

COUNTER/Weight 18: The Order of Things

AUSTIN: There is another dome that has been broken, to the west. It has been shattered through the roof. And you can see that because, poking up out of it, is a giant, giant machine. It is a humanoid shape. And its head is down. And you can't shake the feeling that its head is down in prayer. But you recognize it as the Divine of Addax.

[MUSIC - "The Antenna" starts]

AUSTIN (continued): The Divine Peace. Sister Rust takes the antenna and like looks at it for a second. And she says,

AUSTIN (as Sister Rust): You're here for something. What is it you're here for, Volunteer?

AUSTIN: There's an explosion. It sounds loud. Which means it's either nearby or its echoing through the canyons of these old abandoned buildings. And there are eight of these circular drones that are—they're like, basically doing trench runs through this place, just blasting the shit out of it. And there's another unit that is like, a rigger it looks like, is scanning, clearly like looking for something.

KEITH: I wanna get that ball.

ART: Right—

AUSTIN (overlapping with Art): All right, you can do that.

ART: The ball's in the Divine. You should go to the Divine ahead of us, honestly.

AUSTIN: The key field suit breaks apart and all those oblong pieces reveal themselves to be other bright silhouette drones. And inside is a guy with like, a splash of long like, up silver hair with like big red goggles and a grin. I think you kind of expect it to open up the way most systems do, and literally you're opening the side of this door. And you like pull at it a few times, except you can't—it doesn't open smoothly, you just have to like yank it up, and like, in the process, you're opening it in a way that isn't like—you're forcing it.

[music ends]

AUSTIN: So it's a black hallway for real but inside of the weird holographic projected museum, there are like displays all around you of Peace in different fights, right? So there's like, Peace punching into a giant—or not a giant, but a fairly

large, spaceship, and just like tearing through it. There's one of Peace's—Peace like, shooting a bunch of different beams off of its sides, like from its like upper body, at a bunch of different targets that are exploding around it. And it's sort of like the way the sphere—these are like weird holographic gifs that are animating for a few seconds and then looping. Except these loop much cleaner. These are like those perfect gifs that just roll forever. It looks really good. And the final one is... A close-up of... Peace... The kind of, the side door of Peace, open, and another suit, this kind of like, black, uh, rigger... has—that has its cockpit open. And in the middle of it is the—are—you can see that there are two pilots. One is on the side of Peace and one is coming out of this other black suit. And the two of them are jumping off and reaching for this golden orb, that's in the middle. Uh, let's—

JACK (overlapping with Austin): Oh, no.

AUSTIN: Let's hop back [Jack laughs] to someone else. Oh actually wait what is the thing that you chose, Mako? That was the neg—that was the alert?

KEITH (overlapping with Austin a bit): Oh, um, yeah. I, well—I have a quick question about how the Mesh stuff works.

AUSTIN (overlapping with Keith some): Sure. Yep.

KEITH: What exactly does ICE do? When it's triggered?

AUSTIN (overlapping): It can do a bunch of different stuff.

KEITH (overlapping): Okay.

AUSTIN: So far the things that you've run into—so, I design the ICE for each system uniquely. Let's say you'd gotten caught by some of those drones, for instance?

KEITH (overlapping): Yeah.

AUSTIN: The drones had ICE that would do things like corrupt your programs so you couldn't use them anymore.

KEITH: Okay.

AUSTIN: Destroy your cyberdeck, which in this case is your brain, which would've done direct damage to you.

KEITH: Right.

AUSTIN: Lock you into a system so you can't get out until someone destroys the physical system. All sorts of stuff. Identify you, trace you, increase the action clock, the mission clock, increase different corporate clocks.

KEITH: Okay.

AUSTIN: So, they can do all sorts of stuff.

KEITH: Um... Oh, just to—you reminded me of something. That I have these, my programs that I haven't been using.

AUSTIN (overlapping): Yes. You should use those.

KEITH: That, uh... Like stuff where when I Manipulate Systems or Compromise Security I get hold for those.

AUSTIN: Yes, you do.

KEITH: Um...

AUSTIN: Big bonus. So yeah, keep that in mind.

KEITH (overlapping): Yeah.

AUSTIN: Also, you probably should have taken—last time when we were doing research, I think, you probably could've used Sift to get—

KEITH (overlapping): "Take ongoing to research." Yeah.

AUSTIN: Yeah, +1 ongoing to the next research thing. Anyway. We'll come—let's make sure to do those.

KEITH (overlapping some): So I'm not choosing ICE, I'm instead going to choose passive trace.

