro was playing Fortnite in the bathroom, was fucking Cracked.

Austin: We're going forward! We're moving forward.

Keith: My Hooks are, "Leap says pirates steal, if something might be useful, take it". "Leap says if a broken arm is all that stands between you and some evidence, arms are cheap". And "Leap says trust him number one, trust myself number two, and trust the Blue Channel number three. Then, trust no one". And I just have the one Gravity Clock with Figure. I wanna clean up the language of this a little bit, but the idea behind it is pretty much there. "Figure is someone who can make things happen. I said we gotta bring Brnine back, and they just did...".

Austin: Mmm. I guess, yeah. I guess so. They did just do that, huh.

Keith: Yup.

Austin: That one, like it wasn't a big deal.

Keith: Yeah.

Austin: Yeah. [Ali chuckles] I love this.

Ali: Keith, I love that you wrote it "and they just did... [dot dot dot]" [laughs]

Keith: Yeah [chuckles]

Austin: He just did!

Keith: I was like, woah!

Austin: So. Figure, you're— you're talking about running into combat.

Dre: Mhm.

Austin: Against these three Hatchets, which as you can see on the board, are Tier Four.

Dre: That's bad.

Austin: They're Extras, they only need one Danger each in order to become Defenseless, but there are three of them.

Keith: Tier Four Extras, that's fun.

Austin: Tier Four Extras, this is the part of the story we're in now, you know?

Keith: This is like getting too many Stamina Wheels in Breath of the Wild, and you're like, you've got three hearts, but you can climb anything?

Austin: Yeah. Uh huh, right, exactly. [**Dre** chuckles] They are— they are kind of— they look like they are robots made out of like, what if you made a kind of medieval knight's armour— specifically kind of like a bulbous knight you know vibes, but the armour instead of being made from metal, was made from like really hard tooth enamel. That's what these guys are like.

Dre: Mm!

Austin: And they have hatchets, like their name, Hatchets, and then they also you know, have a sort of, a hatchet, a one-handed— in their right hands they have these hatchets, and then coming from the bottom of that hatchet, is a long chain that they are like spinning up? You know almost a kusarigama, a sort of famed ninja weapon, except

it's just a hatchet on the other end. None of this sickle bullshit. It's just an axe, they're gonna cut you. So yeah, there's three of them. And they are here to try to defend this train. And again, there is the mysterious plasma blasting source that we have not yet figured out where it's coming from, so.

Dre: Mmm. Sure.

Austin: Important for me to restate that, so that if it happens again, it's not on me. [**Dre** chuckles] You know? [**Sylvi** chuckles]

Sylvi: Uh huh, okay, sure.

Dre: Yeah, no, fair. [**Ali** chuckles] That's fair.

Austin: So what do you do?

Dre: Oh, boy. What did you say, Ali?

Ali: I said "who's it on?" [laughs]

Dre: Whoever's firing it. And it ain't Austin!

Ali: Ohhh. Okay.

Austin: It's on— exactly. It's on whoever's firing it, [**Ali** chuckles] and whoever didn't look into it, you know? [**Sylvi:** Huh.] That's all I'm saying.

Dre: Yeah.

Ali: Okay! Big beam comes out of a tunnel you know, [laughs] it's— it came from the tunnel!

Austin: It came from the tunnel, uh huh.

Keith [overlapping]: Eclectic keeps pressing a button. What's this do?

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

Dre: Yeah. You know, maybe that's a good thing to bring up with these three fine folks.

Austin: Yeah?

Dre: Yeah. Like anyway, yeah, I think I would like to talk to these three first?

Austin: Okay.

Dre: Before we just start killing each other.

Austin: Sure.

Dre: And basically being like hey, can we— I need to say this in character, not—

Austin: You do, yeah. Find your Figure. Find your inner Figure here.

Dre (as Figure): Folks, can we worry about the big laser beam instead of each other?

[Sylvi laughs]

Austin: They just continue to spin their— you know what, [chuckles] what do you— so what are you trying to do here? You're trying to convince them to not attack you?

Dre: Yeah, can we at least like— well I don't know, I guess— mmm, I guess I don't know if the laser is theirs. I'm gonna assume not, since it seemingly was shooting at the train.

Austin: It was shooting at you.

Dre: Oh it was. Okay.

Austin: It was shooting at you. It was shooting first at the Millennium Break ship that seemingly appeared out of nowhere, and then it was shooting at you.

Dre: Mmm.

Austin: Yeah.

Dre: Okay.

Austin: I mean you can say this— yeah—

Dre: [overlapping] I think I'll still— No, I'll still say that though. Cause I mean I don't wanna assume that it's theirs.

Austin: Yep. One thing—

Dre: And I'll roll to make something happen.

Austin: Well you don't— you can— the thing is, I don't know what you're rolling here necessarily, [**Dre:** Sure.] because I don't know that it's like— you tell me what you want to roll here, I guess.

Dre: Umm.

Austin: Because I don't know that it's—

Dre: Yeah I'm thinking outcome.

Austin: Yeah, exactly.

Dre: I mean, the initial— the immediate outcome is to not immediately fight these people?

Austin: Right.

Dre: And wanting to, I guess ascertain whether or not the laser belongs to this group.

Austin: That sounds like a Read the Room to me, actually, [**Dre:** Okay.] is what that sounds like. You've said a thing, and now you're trying to figure out what the situation is, you know. When you're trying to figure out which side of a battle— a battle is in favour of, whether or not a holding is defensible or otherwise, try to gain an insight on a situation, you're trying to Read the Room. Roll +Sense. So you know you've said this thing and now you're kind of reading what their response is in order to like, you know what the vibe is. What is your Sense?

Dre: +1.

Austin: Alright so 2D6 plus— wait, 3D6— oh my god.

Dre: Yeah!

Austin: I forgot about this.

Sylvi: Oh no! [chuckles]

Dre: Oh, what's wrong? What's wrong everybody?

Austin: If you die. If you just *die*, I'm going to—

Sylvi: Wow! Pretty good! Very good roll!

Austin and Keith: Great roll.

Dre: Yeah, an eleven.

Sylvi: Like the best roll possible for you.

Austin: Yep. 5-4-5, one you take the 5s, that's an 11. That's a full success! And there's no sixes that could have become additional sixes or anything else.

Dre: Yeah, take that, math!

Austin: Get it's ass.

[**Ali** chuckles]

Keith: Suck it math, once again.

Austin: Uhh, alright! Don't— listen—

Janine: We just have to live like this now, huh.

Austin: We all just have to live like this now.

Dre: Yep! It fucking rules, [**Janine** chuckles] what are you talking about, it's great!

Sylvi: No— hey, I already live like this, it's fine [**Austin** laughs], it's another thing to be anxious about [**Ali** chuckles nervously].

Austin: Alright, so that means you get to Hold three, and can ask any of the classic questions here. Who has the upper hand here? What is being overlooked or obscured here? Where do my Hooks pull me? Sorry I'm fixing the thing here. How does X really feel here? What is X's approach? How is X at Risk or in Peril? And where can I find X?

Dre: Okay. What is being overlooked or obscured here?

Austin: Totally. You know, they are— the three of them kind of are taking a stance where it's like, they are clearly not afraid of the big thing that's going to shoot a laser, and in fact, are waiting for— you know I'll just say it. I think you catch, as they start moving, they're spinning their chains, and their chain spinning quickly like, interferes with the camouflage, the optic camouflage of a giant weird shape behind them. It is sort of circular in shape from the side? And it's keeping up with this very fast train— I guess I'll just show you what it is.

Dre: Okay. So it's not behind them on the train, but it's—

Austin: It's above them. It's flying above this train [**Dre:** Okay], and it's doing that through momentum it already gained from shooting the plasma at you before.

Dre: Oh! Okay.

Austin: It is a big creature. It is basically a sort of nautilus? A shelled [**Ali:** Mmm.], squid-like creature, with like tentacles coming out of its mouth, giant? You might recall from the Faction-side of the game, that Stel Nideo's Curator Division, the one that Art is in control, the Divine Crusade, has a move that is "take something that isn't theirs", and after talking with Art a little bit, one of the things we thought about was like— what if they— one of the things that they take that isn't theirs in the world, is like fucked-up animals that do cool things, and then they force them into military service.

Ali: [wheezing] Alright! [nervous laughing]

[Dre sighs]

Austin: And so there's a giant plasma nautilus here.

Sylvi: Thank you Art.

Austin: Huh? Yeah, thank you Art. Yep, absolutely. And you can see Dre— sorry, you can see, Figure, that it is charging up another plasma blast, which it will aim at you momentarily.

Dre: Sure. Okay.

Austin: Mhm. And it's not— it's not uncloaked, you just had picked up on where it is in this moment. **[Dre: Right.]** You know what I mean?

Dre: Okay. I can hold the rest of these questions, right?

Austin: You absolutely can, **[Dre: Okay.]** and remember you take +1 forward when working on the answers.

Dre: Okay.

Austin: So while this is happening, Thisbe, Cori, Brnine, are y'all heading east to try to jump onto the back of this thing before it gets away? **[Sylvi: Yeah, through—]** Are you getting back on the Blue Channel? What's the play?

Sylvi: Are there any more like threats here? **[Austin: No, the— your—]** Or am I clear to just like fly off after it.

Austin: Y'all are clear to do whatever you want at this point on the upside, you know? I guess what I would say is, if you stick around, there will be more threats, you know?

Sylvi: Well that's not happening. **[Ali chuckles]** Yeah, I think I'll— I mean I got wings for— the thing's got wings for a reason, you know?

Austin: Sure.

Sylvi: Gotta put 'em to good use, and I'm gonna zoom off after it.

Austin: Okay. Thisbe, Brnine, similarly? I mean Thisbe, you don't have wings, but— or Mow doesn't have wings, I guess.

Janine: Mmm no, that's true.

Austin: Uh huh.

Ali: We can load back up, we can go down together.

Janine: Yeah, sure.

Austin: You like swing down— I guess you know, Popcorn and Midnite also don't have wings. [Ali: Right, yeah.] So then maybe the two of you— or the four of you, I guess, load back on the Blue Channel, while Cori you sweep in here. So let's stay on Cori, who I'll you know, respect that you can fly. You do literally have a flying mech now, right? As part of the letting you get here and take an action. So Cori, what's your arrival look like? Figure, do you tell anything to Cori as she arrives?

Dre: Oh sure, yeah. I'll let Cori narrate first.

Sylvi: I like the image of me flying alongside the train more than like, flying on and landing on it?

Austin: Mmmm, mhm.

Dre: Mhm.