AUSTIN: Okay. Um... What is your stealth? Your stealth is—your Cool is zero? Okay.

KEITH: Yeah.

AUSTIN: So that means... Huh, this is interesting. Okay.

KEITH (overlapping): Okay.

AUSTIN: I'm going to advance a clock. Are you guys on the clock page or are you guys on the...

ALI: Yeah.

KEITH: Which clock are you advancing?

ART (overlapping with Keith): We are on the clock page.

AUSTIN: I am advancing the Hands of Grace clock. [pause] It's weird that someone just logged in to the Divine. No one's done that in a long time. All right. Let's—

KEITH: It's weird that it would be someone other than...

AUSTIN: Yes. It sure is. And like, who even knew where that thing was? Uh, all right. Aria. Or wait, who else... Uh, or actually let's go to AuDy again.

JACK: Okay.

AUSTIN: What are you—what are you doing?

JACK: So my biggest threat at the moment seems to be, um... Seems to be, um, the big mech that transformed into the drones that is now attacking Aria.

AUSTIN: I guess that's your—the biggest threat?

JACK (overlapping some): How far are—am I from that?

AUSTIN: Everything's within strike distance. Everything at this point—we're in—we are in a Cowboy Bebop's, like, flight scene right now, right?

JACK (overlapping): Sure.

AUSTIN: So like, do you wanna—what do you wanna do? You know?

JACK: Okay, um... Can I turn on the speakers on the front of the Kingdom Come?

AUSTIN: Sure.

JACK: And I want to... Kind of just gonna say,

JACK (as AuDy): The area surrounding this ship is extremely dangerous. Please vacate it as quickly as possible.

JACK (continued): And then I just turn the ship and move as fast as I can towards Aria, trying to get a bead on the... mech.

AUSTIN: Okay.

JACK: I think at this point... Sister Rust still owes me a favor. And I think the more of the choir that I accidentally kill, the less likely that's gonna be.

AUSTIN (overlapping): Mhmm.

JACK: So like, I want to avoid that as much as possible. What would I—would I roll—so I'm still going to be fighting ships so I'm rolling... Um.

AUSTIN: You know what, give me a Fast Talk.

JACK: For—to the choir?

AUSTIN: Yeah, to tell them to—for the people, below.

JACK (overlapping): Okay.

AUSTIN: To see whether or not you actually convinced them to get out of harm's way.

JACK: Uh... I just roll Fast Talk or do I do that on the power rating?

AUSTIN: Just the—just the Fast Talk. Just hit the Fast Talk.

JACK (strained): Okay I'm good at that.

AUSTIN: Mhmm.

JACK: I'm not. [brief pause] Oh, oh!

AUSTIN: Look at that. A five and a six. You got a ten. So yeah, they—your voice is... Your voice is calming and metallic, and they trust it.

JACK (overlapping some): This has never happened before. [laughs]

AUSTIN: No, and in fact, this is maybe why, right, or at least maybe this strikes you as why. Is that like, everyone else sees you—everyone out *there* sees AuDy as another robot, another servant, another, you know— if you're in the room with other people in the Chime, you're their robot, you know? Here, you're a Volunteer. You're—you are—you chose to be dead metal. There is something holy about you. That that choice... Is a choice that these people can n—literally never make. And so to be in the pr—in the same space as you, in the presence of you, is sort of like being in the room with a saint, you know?

JACK (overlapping): How did that—

AUSTIN: A saint or a Buddha.

JACK: That made me feel even *worse* for accidentally killing a bunch of them.

AUSTIN: Yeah. Well and now like... That also maybe... Lets you think about how they will think about having to been killed—having been killed by you.

JACK (overlapping): Yeah.

AUSTIN: In one way or the other, right? Maybe this means that it's not such a big deal.

JACK (overlapping): Yeah.

AUSTIN: Or maybe it means that it's this weird—

JACK (overlapping some): Still pretty awful, though.

AUSTIN: Yeah. Uh, s—

KEITH: How many of them, per—Austin?

AUSTIN: This is a big—this is a city, this is—there are—or, how many died?

KEITH: Yeah.

AUSTIN: Couple dozen.

KEITH: Couple do—oh okay, so, Jack, it was only a *couple dozen*.

JACK: Yeah, Aus—

AUSTIN (overlapping with Jack): Yeah. What's up?

JACK: Austin threw that number just out, just—

KEITH: In one thoughtless move you killed more people than Lem killed in the entire Dungeon World campaign.

[Austin laughs]

[Keith laughs]

AUSTIN: Yeah, that's good. Um...