Sylvi: So I think I would probably try to pull up near Figure here, and just be like,

Sylvi (as Cori): Hey I'm here, I think the rest of the team's on the way.

Sylvi: Emphasis on I think, cause Cori flew over here without consulting anybody.

[Ali chuckles]

Dre: Sure, yeah.

Austin: God.

Dre (as Figure): Cori, the real problem isn't the Hatchets, it's uh— there's some sort of shell creature. That's what fired the plasma earlier.

Sylvi: Am I able— it's cloaked, so I can't see it, yeah? Or—

Austin: You cannot see it, no.

Sylvi: Okay.

Dre: Yeah.

Dre (as Figure): It's hovering above the train.

Sylvi (as Cori): I'm not seeing anything?

Dre (as Figure): Yeah, I know. You just gotta trust me on this one.

Austin: As you're talking you know, the Hatchets jump for— I guess backwards one train car towards you. They are now one train car away from you each. This is also happening at like fast motion, right? [Dre: Yeah yeah yeah.] Like I'm not dragging the train left to right really quick, but just pretend you know like, if I just grab— [Ali chuckles] [Dre: Draw some speed lines on there.] my freehand— yeah yeah yeah yeah— oh that was bad. That was not—

Dre: That was very fast.

Austin: That was very fast. Hoo!

Ali: Can you put in like a GIF of like, moving—?

Austin: [makes 'pchoo', going fast sounds] Speedlines.

[Ali chuckles]

Dre: Can you put a GIF of the roadrunner running really fast and put it next to the train.

Austin: Oh, I see what you're saying. You're like, like a city underneath us moving—

[Ali: Uh huh.] yeah yeah yeah.

Sylvi: Oh, can we Mode 7 this?

[Ali laughs]

Austin: Yeah, could we get some Mode 7?

Dre: God!

Austin: Uh huh.

Dre: [cross] Hey, if we're on Forge I can tell you how to do that, but.

Keith: [cross] Does Libsyn support Mode 7?

Austin: I don't think Roll20 has Mode 7, yeah.

Dre: [cross] Yeah. You do it in Forge, but. Or Foundry. For Foundry? Whatever it's fucking called.

Austin: [cross] Yeah. Top-down, it's not, it doesn't have it. Can you—? That's sick. Foundry. The one that we did—

Dre and Sylvi: Lancer.

Austin: Yeah, yeah.

Dre: I have a question for you, Austin, and feel free to tell me if I do not have knowledge of this. Where is the train brain itself?

Austin: You don't know, it's one of these train cars.

Dre: Okay. Gotcha.

Austin: There are three main cars, and then the front of the train. And you know, we're being abstract here, there's probably more than three, but let's call it the three, you know what I mean? Let's maybe say that each of these big— the big blocks I've had is like, there's like a mega-block that's made of smaller train cars, if we wanna go that way.. You know what I mean? [**Dre:** Mhm.] But.

Dre: Would it be too cheeky to spend a Hold and ask where can I find the train brain?

Austin: You tell me how you are figuring that out.

Dre: That's a great question.

Austin: I will tell you if you give me that.

Dre: The thing that comes to mind is, I don't know— I can't think of a way off the top of my head that Figure would be able to know for sure, [**Austin:** Yep.] but it would be more of a reading the fact that they are approaching towards me, [**Austin:** Mmm no, they're approaching towards you to fight you.] instead of like staying and defending. Well yeah yeah yeah—

Austin: I don't think that's going to give me the— [**Dre:** Okay.] I don't think that that's a— I think there are too many other reasons why someone might move towards you besides—

Dre: Yeah, no. Fair. [**Austin:** Yeah.] Okay. I'm gonna keep thinking on it, but I cannot think of a good excuse.

Austin: Do you have— I mean let's look at your mech. Does your mech have any sort of like, sensors, or—?

Dre: No, no.

Austin: No, doesn't do anything like that. And you're not like magically reaching out, you didn't roll that, that's not what you rolled.

Dre: No.

Austin: Yeah.

Dre: You know what I could do, I could eliminate one of the cars by just ripping off the top of this car [**Austin:** You sure could.] and get inside of it.

Sylvi: So, I was gonna— yeah, I was gonna take out one of these Hatchets now, when it starts approaching us? And if you wanna use like, I can be— I think Cori would be like,

Sylvi (as Cori): If you wanna go inside, I can handle things up here.

Dre (as Figure): Classic. You go high, I go low. Let's do it.

Sylvi (as Cori): Yeah? You know? We know what the mission is, and so like,

Austin: Right. Uh huh.

Sylvi: And then she, I picture her doing like a sort of like diagonal swoop from when she is now to like—

Dre: Sick barrel roll.

Sylvi: Yeah little bit maybe! I dunno, [**Ali** laughs] we'll see how the roll goes.

Austin: Yeah we'll see how the roll goes, yeah.

Sylvi: That's what we really gotta do!

Austin: Are you going for like a melee attack? Are you doing— what are you doing?

Sylvi: Yeah I'm using the sickles still, here.

Austin: Okay, sick.

Sylvi: It's like— that swoop move seems to be [**Austin:** Yes.] her thing in open environments. [**Austin:** Incredible, let's see how that goes.] Is this— which stat am I rolling for this? What is— these are four?

Austin: This sounds— what are you doing— so they're Tier 4, so that means you're certainly not Striking Decisively on them. [**Sylvi:** No I'm not] You're Tier 4 also. They are Divine, like you, [**Sylvi:** Okay.] so you don't have any sort of Approach advantage I don't believe. You are Exchanging Blows with Clash.

[00:30:10]

Sylvi: Okay. [**Austin:** Mmm, mhm.] So it's just a +2?

Austin: Is that what your Clash is? [**Sylvi:** Yeah my Clash is +2, okay.] Yep, 2D6 +2. And you're going for the front one? Which one are you going for.

Sylvi: Calamedes, yeah, the front one.

Austin: Yeah, sounds good.

Sylvi: That's a nine!

Austin: That is a nine. Alright. Let me look at my notes real quick.

Dre: Can I roll to assist to get this to a ten?

Austin: You totally could. You would be doing this instead of doing the thing that you said you were going to do before which was like, hop down into this big train car. [**Dre:** Ah, okay.] But, you could totally do that. If you'd rather try to get this to a ten, that's not a bad idea.

Dre: Yeah, let's do it.

Austin: I will say, threateningly [chuckles].

Dre: Let's— yeah, let's help Cori. Let's get this to a ten.

Austin: So what happens here that makes you think— So Cori, tell me a little bit what happens that makes Figure think that they may need to help you in this moment.

Cori: Well I think maybe it's after Cori says— which I said earlier right, the like, I can handle things up here, [**Austin:** Mhm.] and then, maybe there's just more of a struggle of her catching up, or like getting a hit in on the— this Hatchet? [**Austin:** Yeah. Oh, here's my pitch—] Like, she misses the first time and has to come back?

Austin: Yeah, and you're gonna get that second hit, but a thing happens that you didn't notice, which is as you miss the first time, Calamedes in the Hatchet catches your leg with the hook, with the chain, so you're caught. You don't know it yet.

Sylvi: Oh sure.

Austin: Caught you but is leaving the chain slack, so that you can continue to fly around, and is just like waiting for the moment to like reel you in, basically.

Sylvi: Okay.

Dre: Mmm.

Austin: So what do you do to help Cori, Figure?

Dre: Uh, well my mech move, [**Austin:** Mhm.] is called Siphon Succor? [**Sylvi** laughs] S-U-C-C-O-R, not like—

Sylvi: Okay!

Austin: Okay, uh huh.

Dre: Yeah yeah yeah yeah. So I don't— succor? I don't know.

Sylvi: That is how that's pronounced.

Austin: It is pronounced, yeah, you got it.

Dre: When you Weave Magic to support an ally, you may spend power to remove a Danger from them and bear it yourself.

Austin: Oh that's interesting. That's a different— that's like it's own separate thing, that is not— that is not what we're looking for— that is not Help or Hinder.

Sylvi: Would that be like taking on a Risk or—?

Austin: That would be taking a Risk on from Cori. But that would not be— that would be a thing you would do after a Risk gets put on Cori, not a thing that you do to help Cori go from a 7-9 to a 10+.

Dre: Doesn't Cori already have one?

Austin: Totally! But—

Sylvi: Yeah, it is very funny to picture you doing this, and just being Disoriented afterwards, just getting dizzy.

Austin: Sorry Dre, totally, but let's— if what you want to do is remove a Risk from Cori, we should resolve Cori's current move first, [**Sylvi:** That is different than helping.] [**Dre:** Sure sure sure.] whereas Help or Hinder lets you do something in the middle of someone else's attempted move, right?

Dre: Okay. I guess I was reading support as being Help or Hinder, but I guess that would've explicitly said Help or Hinder.

Austin: No, Weave Magic is the move there. [**Dre:** Yeah yeah yeah yeah. Yeah, you're right.] When you Weave Magic to support an ally, yeah, exactly.

Dre: Okay. Gotcha.

Austin: So you can say that and do that instead to help like, [**Dre:** Sure.] or you can Help or Hinder.

Dre: Yeah. Um, so you said that Cori has like, something basically like stuck on her leg?

Austin: There is a chain wrapped around her like, left leg, yeah. And she doesn't realize it yet, and hasn't, you know, the— Calamedes, the kind of lead Hatchet pilot, hasn't pulled on it to like yank her back down to earth, so to speak? But is setting her up for that, you know? Is like a tow cable wrapped around her and, Calamedes is getting ready to turn that against her.

Dre: Yeah. I mean could I get there in time to cut the cable?

Austin: Mhm.

Dre: Okay.

Austin: Totally. That would be a Help or Hinder, for sure.

Dre: Okay.

Austin: So the Help or Hinder is 2D6, and then +1 if you spent meaningful time together before this Sortie, you definitely have.

Dre: Mhm.

Austin: +1 if they Helped or Hindered you previously this Sortie, which I don't believe they have.

Dre: No.

Sylvi: I don't think so, no.

Austin: And then +1 if they are part of one of your Hooks, which I don't believe that—

Dre: Ugh, they're not. [**Austin:** They're not.] They're Gravity Clock, but not Hook

Austin: But not a Hook, yeah. Exactly. So 2D6 +1.

Dre: What is Cori's Gravity Clock trigger?

Austin: Great question.

Dre: Never mind, I was just checking to make sure that it would be a good trigger.

Sylvi: Yeah, I don't think— it's about fate stuff with my—

Dre: Okay. So 2D6 +1, do I roll with Advantage on this too?

Austin: You sure do.

Dre: Okay. Perfect.

Austin: I believe, unless I'm misremembering how the move is written, but it's— it's, [searching sounds] roll with Advantage, yeah. A hundred percent. So 3D6 +1. Take highest. That is, 5-6-7-8-9.

Dre: Nine.

Austin: Unfortunately. So— but that's still a success, right? It's just a success with complications.

Dre: Some consequences.

Austin: But the consequences are just that you get entangled in the consequences. There are actions which— there aren't any immediate ones, because you bump hers up to a ten, right? You bump hers up from a 7-9 to a 10+, so Cori— so tell me what this looks like, do you cut the chain, Figure?

Dre: Yeah.

Austin: Close the distance, I'm moving you over there now.

Dre: Mhm. Yep.

Austin: Cut the chain. Cori, how do you follow through on this? Now that you've gotten the ten on Exchange Blows?

Sylvi: The thing I'm picturing happening, is that like Cori flies to the like other side of the train, trying that first hit? I'm moving it here to illustrate for us. And like—

Austin: Uh huh. Toying with our action figures on these— oh!

Sylvi: Exactly! [**Dre:** Hell yeah!] You have to! That's so big [**Austin:** Yep!] with tabletop games. And when Figure closes the distance, the Hatchet like turns and Cori goes back up and like slices a fuel line or something?

Austin: Love it. Are you going to give a Risk, or give it a Peril and take a Risk?

Sylvi: I was going to give it a Risk, I think, yeah.

Austin: Okay. Totally. I'm going to give the Risk "Leaking", since it's leaking oil from that oil line. So that means it is now defenseless. And I'm gonna click— as this kind of round wraps, I'm clicking this clock forward one.

Dre: That's fine.

Austin: There's a six-step clock here. And you'll see it's already at one, it's at one because the Hatchets are already here. Blue Channel, as you're getting closer to this train, you see a sort of, a—there's like a— not a catapult, what is— an *arbalest*—there is an arbalest in the city of Carmathen that fires a glider, and on that glider, heading towards you rapidly, look to be four armoured knights. And then the glider itself is not particularly well-armoured? But the knights seem to be— well okay I'm looking at their stats, they're not well-armoured either. [**Ali** stifles laughter] But if they can get there, it will be four more people for the ground team here to have to deal with. So they are coming from the west— I should drop a little glider or something on to represent this like, incoming, this cool incoming enemy force. This is sort of a glider, yes.

So yeah, there's like a new division of I mean, I'll just say that, the viewer at home would recognize the things on this glider as some truly ancient mechs. They are Saints, like from Twilight Mirage, [**Ali** chuckles] [**Sylvi:** Oh my god.] because that is what the Fabreal Duchy actually has access to at this point, is a bunch of thousand year old mechs. And they are like rushing to not lose this remaining one thing that they have that gives them any sort of control in this world, which is the access to this train, or the control of this train. So yeah, they are all Tier 2 mechs, they are all [coughs] excuse me

Extras. The glider itself is clearly armoured, and is Tier 3, but is not— it does not have any weapons or anything, you know?

Ali: Okay, can— okay, so I realize that you've put all these things on the map [**Austin:** Yep! Uh huh, yep.] and everything, but can I do the thing [laughs] the things when you shoot the plane out of the sky, [**Austin:** Yeah yeah yeah!] so that more ads don't get to come? [laugh]

Austin: Yeah I've played Armored Core, yeah!

Ali: [chuckles] Really? [**Austin:** Uh huh.] You've played Armored Core? Maybe we can talk about that later.

Austin: Yeah. I see you've played Armored Core.

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

Ali: I have a sniper, and I am a Tier 3? Am I Tier 3?

Austin: [wheezing] You're a Tier 5...

Ali: Yeah, okay. [laughs]

Dre: Yeah, you're the biggest tier.

Austin: Yes.

Ali: Let me shoot—

Austin: Which means that you can just try to Strike Decisively against this thing.

Ali: I would love to.

Austin: It is a two tier difference, so you can try and do that.

Ali: But what is that— what's the—?

Austin: Clash. 2D6 plus Clash.

Ali: Oh wait— 2D6 was one—! I just—

Austin: Well you could use Crew instead, if you'd like!

Ali: I could.

Austin: You're the Captain. Someone else could man the controls. Who is this— **[Ali:** This is true.] Yes this is the question, is like, presumably Mow and Thisbe, you're getting ready to disembark again? Back onto the train?

Janine: Yeah, we're probably like hanging off the back or some shit like kind of thing, you know?

Austin: Yeah, uh huh. But I wonder if Midnite has now just gone back up to like gunner seat vibes, now that—

Ali: Yeah that might be— I mean this might also be a Hunting thing, **[Austin:** Mmm.] cause like Hunting is like physically like, putting the shell into the sniper.

Austin: Right, right.

Ali: That's part of— I think I have reload or something **[Austin:** Yeah.] on the sniper specifically **[Austin:** You do.] because—

Austin: It gets one shot, and then if I— if it's a mixed success and I have to— in fact it might even not be that, it might just be it gets a shot, and then it has to be reloaded, **[Ali chuckles]** yeah “after firing this weapon, this weapon *requires* you to manually reload it, or worse, perform some other type of action to ready it for use again.” **[Ali:** Uh huh.] So yeah. It can mean you're— well, there you go. 3+5+3, do I have like a little fire? Can I put like a little— **[Ali laughs]** this isn't really right, but it's a big campfire. **[explosion sounds]**

[Sylvi laughs]

Austin: It blows up.

Ali: Damn.

Austin: And crashes to the ground. But that, you know, there's something meta happening here, which is I want you to understand that this clock means other people are interested in this brain. [Ali chuckles] And they're gonna keep coming.

Dre: Mmm.

Ali: Alright.

Austin: Mow and Thisbe. Thisbe and Mow.

Janine: Mhm.

Austin: You ready to jump off the back of this ship?

Janine: Uhm. Ye— yes. So, I have a question about the big nautilus monster, can you like describe that again?

Austin: It's invisible.

Janine: Oh okay.

Austin: It's a big nautilus. It's a big— imagine a nautilus, right?

Janine: But I don't know that it's there.

Austin: You don't know it's there. Dre— unless Figure has said, it's over there, but Figure has not— Figure has not communicated that in like a, [Janine: Yeah.] here are its coordinates, and it's also in motion, right? So it's kind of like—

Dre: Right, yeah.

Janine: Okay.

Dre: Yeah I mean I think at best, Figure would be able to— I don't think I'd be able to pinpoint coordinates for you to hit it.

Austin: Right.

Janine: No.

Austin: I would let you try to— I would let the info that Figure has give you like, I'll roll at Disadvantage to try to do something, you know? Mow is big, it's big, maybe you would land on it? But it would be a real, again, it would be Disadvantaged.

Janine: I think maybe it would be wise to just like, wait.

Austin: Yeah, mhm.

Janine: A little bit, you know?

Austin: Okay, you mean like hanging out in the back, and let get ready to do a—? In general, or, wait—

Janine: No, I mean wait before— no no no, I mean [**Austin:** I see, I see.] wait before acting on the nautilus, [**Austin:** Yes.] because again, why would I— I have an idea for it, but I'm not gonna waste that idea rolling with disadvantage.

Austin: Gotcha.

Janine: And I can do it from wherever, so. Yeah, I think I'm gonna fucking drop in.

Austin: Alright. Spawning a Titan. What are you gonna do? You going after one of the ones— Calamedes, who's already down to nil? Are you going after one of the—

Janine: How probable do you think [**Austin:** Actually I need to—] that I can land directly on top of Calamedes?

Austin: I think that would be a dice roll, but that would be a Strike Decisively, for fucking sure. Cause it's— Calamedes is defenseless. I've realized now, I have been counting— I've been using these bars differently for you vs them, so I'm going to do it the right way.

Janine: Ah. Yeah, yeah.

Austin: I'll fill it up as they get hurt, is what I'll do. So yes, Calamedes is defenseless. Calamedes *is* a tier above you, so it would be Disadvantaged, still. Worth saying that.

Janine: Mmmm.

Austin: And Calamedes is again, this is a Divine Altar, so. I don't— what is Mow again?

Janine: Mow...

Austin: Mundane?

Janine: Mundane, yeah.

Austin: Mundane, yeah.

Janine: Alchemical / Mundane.

Austin: It would just be— it would be at Disadvantage. But that's cause they're Tier 4, and we're just— that's what it is to fight a Tier 4 guy.

Janine: Yeah. I still wanna do it, is the thing. [chuckles]

Austin: Yeah. Totally.

Janine: Yeah, I'm gonna—

Austin: So let's do that— it means it is a 2D6 plus Clash, which is a two. Sorry, 3D6 but we're taking lowest, because it's Disadvantage.

Janine: Mm. Okay.

Austin: I guess this is a situation I should say, where you know, Brnine you could give Advantage to cancel out that Disadvantage? I don't know how much Tactical Genius you have left.

Ali: Oh yeah! I have one more right now, but then I'll also still have a free Hold.

Austin: Right, totally.

Ali: So yeah. I would— I can do that. I can leverage my tactical know-how.

[**Janine** and **Sylvi** chuckle]

Austin: So is this just like, lining up the ship right or something?

Ali: Yeah! I think so, cause I— well Thisbe's coming out, right? [**Austin:** Yeah.] So I could provide some narrative benefit in terms of where I drop her off?

Austin: Yep, totally. Yeah, alright, [**Janine:** Alright.] so then just roll 2D6 plus Clash.

Janine: Eight.

Austin: That is an eight, which is a mixed success. Does anyone wanna try to— actually would that even help? Do I not remember how—

Janine: I don't think it would, right? Because it's— seven to nine is, yeah.

Austin: Help or Hinder? No, cause it's just— it would only increase by— yeah yeah yeah. Mhm.

Ali: Oh, yeah—

Austin: Oh, you know what, it would just— it would just give you Advantage, which we already— you already have Advantaged, it's already countered.

Ali: Yeah.

Austin: It's already, yeah. So.

Ali: Oh it's not an extra dice to the roll? What's the one that does that one—

Austin: That is— that's Advantage. That's what Advantage is, yes.

Ali: Oh oh oh. Okay.

Austin: Yes, a hundred percent. Which, we just did that wrong before, Sylvi, by the way. Truly, [**Sylvi:** Oh?] I am GM-ing sick. Figure succeeded at the helping you roll, and then we didn't have you roll another dice to see if you actually got better than a four or three.

Sylvi: Oh. Do you want me to do that?

Austin: Yeah, give me a roll! Fuck it.

Sylvi: Oh, fuck

Austin: 1D6.

Sylvi and Keith: That's a six!

Austin: Yeah, okay.

Janine: Ha!

Austin: I had to believe— I believe in the heart of the cards, is the thing? [**Ali** laughs] [**Sylvi:** Yeah.] So, it's fine. So, Thisbe rolls an eight, which is— which in other words, you couldn't get— I don't think you can get Advantage from multiple sources, I don't think you can get— an Advantage and a Disadvantage cancels each other out, I'm pretty sure. If you have an Advantage from two sources for example, yeah, it totally stacks. Advantage totally stacks. You take the highest two, but you totally can get Advantage from multiple places.

So, right now, you rolled an eight. You rolled a five and a one. If someone wants to help, they totally can. Cori— I guess Cori or Figure could try to help you here. You're trying to just fucking land on this thing, right?

Janine: Yes.

Sylvi: Could I grab the chain?

Austin: Yeah! Absolutely!

Sylvi: Yeah. Cool.

Austin: That sounds great. To like hold it in place basically?

Sylvi: Yeah yeah yeah, or like knock it off balance, or pull it into the path or something?

Austin: Yeah, keep it from— to keep it from being able to escape Mow's path, right?

Sylvi: Yeah.

Austin: Yeah. You've leashed him, actually.

Janine: Yeah.

Austin: Yeah, give me a— again, a 2D6, then Cori, do you have, let's see here.

Sylvi: I think we did— I did have a scene with Thisbe last Downtime.

Austin: At this point I'm counting that +1, because it's just spent meaningful time together before the Sortie, which I think—

Sylvi: Yeah, we've fought a war together, basically.

Austin: Yes, exactly, there's a +1 there. And you helped with the— you both were working on in the most recent near-time yes, you are both working on the Divine project for instance.

Sylvi: Yeah.

Austin: Have they Helped or Hindered you previously this Sortie? This is the problem with us going weeks without—

Sylvi: I think this is my first time helping anyone this sortie.

Austin: But have they Helped or Hindered you this time?

Sylvi: That, I don't remember.

Austin: I'm gonna start making notes here which is like, Figure helped Cori. And now Cori helped Thisbe. I'm just gonna put those in chat, so that we know that going

forward. Alright, so it's +1 then, cause they're not part of your— she's not part of one of your Hooks.

Sylvi: No.

Austin: Actually, wait, is she— no, she is not. Uh! Mm, no, I don't think she is [**Sylvi** chuckles] leaving you undefended while you still stand, I don't think that— that's not close enough.

Sylvi: Yeah.

Austin: Alright, so yeah, 2D6 +1. Oh my god.

Sylvi: So I rolled two ones.

Janine: Ha ha!

Austin: Snake eyes. Yeah, that's a three.

Sylvi: Fuck! [laughing]

Austin: Well, I know just the thing. I'm gonna increase this clock by one a little early.

Sylvi: Oh no.

Austin: You pick up the chain, and begin to hold them in place, and something distracts you. You have any guesses on what it is?

Sylvi: Uhhh! [chuckles nervously]

Austin: Any guesses on who it is?

Sylvi: Is it Elle?

Austin: It's Elle. Well! It's, I would say it's [**Sylvi:** Woah!] like, legally, wait, why did you woah?

Sylvi: Did anyone—? I saw green flame for like—

Austin: Oh.

Janine: [cross] Yeah, like it was— like that was very weird!

Sylvi: [cross] Did you see that?

[Ali laughs]

Austin: Elle's here, everybody! And I'm using the GM fireworks controls.

Sylvi: I got— I was really surprised!

Austin: I did not mean to do that. That was extremely funny.

Keith: I missed it, that's funny.

Austin: No, Elle is here. But instead of the Cataphract being the red mech it was before, it is now all black? You know it's like, you know, legally deniable, you know? This couldn't be Elle. Elle is busy somewhere else right now. This just happens to be someone in Elle's mech, who like, hovers down ominously across from you. And then like, gives you a little wave. So yeah, you cannot hold that chain steady. But! An eight is still what you got, Thisbe. And an eight on a Strike Decisively, you still get the thing you want, you still are able to Strike Decisively, but you choose one. You overreach or underestimate, taking a Risk. You waste ammo or words, losing a weapon until you can re-arm or losing the weight of some bargaining chip or piece of leverage. Or you strike carelessly, causing collateral damage beyond your expectations.

Janine: Hmmm. [nervous chuckle] Um. Oooh. Uhh boy. This is— this is tough.

Austin: Uh huh. You're already at two Dangers, right?

Janine: Yeah, yeah. Yeah.

Austin: Yeah.

Janine: I'm thinking of either collateral or losing a weapon.

Austin: Fair.

Janine: Okay, I think maybe I'll lose a weapon? Do I get to pick the weapon I lose?

Austin: I don't— well, it'll be one of Mow's weapons.

Janine: Well yes, yeah yeah yeah.

Austin: But I think— normally, the answer I think is no. I think— [**Janine:** Okay.] let me read— let me actually read what the book says on Strike Decisively instead of my little summary— losing weapon... let me look at their examples. Pitch me what you want, cause I know what I want, and maybe it'll line up.

Janine: [nervous] Mhm. So I was thinking that like the descent is harder than expected, [**Austin:** Mhm.] or maybe part of it is that the mech beneath doesn't crumple as much as one would like, [**Austin:** Yeah, yeah! Uh huh.] [**Dre** and **Ali** chuckle] so the force is distributed a little, you know? It's like you're dropping a normal car on top of a cybertruck, and like, [**Ali:** Mmm.]

Austin: No, I think the cybertruck—

Dre: The angles are all wrong.

Austin: Yeah right, yeah. And the cybertruck is built to damage everything around it including your vision? Yeah.

Janine: Yeah, so it's a little, you're a little— it's a little troublesome there. And I think like in that, I actually— I could go either way with the weapons. I thought I was like oh I should ditch the mortar, but I think I could go either way.

Austin: My— yeah, my pitch is I think the vision I had was very much, you land and crush— I do like your thing of like, it's actually stronger than that, it is Tier 4, and it is made of this like, hardy Felicity tooth material, right?

Janine: I've jumped on mechs before and they've crumpled just fine, but this one.

Austin: Yeah. This one's different. [**Ali** stifles laughter] The other thing I would pitch would be that the other two Hatchets could chain and pull away the mortar, right? They could rip it away once you've landed, they just react quickly. But I'm happy to have the arms themselves just be like— it's not that the arms broke, it's that you don't have the punch, the joints have like been overextended or whatever, you know?

Janine: Oh my thought was that the arms would be like, clogged up with some junk. Because those— they're like described as sort of mechanical and like rotatey and stuff?

Austin: Right, sure sure sure.

Janine: So if they've got some garbage in there, you know?

Austin: Yeah sure. I think you can still move with them, but you can't— [**Janine:** Yeah.] they're not melee, intimate, blitz, close-range weapons. Uh huh. That's trouble, so. Sure. Alright, but Calamedes, off the table. Boom. Okay, Figure.

Dre: Hey!

Austin: A lot keeps happening.

Dre: A lot keeps happening. I'm gonna get inside this train.

Austin: Yeah. Where are you going? Back, middle front? I guess there's actually two fronts, cause there's like the very-very front—

Dre: Yeah let's just go— let's just go straight down.

Austin: Straight down into this— so, I'm gonna put numbers on these.

Dre: Into this like middle car?

Austin: Yep, mhm. Car two is what we're talking about, right?

Dre: Mhm.

Austin: Alright. You hop down inside— what do you do, you cut a hole into the roof? What's the play?

Dre: Yeah yeah yeah. Let's cut a hole in the roof, that seems fun.

Austin: This car is like, it's not empty, but the stuff that's in here is truly ancient. This is like, old rations that would be sent to the sort of front of wherever the Diadem was being built at the time? And this was the last train that was going to be sent to kind of support the next like, part of the Diadem construction. But it was already over— it's over, right? So they just left this here. So this is five thousand year old rations, is what's in this ancient train.

Dre: Gross.

Austin: Train car, yeah, uh huh. Not great. Not good.

Dre: I'm wondering if there's anything in here that would help me ask the question of where can I find the brain? Like is there like, a train like map, like I'm thinking of like the hotel room door map that's like, this is where the fire exit is, kinda thing.

Austin: Yes. There are like computerized screens that tell you that sort of stuff. They are human-sized, and down well at like your toe— at like your tippy toe.

Dre: Sure, oh. Yeah. The tippy toe where the fireworks are.

Austin: Uh huh.

Dre: [chuckles] Okay.

Austin: So you could like slide out the mech and go check that. But then you're sliding out the mech, you know? I think there's computers like that around this big— you're basically inside of a giant warehouse, right? [**Dre:** Yeah.] This train is gigantic.

Dre: Yeah. Let's do it, I'll hop out.

Austin: Alright. And yeah you can run up and— I'm not gonna make you reroll for this, you've already succeeded at this. They put the brain in the brain. The brain is in number four, it's all the way of the front of the— **[Dre: I fucking knew it!]** yeah. Cause that way they can detach this past, this other shit if they need to.

Dre: I fucking knew it! Aww!

Austin: Uh huh.

Dre: Listen, I've played Star Fox 64.

Austin: There you go. Mhm. So yeah, there you go. While you're in there, I would just really want to— do you still have, does Figure smell things?

Dre: That's a good question! Let's say yes. Let's say yes, now.

Austin: It smells *bad* in here.

Dre: I'm sure it smells rank!

Austin: It's like *past* rank right? Cause it's like, I guess a lot of this stuff is probably just dissolved into noth— **[Dre: Nothing, yeah.]** I don't even know what the preserves are. It ain't preserving nothing for five thousand years. It's like mummified food, do you know what I mean? But there's another smell, and it's like the smell of like, burnt oil, and the smell of like machines not working right? And it's actually kind of two competing bad smells at once. And one of them—but you're pretty sure of this, I'm just giving you this—this train is not a good train. This train is an old train that hasn't been kept up. It might get to where it's supposed to go to, but it's not gonna get much further than that. And there's a chance that it might just not make it there. Going at this speed, without years of maintenance, you know? **[Dre: Mhm.]** They clearly like just as much as they needed to to get it ready to go, and you then showed up and they fucking left before it was quite ready to be their secret stealing the train brain train, you know? And there's another smell that's bad, that's like again, burnt oil or something.

Dre: Gotcha. As I'm going to get back in the mech,

Austin: Mhm.

Dre: I wanna radio up to Brnine,

Austin: Mhm.

Dre (as Figure): Captain, the target is in the front car.

Ali (as Brnine): Thank you, Figure.

Dre (as Figure): What's the plan?

Ali (as Brnine): Well, we have to go get it. And we— mm, maybe we all go in the train so we don't get shot by the big shooty—?

Austin (as Hunting): Captain!

Austin: Says Hunting.

Ali (as Brnine): Yeah, hi!

Austin: And I need you to Weather the Storm.

Ali: [laughs] Okay!

Sylvi: Ah, big shooty.

Dre: Ah, big shooty.

Austin: Ah, big shooty.

Ali: Oh, the big shooty. I said the big shooty, and then it came on screen.

Austin: Uh huh!

Sylvi: Womp womp womp.

Austin: And it does. It appears, it has— it's what I keep describing it as. It's like a nautilus, except it has like these— it's gigantic, it's as big as one of the— it's as big as

like the front of the train— it's as big as the Blue Channel, right? It's a spaceship-sized nautilus, that is like slowing down a little bit, and it is currently like, charging a huge plasma beam.

Ali: Yeah, this is—

Austin: Tentacles are like glowing, big pink energy, yeah uh huh.

Ali: It's an Echo the Dolphin boss?

Austin: It's an Echo the Dolphin boss, yeah yeah yeah.

Dre: Ohhh!

Ali: We all know this.

Austin: We all know this!

Ali: [chuckles] Are my Defy— no? Clash?

Austin: Well, you tell me, what are you doing? What's this actually look like?

Ali: Well, you surprise attacked me, so! [laughs]

Austin: I did. I did surprise attack you.

Ali: Maybe it's like a— how big is this tunnel? I guess it's enough for me to dodge in?

Austin: It's not a tunnel— you are now like— it's huge, right? It's the Grand Canyon, right?

Ali: Okay. Ohhkay, okay. Well then yeah, maybe it's just like a weaving, you know. It's defensive action.

Austin: Yeah, are you— is this— are you at the controls? Cause if you are at the controls, it's Defy. If someone else is piloting, than it's Crew. But it sounds like you're piloting.

Ali: Yeah, this feels like a thing where I'm at the helm.

Austin: At the helm. Yep, mhm.

Ali: I, yeah, Midnite is our scout, but she wouldn't be—

Austin: No. The pilot, no.

Ali: She's not the pilot, yeah, so.

Austin: She doesn't even pilot her own mech, you know?

Ali: Yeah. So this is a 2D6 +1.

Austin: Plus one. Alright!

Ali: Eight.

Austin: That is an eight. On a 7-9 on Weather the Storm, you succeed but at some cost. It will keep you occupied longer than you thought. The Director will ask you to make a difficult choice. Or you'll burn a point of Spotlight as you take dramatic action. I think that the— this thing will keep you too far away to support— you can either take a hit from this thing, right? Which will be a hit, right. Or, you have to give way, and when you give way, it will separate you from the rest of the party in such a way that you won't be able to give direct fire support, you know what I mean?

Ali: Two questions. Can I now clear Vulnerable and Disjointed because those were about a different situation?

Austin: What— what were they?

Ali: Vulnerable was because I was seen on the sniper, when I shot the sniper.

Austin: When you shot the sniper.

Ali: Uh huh. And then Disjointed as about Cori and Midnite, not—

Austin: Not— I don't think that's changed.

Ali: Okay.

Austin: Because in the time since then, Cori has rushed ahead, [**Ali** laughs] and right now someone is shooting in such a way to prevent you from being close enough to give them good commands and fire support, right?

Ali: Can I burn a point of Spotlight to do like a, like a nautic flare sort of—? [laughs]

Austin: You can— yeah, you can totally burn a point of Spotlight. No one's ever done this thing, burning a point of Spotlight to resist a thing, because it's like, saying I don't want the XP, you know? So.

Ali: Uh huh.

Keith: Yeah.

Austin: But yeah, you can—

Ali: But I *can*, and, you know, I'm on borrowed time. I should burn my Spotlight for the sake of others.

Austin: You're on borrowed time, Jesus Christ, [**Ali** wheezes] how many more people are gonna die!

Janine: Alright.

Ali: Fingers crossed, I tried my best! [laughs]

[**Austin** laughs]

Sylvi: Oh my god.

Ali: You heard me try my best!

Keith: Why are you on borrowed time?

Austin: What if this space squid kills you after, you know.

Ali: That would be really funny. But yeah, I think it's like a thing of like, really hitting the Blue Channel's engines to like, I can keep up with the group instead of falling behind.

Austin: Yeah, okay. So yeah, burn the Spotlight, so yeah totally, you stay coming forward. As you are hitting those burners to keep— to catch back up, this time, you start smelling the burnt oil smell too? And there is another addition as I advance this clock to the ongoing array of people coming here to try to get the fucking train brain. And this one lifts out of— it's like, it's not in the— it's not deep in the Diadem, it's like the shadows of the Diadem coalesce into a form. And they coalesce into the form of the Kestrel White, the flagship of Kenneth Marion Culver, who you last saw fall into the sea after being consumed by the Iconoclasts. The whole ship had been. And who now flies the flag of the Crown of Glass, led by Clementine. This is now a Clementine-aligned Iconoclast vessel. And I say vessel, but it's more like a living Iconoclastic being. It is, you know, the Kestrel more than it is the ship called the Kestrel White. And so, Figure, this is what you've been smelling.

Dre: Mmm.

Austin: Clem cannot stay away from anything valuable. She has to make it hers. She is not here, but her agents here are. Eclectic, let's hop over to you.

B-Plot [01:00:30]

Keith: Hi.

Austin: Hi! How are you doing down in wherever the name of the place was where we put you?

Keith: Cracked?

[**Dre** chuckles]

Austin: [chuckles] Baseline-C. Yeah, uh huh. You're Cracked.

Keith: I'm cracked, that's how I'm doing, I think I'm on top of a roof. That's where I imagined my— yeah.

Austin: We left you on top of a roof, yeah. Did you, where did you go from the roof?

Keith: I don't know. I don't know what I— you know, I'm sort of vaguely interested in the smokestacks, [**Austin:** Mmm, mhm.] and I can't remember the specifics of what I got from—

Austin: Yes. So Connadine gave you a— [coughs] two things. Connadine gave you a briefcase that has the information on what you— where the remaining parts of the Paint Shop are, the kind of Bilateral Intelligence Service [**Keith:** Right.] operations here on the planet. [**Keith:** Yeah.] And also gave you a disc that already advanced your Lurk and Conspiracy clock.

Keith: Yeah.

Austin: I probably shouldn't have done that until you like, sit down at a computer to read it, but I was pretty sure you'd get away with it. But maybe I shouldn't, maybe we should mark that back down to three until you get away with it.

Keith: Okay.

Austin: Likewise, maybe I shouldn't have already— you know what, I didn't. I didn't mark the Paint Shop as fallen. You have to— you know, you need to get that stuff to the Cause in order for it to count, you know?

Ali: I—

Keith: Can I—

Austin: Yep.

Keith: Oh go ahead.

Austin: Ali, go ahead.

Ali: Sorry, I just think that the last thing that we said was that Eclectic had like gone to a warehouse or whatever to like copy those notes and destroy the original?

Austin: And destroy the original, okay, yes, sure.

Keith: Okay.

Austin: But you have them, in other words. That still doesn't advance— that still doesn't you know, you still gotta go actually—

Keith: Alright. So was this already at a four, or should we—?

Austin: It was already at a four, it does not go— again, it could either go down to a three until we actually turn it in, or we just leave it at a four and then we'll drop it to a three if you somehow fumble the bag, you know?

Keith: I mean, now I'm like, let's get— what's on this disk? Let's watch it now. I wanna figure it out what's on there now.

Austin: Uh huh. Where are you going to do that?

Keith: I wanna go to like— do you ever see, there's just like, they're just all over the place, and it's just like a store that looks like no one's ever been in it, that's like, we fix cellphones and laptops and you know, **[Dre: Mhm.]** just like electronics. **[Austin: Yep.]** **[Sylvi: Mhm!]** They're always teeny tiny, **[Austin: Yes.]** and it's just like, in the window, it's just like stuff that no one's used in thirty years? **[Austin: Yeah.]** I want one of those.

Austin: Those do not exist in Baseline City.

Keith: Shit!

Austin: There is something that looks sort of like that on the outside, but on the inside, it's like an Apple Store.

Keith: Fuck, that's like the opposite of what I want.

Austin: Uh huh.

Keith: It just feels like, [**Austin:** It's like what if—] if you say that and I'm like, there's no, there's nothing I can use that doesn't ask for a login—

Austin: This is exactly— yes. Yes. [**Dre:** Mhm.] Yes.

Keith: And I'm not logging in. I already made a whole deal about it.

Austin: I recall. Yeah, uh huh. You're in the log-in city. [**Keith:** Yeah.] You're in the— you can have the city of your dreams, but only if you log-in, city.

Keith: Yeah, yeah.

Austin: Baseline-C isn't City City, but it's not not City City.

Ali: Mm.

Keith: Base-C [**Austin:** Yep!] where the cookies they track can cost you way more than you bargained for. That's my— that's the trailer for the movie. Okay, now, maybe— now this is a long shot before I just abandon the idea, is there like a security room where like, they have like a closed circuit thing because it's for—

Austin: In the city?

Keith: In the city.

Austin: There are a lot of security rooms in the city.

Keith: Right. That I can break into, [**Ali** wheezes] and because it's closed-circuit, you know, I can [chuckles], I can watch the— I can watch it on like a four or six inch monitor in the backroom.

Dre: [chuckles] I thought you were gonna say a 4K monitor!

[**Austin, Sylvi, Dre, and Keith** laugh]

Austin: Caught Motion in 4K. You— are you looking for— where are you when you're making these thoughts?

Keith: I think I'm on— I think I'm on the roofs and looking down at the streets from the roofs. The rooftops.

Austin: Yeah. A very friendly— [**Keith:** I'm Sly from the PS2-ing it.] a very friendly looking drone hovers down towards you. It's projecting a sort of like, a hover noise, do you know— Keith, can you make a hover noise?

[**Keith** makes a dubstep-sounding hover noise]

Sylvi: Incredible.

Austin: Make it more friendly.

[**Keith** makes a higher-pitched dubstep hover noise]

[**Sylvi** laughs]

Austin: Yeah. And it has like a smiling LED face? And it goes,

Austin (as drone): Citizen! Are you having an okay day?

Keith: Uh, is this the robot from Flubber?

Austin: This is the Divine Resonance.

[**Keith** wheezes and laughs]

Dre: Yes. So yeah, the robot from Flubber.

Austin: Uh huh. I actually kinda— maybe it is, wait, one second. Flubber robot might be what I—

Sylvi: [cross] Yeah, almost certainly— you know?

Keith: [cross] It's great. It's a really good robot.

Austin: Yeah yeah yeah! You know? This is— it's not, cause it doesn't have this— it literally has like an LED screen face.

Sylvi: Oh, it's not the Veebo?

Keith: This has too! This has too! It has a pop-up LED screen!

Austin: But the *face* is the face.

Keith: The face is different.

Austin: Yeah, but I know what you mean.

Keith: But it'll pop up as a person and talk as a person to you.

Austin: Sure.

Ali: I'm just— I just have to ask while this is still relevant, Austin, have you seen the video that was going around recently of the guy who follows around drone— delivery drones in LA, and like makes fun of them?

Austin: ...no.

Ali: Okay, we'll talk after.

Austin: Please— yeah, I need that.

[Ali laughs]

Keith: They have delivery drones?

Ali: Yeah yeah yeah, we'll talk after.

Austin: Also, they wouldn't called you citizen. It would've called you Delegate.

Keith: Okay.

Austin: And it wouldn't have said, are you having a nice day, this is me remembering what racialization is. It would've said,

Austin (as Resonance drone): Delegate! Are you where you're supposed to be right now?

Keith: Um. I mean Eclectic would probably know how to deal with this. But— okay, Divine Resonance.

Austin: Yes.

Keith: I would've met the Divine Resonance?

Austin: You would know what the Divine Resonance is at this point, yeah, **[Keith:** Okay.] from your time on the planet. The Divine Resonance is a primary— historically, if we look at the big map, where are we at here, we're back on the— did I pull us all back onto the big map? Yeah. Over on the eastern side, the northeastern side of the map, **[Keith:** Yeah.] in the Nideo part over there, there's little eyes and ears? **[Keith:** Mhm.] That's symbolizing at the beginning of this game, that is where the Divine Resonance's reach was. It was also now extended into all of these Baseline cities, as part of a partnership between the Frontier Syndicate and Stel Nideo, really spreading the influence of the Divine Resonance.

The Divine Resonance is— if I can peel back the curtain a little bit, the Divine Resonance is sort of like, what if somewhere in the world of the Divine Principality, there was a state that worked for its people, and all it had to do, was be the heart of a settler colonial project? It is the doting you know, sort of “nanny state”, quote unquote, of the Divine Principality's colonial efforts on Palisade.

Keith: Mhm.

Austin: It is— and it is also simultaneously driven by you know, data collection, by all the stuff that City City is tied to, logging information. It requires you to kind of agree to a constant surveillance, but promises you—and has historically, this has been true—used that surveillance to hurt other people on your name, never to hurt you directly. And when I say you, I of course mean the average Stel Nidean colonist. Not you, the

Delegate who maybe takes a bad job [**Keith**: Sure.] in City City, because you wanna like pay some bills, you know?

Keith: Well, speaking of taking a bad job in City City and maybe knowing the Divine Resonance, or knowing this sort of drone thing that buzzes around, that was a— that was Eclectic's pre-pirate job.

Austin: Yeah! You worked in City City right?

Keith: So I might be on-file.

Austin: Yeah. But you were like a security guard in City City basically. You're private security in City City.

Keith: Yeah, I was private security, yeah.

Austin: So yeah, do you— are you calling in that like— not calling it in, but like are you leaning on that old identity?

Keith: Uh yeah, I would like to. Cause, and I think this could go either way, this could end up blowing up in my face, [**Austin**: Yep.] where it's like woah, we know exactly where you're supposed to be, and it's like a different city.

Austin: Right, which is true.

Keith: Like, you're like way not where you're supposed to be.

Austin: [chuckles] Exactly. I guess in some ways, this is Monkey See, Monkey Do. This is gain Advantage when attempting to hide in plain sight.

Keith: Mmm, this is, yeah.

Austin: So I think this is Weather the Storm? I mean what are you trying to do? Are you trying to— in my mind, you could either be Exchanging Blows with Talk, [**Keith**: Yeah.] or Weathering the Storm with Talk.

Keith: Okay.

Austin: And they're different things, right? Exchange Blows would kind of like— if you could defeat Resonance with a Talk, it wouldn't pay you mind while here in Baseline-C.

Keith: Yeah.

Austin: Whereas Weather the Storm would give you the moment to sneak out of its— you know, it would lose sight of you— would you have an opportunity to get away, you know?

Keith: I would love to using Monkey See, Monkey Do, gain Advantage when attempting to hide in plain sight, and by doing that, use Exchange Blows, Talk, to basically bullshit the robot at like, use PMC-speak to explain without explaining what I'm doing here. Like, using jargon that would let it know that I know what I'm talking about to sort of kind of lie.

Austin: Right. I've been deployed you know, off-site, in order to duh duh duh duh, that type of vibe.

Keith: Right, yeah. Yeah.

Austin: Sure. So Strike— sorry, so Exchange Blows here will give it a Risk or a Peril if you're successful. You do take Advantage, so 3D6 +Talk, which is +1.

Keith: Yeah.

Austin: You're both Divine, right? You're [**Keith:** Yeah.] Divine because you're a Delegate; it is Divine because it is a droid of a Divine— oh my god, Keith.

Keith: Oof.

Austin: That is a six.

Keith: Oof!

Austin: That is a six.

Keith: That's a six.

Ali: Wow.

Keith: That's less than a six.

Austin: What do you get wrong? What's the thing that you say that sets it off?

Keith: I think it's like, outdated patter, like it's like, [**Austin:** Ohhh!] this is you know, we don't use any of these terms anymore.

Austin: Maybe it's like yeah, specifically, you reference something from pre— so like, when you were working at City City—

Keith: Or—

Austin: Yep, go ahead.

Keith: You know when— you know they send like, screeners out for movies, and they've got like watermarks [**Austin:** Ohhh yeah.] so that they know what the screener's from? [**Ali** chuckles] Different City Cities, different— [**Austin:** Different Baselines, yeah.] or maybe different contractors [**Austin:** Different contractors, yeah.] get different words that they're supposed to use?

Austin: Or like when a CEO—this just happened to me, when I was at Vice, here's a little behind the scenes shit—when I was at Vice and the scandals were happening, and Waypoint published that letter that like called for XYZ things that we wanted to see changed; when internal leadership at Vice, like the ownership-tier leadership—quote unquote “*leadership*”—wanted to see who was leaking things to other press outlets, what they were doing were sending slightly different copies of emails to different parts of the company. [**Ali** gasps] To see if they could zero in [**Dre:** Mmm.] on specific phrasing, [**Keith:** Damn.] based on when quotes were given to sources. So similarly, it's like your text has been— your code phrases have been watermarked by XYZ— by the year you served and the—

Keith: And the company you were at, yeah.

Austin: And the company you were at. And it's not the code phrase even, it's just the way you're supposed to— it's not even, cause you would know, oh, I'm not supposed to say, you know, swordfish six—

Keith: Right, we are like, we don't say "deploy", [**Austin:** Right. Exactly!] we say like, "sited".

Austin: Exactly, exactly. Yeah, sighted as in, you've been put on a site.

Keith: Yeah, at— on a site, yeah. [chuckles]

Austin: We've turned site into a verb in 2024, that's where we're living. God. Yeah, so yeah, I think that— I love that, that's what it is. And I— [chuckles] I want you to take the third Risk—oh no!—the third— actually, I think this is a Peril. I think this is a Peril, Tracked. And the Divine Resonance drone says to you,

Austin (as Resonance drone): That's a-okay by me! Stay where you are!

Keith: Uh, okay. Okay.

Austin: [makes drones floating sounds] It floats away.

Keith: Hold on.

Austin: Uh huh

Keith: Before we do that.

Austin: Yep!

Keith: Okay, this is— I'm trained to worm.

[**Austin** laughs]

Dre: Oh worm?

[**Sylvi** laughs]

Austin: [shouts away from the mic] He says it!

[**Keith** chuckles, **Ali** laughs]

Austin: He knows what he's doing!

Keith: So the other part of Monkey See, Monkey Do, is when you reveal your true identity, your position is briefly stunned— your opposition is briefly stunned and your next move is made with Confidence.

Austin: Uh huh.

Keith: Can I use that to confuse— I'm gonna reveal who I actually am, to stun the robot, and then try and like, get away without being tracked.

Austin: No, you can't undo—

Keith: Or maybe downgrade from a Peril to a Risk.

Austin: You cannot— a Peril is a Peril.

Keith: Okay.

Austin: You can't— you could do something with Confidence.

Keith: Right.

Austin: But a Peril is a thing you have to take care of during Downtime.

Keith: What is this thing like, mechanically?

Austin: It's a little floaty drone.

Keith: It's a little float— it's just a little floaty drone.

Austin: Yeah, and it's trying to float away. It's as if— the thing, a thing that I'm maybe revealing here is, it doesn't need to look at you to track you while you're in Baseline.

Keith: Sure.

Austin: You're in Baseline, you're in an extension of what it is.

Keith: Right.

Austin: So you could destroy this drone, you are already— the thing that— you know in Crusader Kings, when you put a little star next to someone's name? And you're like, they're special to me, I wanna keep track of them.

Keith: Right.

Austin: But the game's already— they're already being tracked by the game, it's just that they're starred now? That's what's happened to you. [**Keith:** Sure.] It's not that they need to keep a camera on you, right?

Keith: Yeah.

Austin: Mhm. So yeah, you could do something [**Keith:** I really don't— yeah.] and you could do something while they're stunned to try to get away,

Keith: But it's already too late.

Austin: But the Peril is the Peril, you failed the move, the consequence was getting the Peril, correct. Yeah.

Keith: Um, okay.

Austin: You could Read the Room with Confidence and Advantage, you do have that move, I wanna make sure you know that. You have New Perspective, when you're put in Peril you may Read the Room with Confidence and Advantage in response.

Keith: I am going to use that.

Austin: May as well, right?

Keith: How can I miss a chance to Read the Room with Confidence and Advantage.

Austin: So that's 3D6, plus one from Sense, but all the ones count as sixes.

Keith: Okay.

Austin: Well, you didn't even need the Confidence, because that's, yeah.

Keith: No, no, this would've been a great roll a minute ago.

Austin: An easy twelve, but. Woah! Did you just see that?

Keith: I accidentally dragged—

Austin: [gasps] You can drag them?

Keith: You can drag them— oh you didn't know you could drag them?

Ali: Wait, where?

Sylvi: [laughs] This guy doesn't know you can drag them.

Austin: Well, I never roll dice! [**Keith** chuckles] What game do I play where I roll dice?

Keith: Oh yeah.

Sylvi: No, I— I didn't know!

Keith: True, true.

Sylvi: Austin, I'm gonna reveal something.

Austin: You didn't know.

Sylvi: I didn't know you could drag them either.

[**Ali** laughs]

Keith: I— it's funny because—

Sylvi: I didn't know I could drag 'em.

Keith: Can you see it now? Do I have to actually place it, or can you see that?

Austin: I can't see it until it's dropped, I think.

Keith: Okay. So a lot of times I'll just sit here and drag them back and forth, [**Dre** stifles laughter] but I guess I usually just put 'em back where they go.

Austin: This guy's dragging them back and forth!

[**Sylvi** and **Keith** laugh]

Keith: Okay.

Austin: Anyway, you succeeded. You got a ten on Read the Room.

Keith: Alright, so I'm—

Austin: I don't know how necessarily useful these questions are, but the pluses are gonna be useful for getting the fuck out of here, I suspect. The +1 you know, the Advantage rather, when you act on the answers.

Keith: Yes, that's true. So, I'm gonna say, how— I know the literal ways, how I am in Peril.

Austin: Yeah.

Keith: But—

Austin: But more— more, yeah yeah yeah, I gotcha.

Keith: Right. So how am I at Risk or in Peril?

Austin: Yes. They're sending [clears throat], they are sending people to come get you.

Keith: Okay.

Austin: They're already below. You can hear— you hear the sound of the fire escape in quiet mode, activating, right?

Keith: Yeah.

Austin: There is some sort of tell on the quiet mode version of a fire escape, why does a fire escape have a quiet mode? So you can send your secret police up it without telling anybody.

Keith: What, do you press a little switch? [**Austin:** Yes. Yep.] Or it has a proximity thing, if you're a cop, you go near it [**Austin:** Yep.] and it cushions the metal?

Austin: Exactly.

Keith: Fun, that's fun.

Austin: So yeah, they are coming for you from the fire escape, they're gonna be on this roof momentarily.

Keith: Where can I find an escape?

Austin: You could cut down through the building, or you could jump from this building to another one and give 'em the old rooftop chase.

Keith: Yep. Okay.

Austin: Also, you have the path that Connadine led you on? Which you don't think they know.

Keith: Okay. And what is being overlooked, or obscured here?

Austin: [exhales]

Keith: It's a fan favourite.

Austin: This is a fan favourite. And it's like, I wanna give you something *juicy*, do you know what I mean?

Keith: Yeah. That's the nice thing, is that it creates something [**Austin:** Yeah.] overlooked, if there isn't already one.

Austin: Yeah yeah yeah. God, it's one of those— how close are you to the smokestack?

Keith: Within sort of song and dance spin radius.

Austin: Oh, okay. I see. Close enough for wherever the thing is I needed to be.

Keith: Yeah yeah yeah, you do like a Mary Poppins sort of spin around it, what's the guy's name from that? I can't remember his name.

Dre and Austin: Dick van Dyke.

Keith: Dick van Dyke, yeah you do a little Dick van Dyke smokestack spin.

Austin: There is a— the entire white you know, kind of ovoid shape of the smokestack, it's as if it's coloured in the sky by a— like it's almost as if there's a cartoon outline in black, and then that cartoon outline turns red, right? Because an intruder has been detected. And, do you have like, what's your gear situation? You have any, you have like—?

Keith: I have a little gear. I have got— I'll tell you what my gear is.

Austin: Do you have like, a binoculars? You do!

Keith: [chuckles] Kind of.

Austin: In fact you literally do. And you have another Hold here.

Keith: I do, yeah yeah yeah.

Austin: You have Enchanted Lens which gives you +1 Hold on successful Read the Rooms.

Keith: I forgot about my +1 Hold, yeah.

Austin: So you have another question after this.

Keith: Okay.

Austin: You see with your Enchanted Lens— you see with your little eye, [**Dre** chuckles] on the— at the Motion power station, a sort of side door— or maybe it's like a van, or a, it's like a APC right, like a sort of personnel carrier, something like that?

Keith: Yeah.

Austin: Opening its back doors, and some prototype units getting out of it. And beginning to fan out in defense of the power station. They are— you know, I wonder if I have a direct description.

Keith: Am I at the power station now?

Austin: You're looking from a rooftop nearby with your Enchanted Lens, right?

Keith: Okay, sure.

Austin: Isn't that what we've— is that—?

Keith: Yeah yeah yeah. There was this—

Austin: You certainly haven't gone through their security, you know what I mean?

Keith: Right, yes. Yeah, when you asked how close I was to the smokestack, I thought you meant like, just a random sort of vent that was on the roof of the building that I'm on?

Austin: Oh no, I mean the power station, [**Keith:** Sure, yeah. Gotcha.] that's creating the terrible, you know.

Keith: Good, good, yeah.

Austin: You know what I mean?

Keith: I didn't think I was that close, but then I was like wait, is Austin saying that I'm already here, in this place? No, I'm looking with my binoculars.

Austin: No, but you're close enough to look with your magic binocular eye, yeah.

Keith: Yeah yeah yeah, I'm just like on the Tedeschi's or something.

Austin: Excuse me, what's a Tedeschi?

Keith: It's like a local sandwich/convenience store place.

Austin: Okay, I think it's probably taller than that, if it's able to see— you know, maybe that's on the first floor—

Keith: Oh this is a Baseline Tedeschi, [**Austin:** Ohhh, very tall.] this is on the second floor.

[**Sylvi** chuckles]

Austin: I see.

Keith: They sell curated vinyl records.

Dre: Oh, sure.

Keith: Yeah.

Austin: Yeah, this is— I mean— this is one of the things where it's like, I'm gonna dance around describing what it is in order to you know, get fancy with it. It has the sort of sharpened edges and elongated face, these units that got out of the back of this carrier, this APC, have those sorts of— the sharp edges, elongated features, of Motion. And they are prototype— they seem to be prototype Delegates of Motion.

Keith: They're Motion's Cell Jr.s.

Austin: These are Motion's Cell Jr.s. This is three of them [**Dre:** Fuck.] out— actually more of them, because they're fanning out to defend this place. And like, Motion isn't revived yet.

Keith: No.

Austin: As far as you know, but—

Keith: Well they've got Delegates— if Motion's not revived for it, but— it's not revived enough [**Austin:** Right. But it's revived enough for them to get little—] that they can get little mandoline slices out of it.

Austin: Exactly, yeah, uh huh. It's like what if they diverted some of the Motion that's being recreated into little Motion Jr.s.

Keith: If you can get ten thousand Delegates, or however many whatever Delegates out of a full Divine.

Austin: Right. A full Divine— yeah, why not.

Keith: Yeah, you can get a thousand off a piece.

Austin: Especially if they're prototype units. You just wanna see if it works.

Keith: Yeah.

Austin: Right?

Keith: Yeah.

Austin: You've one more question.

Keith: Okay. My one more question is— [chuckles] some of these are obvious, like I feel like, who has the upper-hand here, it's not me. [**Austin:** Not you!] [**Dre** chuckles] You know? [**Austin:** Yeah, uh huh.] And then it's like, what is X's approach, I don't really feel like I need to know who anyone's approach is here.

Austin: Yeah.

Keith: So then I'm sort of left with a different form of question I've already asked. I can— you know, I'll say, where do my Hooks pull me here? Let me ask that.

Austin: Ohh. Let me look at your Hooks really quick. That's a great question.

Keith: My Hooks pull me in a— I don't think this is— I think this will hurt more than help.

Austin: Yeah, yeah, because your Hooks are gonna pull you towards danger, right?

Keith: Yeah, yeah.

Austin: This is the classic like, wait a second, I gotta— [**Keith:** Yeah.] Your Hooks pull you towards the big Motion facility, so you can try to figure out what's going on here.

Keith: Yeah.

Austin: I'm reading this, it's pirates— Leaps say pirates steal, if something may be useful, take it.

Keith: Yeah.

Austin: Leap says if a broken arm is all that stands between you and some evidence, arms are cheap. I guess here is—

Keith: That's a recipe for getting hurt.

Austin: You could read that the other way though, right? Which is, arms are cheap, this is gonna cost me more than an arm. [**Keith:** That's fair.] Right? And maybe that's the way that you can get— you can commit to getting out of this. Arms are cheap, heads are not.

Keith: And this is like a literal interpretation of arms are cheap.

Austin: I mean, yes.

Keith: [chuckles] I can't afford four cheaps right now. Four cheaps is an expensive!

Austin: Exactly. And so yeah, maybe your Hooks are saying, you already got some good intel, get out of here, you know?

Keith: Yeah. I already stole something. And let's see, I've got— oh what did I use on my— that probably wouldn't have helped. It probably would've failed for the exact same

reason. I had Advantage— I mean I already had Advantaged on the roll that I failed, which I should put a Spotlight in for.

Dre: You should.

Austin: We should note really quick, I just wanted to remind you, that you do have B-plot Hold. You are a B-plot character, so you can like give other players Confidence, [Keith: That's true.] you can deny actors from appearing in the Sortie, etc., in the same way that any B-plot character can. So just reminding you that those are things that you can do.

Keith: Mhm. And I have three of those.

Austin: So keep those in mind as we continue.

Keith: I mean, I could right now prevent some Motion delegates from appearing in the Sortie if I wanted to, right?

Austin: You could, but they're not—

Keith: I couldn't do that, there'd be specific characters, not—

Austin: Yeah. It would have to be specific characters right, so you could have said, I don't want Elle Evensong appearing in this, right?

Keith: But I would never do that, Sylvi.

Sylvi: Thank you. You get me.

Keith: Yeah.

[Dre and Keith chuckle]

Keith: Okay, I'm going to—

Austin: I'm not telling you you have to use those now, I was just being—

Keith: No, no no no. I'm gonna try— I'm just going to try and escape now.

Back on the Train [01:27:30]

Austin: Okay. Let's come back to you in a second once you have an escape plan. Back on the train. Choo choo.

Ali: Choo choo.

Austin: Choo choo.

Sylvi: Chugga chugga.

[Dre chuckles]

Austin: The flash nautilus, it has used that plasma blast to like continue its momentum in that direction, and it's quickly turning invisible again, but everyone knows where it is for like the next little bit as it slowly becomes invisible again. One of the Hatchets is gone, so two remain up on top of the number two train car. Cori and Thisbe are on that car, Figure you're inside of it, Elle has just shown up on the opposite and maybe has moved, you know, has likely maybe moved over towards to where you are on your side of it. Cori, you know, maybe not up close to you yet, [Sylvi: Okay.] but like— you know what, I like her being across the train from you, that's kinda fun.

Sylvi: It is.

Austin: And then the Kestrel has shown up as well, this kind of hawk Iconoclast flying on the other side of the train. You kinda have like a fun symmetry thing happening here actually, you know? The Kestrel's on the opposite side of the train the same way the Blue Channel, etc., so. Yeah. Who's got something to do? Cori, are you going after Elle?

Sylvi: I was gonna see if like, I could like— communications were open between the two of us.

Austin: You can certainly try.

Sylvi: Yeah, I just wanna be like,

Sylvi (as Cori): What are *you* doing here?

Sylvi: That wording exactly.

Austin (as Elle): I could ask you the same thing. Don't get in my way, okay?

Austin: And begins to speed up.

Sylvi (as Cori): You're more likely to get in my way!

Austin: She's already leaving.

Sylvi: God damn it!

Austin: Uh huh. They are heading up towards the front of the train.

Keith: Shouting "you're gonna get in my way!" as they're leaving is very funny.

Sylvi: Stupid Elle.

Austin: Two Hatchets still on this train car in front of you.

Sylvi: Yeah.

Austin: And then, Figure you're gonna come back up in a second but let's stay with Cori and Thisbe up on top right now.

Dre: Yeah.

Sylvi: My big concern is less the Hatchets, and more the nautilus if I'm being honest.

Janine: So I've had nautilus thoughts.

Sylvi: Yeah, what are your nautilus thoughts?

Dre: Damn.

Janine: My nautilus thoughts are, wouldn't it be sick if it just dropped out of the air?

Ali: Mmmm.

Sylvi: It would.

Keith: Like onto the ground?

Janine: Yeah. It's like a—

Austin: The ground's very far down. [clears throat]

Janine: It's like a living thing, thing?

Austin: It is a living thing.

Janine: Uh huh.

Austin: It is an alien creature. It is a space you know, nautilus.

Janine: When you use magic to temporarily restrict the actions of another.

Austin: Mmm. Roll Channel.

Janine: Roll Channel.

Austin: This thing—

Sylvi: Oh that's sick.

Austin: This could be good. Let's see how it goes. This is 2D6 plus Channel, I just want to remind, Channel is always a little scary, you know? I think you know this, because of the time that you summoned a spaceship moments ago and it turned out to [Dre laughs] call alarm, so I don't really need to warn you of this.

Janine: Yeeeah... [Sylvi chuckles] well that was illusions are also dangerous thing.

Austin: Mhm.

Janine: Illusions can be bad.

Austin: This is true. So Deny, roll 2D6 +Channel, [**Janine:** Three, yeah.] your Channel is three right now, you're leaning into magic.

Janine: I took no modules, cause I was like, Thisbe is exploring?

Austin: Yeah, uh huh.

Janine: She is learning.

Austin: Thisbe magic arc.

Ali: Mmm.

Janine: She is testing things.

Austin: Yeah.

Janine: She is meaning the— she is learning the true meaning of willpower. That's a nine.

Austin: That is a nine. On a 7-9, you prevent them from taking a single action or move— sorry it's on a 10. 7-9, as above, so yeah, you prevent them from taking a single action or move, but you or someone else rushes to act against them in Desperation. Who do you think rushes to attack them in Desperation?

Janine: Mmm.

Austin: I think it's Cori.

Janine: [reluctant] It might be Cori. [chuckles]

Austin: Said, I think the nautilus is the problem.

Sylvi: Yeah. I did say that.

Janine: When a thing falls, it does get closer to you.

Austin: It does!

[**Ali** chuckles]

Dre: It's true.

Austin: Yeah.

Janine: This is true.

Sylvi: As established, I am flying alongside of the train, [**Austin:** Yeah.] [**Janine:** Yeah.] not necessarily on it.

Austin: You were, yeah that's correct. Yeah, I should've actually kept you up here. Yeah, in the speed lines.

Sylvi: Yelling "don't get in my way" and then getting taken out by a giant shellfish is really funny.

[**Janine** and **Ali** laugh]

Austin: You haven't rolled yet! But...

Sylvi: I know, I know. But I was just saying.

[**Dre** chuckles]

Austin: You would have Desperation, which is rough. You think that works? You think that fits the bill?

Janine: I think that's funny if Cori does.

Sylvi: Yeah, I'm fine with it.

Austin: Alright! Let's see that 2D6+2— I wasn't missing anything, I'm trying to make sure I'm not missing anything special here. It is Tier 4. It is a big creature, it's like a big

you know, monster-ish— I said monster-ish, *monstrous* creature. Maybe double check its stats to— yeah go ahead and give me— oh good, you’ve added plasma-like laser heart energy waves to yourself, love this!

Keith: Oooh.

Janine: I did. I added that.

Sylvi: I didn’t add that.

Austin: Oh.

Sylvi: I’m not taking credit for that.

Austin: Love this.

Keith: [chuckles] I couldn’t find anywhere that has the clip, but the Sylvi— the Cori/Elle interaction reminded me of the Sonic Adventure 2, “Me! What about you!”

Austin: Right, of course. Classic.

Sylvi: [laughs] I’ll make you eat those words! [**Janine** chuckles] Yeah, no!

Austin: She’s so funny.

Sylvi: That’s what I was going for! [**Austin** and **Keith** laugh]

Austin: Did you see that somebody fixed the lip-sync in Sonic Adventure 2? It’s—

Keith: No! Maybe.

Austin: It’s terrible! It’s bad.

Keith: Okay.

Austin: Anyway. Give me a roll. 2D6 plus Clash.

Sylvi: Is this me? Or—

Austin: Cori, yeah, you're the one who is—

Sylvi: Okay.

Austin: Again, Thisbe says, as above, but you or someone else rushes to act against them in Desperation, so that is you. We've decided that you're the one who's acting in Desperation.

Sylvi: That's a thirteen, babey.

Austin: Damn! It sure is! Oh no no no no. No it isn't. It's Desperation.

Sylvi: Oh no.

Austin: That six is a one.

Sylvi: I... hate this fucking game.

Austin: Uh huh. One plus five—

Dre: It's still an eight!

Sylvi: That's not true, I like this game, but I'm mad at it right now!

Austin: One plus five plus two is eight. So you have rolled an eight on an Exchange Blows. Both you and your target are forced to take a Risk. It's kind of taking two Risks right now. Cause one of its Risks is Falling. What did you do to it, what's your attack like, as you kind of moved in at this nautilus?

Sylvi: Keeping in with like Cori's trend of like kind of biting off more than she can chew,

Austin: Mhm.

Sylvi: Maybe she catches a glimpse of it, and tries to get like its tentacle bits or something? And gets like, whacked out of the air by it?

Austin: And you are now also falling? You've lost control?

Sylvi: Yeah, I think both of us taking Falling—

Austin: Taking Falling is very funny, yeah. Okay, sure. Alright, so it has one Risk, Falling, you also have a Risk, this is your second Risk, you are also Falling. Elle immediately chimes in, and says,

Austin (as Elle): Oh, you're still growing into your wings!

[Ali cackles]

Sylvi: I'm gonna—

Dre: Oh, this fucker.

Sylvi: I'm gonna get—!

Sylvi (as Cori): I'll make you eat those words!

[Ali still laughing]

Sylvi (as Cori): [slightly softer through the fall] I'll make you eat those words!

Austin: Uh huh.

Ali: Can I— can I spend my last Hold here to remove one Risk from an ally?

Austin: How? What do you do?

Ali: Let me see, let me figure out how I can zoom and speed and help Cori here. The first thing that goes to mind is like, a magnet beam? But it's not that, but maybe I could do like a— it seems reasonable to think that a spaceship with a carrier for mechs would have some sort of like rope?

Austin: Like a grappling— not a grappling hook, but a yeah, yeah, something that you can.

Ali: Pulley-system, yeah. Right, yeah, like a [chuckles] claw from a claw machine?
[laughs]

Austin: Yeah, a claw from a claw machine, but instead of picking up stuff— at least something that she can reach up and grab onto to kind of right herself with, sure.

Ali: Mhm.

Austin: Go ahead and spend that to remove Falling.

Sylvi: Thank you!

Austin: But you have to like— I'm gonna move you over here,

Ali: Okay.

Austin: You've kind of come in close on this thing, you're all falling. In fact I think the nautilus has to probably do more than just be falling, because you already made it falling, right, Thisbe?

Sylvi: Is it crashing?

Austin: It's crashing. It's both Falling and Crashing. So it is defenseless in this moment, which is great. Love for a flash nautilus to be defenseless. But as your— so again, I just want to paint this picture. You charge in— what are you hitting it with? The sickle?

Sylvi: The sides, yeah, I'm still using the sickle, yeah.

Austin: You're cutting into its thing. You're both— it slaps you, you're both falling, it can't right itself, and it can't relaunch itself with the plasma blast in this moment, and Elle has landed on the top of the front compartment, and the rope comes down for you to grab on to, and Figure, you've climbed out of the second thing and the Hatchets are moving in towards both you and Figure— Thisbe, because you've been using the magic and that's great, but the Hatchets are like this is an opportunity for us to try to get you. And in that moment, all of the sound drops out.

Dre: Oh good.

Austin: Except for these kind of super loud stomps. And then a sort of, a deep cavernous roar, almost like an echoing roar, and *everyone* is caught up in dust. And for a moment you can't see anything at all, as a sort of whirlwind of dust covers the entire kind of battlefield. And the train is still going super fast, and the dust is getting caught up in the speed of the train. Everyone's— you know, you're going *hundreds* of miles an hour at this moment, right?

Dre: Mm.

Austin: And then the dust coalesces into a large, large figure. This is the Affliction, Dust. My note here is, what if a mummy could be a mech, shawled and wrapped and deteriorating. It is gigantic. It is the size of— I mean, we know now the Afflictions are Divines, right, or were Divines. You know, we think about Divines as being a social category, they were Divines once, and they are Afflictions now. And it is of that type of Divine that is larger than a skyscraper. And it is stomping through the Diadem, running through the Diadem, and it has removed all sound from the area here. And this kind of dust or fog has descended over the train.

There is, you know, the fighting is continuing, right? You can see that the Hatchets are still spinning their chains, but you can't hear the chains slapping against the bits of the train anymore, you know. Elle is trying to cut in— cut through the armour of the front of the train, but can't quite make any you know, headway yet. The Kestrel is trying to shoot at the arrival of this giant Affliction, and there is like, I need to remember, the Kestrel had these like artillery cannons that would just fire over and over again, and that was like, it was terrifying to hear how long an artillery barrage went from them? And they're firing now, and you can see that they're firing, but you don't hear a thing. You just hear the steps of this gigantic Affliction stomping through the Diadem.

[[“Nothing is Stationary”](#) by Jack de Quidt begins playing]

[music ends]

[episode ends]