JACK: All right I'm gonna try to shoot this mech. [laughs]

AUSTIN: Okay. Good.

JACK: So, do—can I track where the pilot is, where goggles man is?

AUSTIN: He's in the mess of these drones. Uh, he is dancing between them, like he is jumping from one to the other with little boost pack—with a little boost pack that is like—

JACK: Oh my god. He's moving between these drones?

AUSTIN: Oh yeah, yeah. Totally.

JACK: Then I don't want to open fire, I want to deploy the Junebug.

AUSTIN: Okay. What's—tell me about the Junebug again.

JACK: It's just a—it's like a—it's on like an anglepoise arm, or rather the controls are on an anglepoise arm that I just pull down next to the cockpit.

AUSTIN: Uh-huh.

JACK: And it's like—you know the new Nintendo 3DS has that tiny useless thumb stick?

AUSTIN: Mhmm.

JACK: It's about that big. The control stick. And the—

AUSTIN: Oh, okay. I thought you meant the Junebug was. [laughs] I was like “Wow, that’s really small.”

[Ali laughs]

JACK (overlapping with Austin): No, Junebug—Junebug is like... this big, right?

AUSTIN: Okay.

JACK: Like it’s... Um, and just drops off the bottom of the ship, where it’s been hanging onto the ship.

AUSTIN (overlapping): Okay.

JACK: And I want to fly this at speed towards, um, Goggles.

AUSTIN: Okay. What are you—what’s your intent to do, what’s your—what are you—

JACK: I want to knock him off his own mech.

AUSTIN: Okay, give me... Uh, I think you have a—do you have a move for this? I think you might have a move for controlling drones, specifically.

JACK (overlapping): I have a move called “Drone Jockey.”

AUSTIN: What’s that say?

JACK: Drone Jockey is...

AUSTIN: Or does that just give you those drones?

JACK: No, no. It—oh, sorry, yes. Eye in the Sky. “When helping or interfering with a drone—” Oh I could be helping Aria, but—

AUSTIN: You could be. Or, you’re in—you’ve just set up the fictional positioning so that you could do that in the future. Let me just double-check. Yeah, that’s what you’re doing here. I think it’s Behind the Wheel. So—

JACK (overlapping): Uh.

AUSTIN: It’d be Mix It Up, so Synth plus that vehicle’s power.

JACK: The drones don't have power ratings.

AUSTIN: Uh... They should.

JACK: Mmm...

AUSTIN: Shouldn't they? Let's see, Drone Jockey, okay.

JACK: They have strengths, but they don't have power ratings, I don't believe.

AUSTIN: Okay. Hm. [pause] Yeah, I—let's count each...

JACK: That would mean that this drone is stronger than the Kingdom Come.

AUSTIN (overlapping with Jack some): Hamish, shoot me—Hamish, when you listen to this, [sort of laughs] shoot me a message and tell me what's up with that. I think the way we should read it is that strengths equal power, because that's how it works with a vehicle. Cause like—

JACK: That gives me three strength on this drone.

AUSTIN (overlapping): What's this—ohh, yeah. Hmm.

JACK: And the Kingdom Come has two. We could just play it off the—

AUSTIN: Wait, where do you get three strengths on a drone?

JACK: Uhh, small fast responsive, with the weakness fragile.

AUSTIN: None of the things have three strengths, though.

JACK: Uhhh, I will need to double-check this.

AUSTIN: Cause so—so, what—is it a tiny, small, medium, or large? It's small.

JACK: Oh I see, I'm not talking about s—ahh, I'm talking about the frame here, here we go. Yeah, it's a small rotor, is the frame.

AUSTIN (overlapping): Yes. Right.

JACK: And then its strengths are fast and responsive.

AUSTIN: Okay.

JACK: They were written in the wrong box, does that—that stacks up, right?

AUSTIN: Uh, that still doesn't stack up.

JACK: Oh no!

AUSTIN: Because it would need to be medium for it to be... To have—or no it would need to be large to have two strengths.

JACK: Okay.

[pause]

AUSTIN: Okay so it's a rotor—if it's small then it's only a rat- to cat-sized thing, in which case it has one strength, one sensor, one weakness—oh, and one other from any category. So that's the—

JACK (overlapping): Ah, that's what I'm doing.

AUSTIN: Yeah, okay. Gotcha. Okay. So...

JACK: I think it's cat-sized.

AUSTIN: So then, give me...

KEITH: What is this one?

AUSTIN: This is the—

JACK: Junebug Aerial Photography Drone.

AUSTIN: This is like his weird, like quadcopter drone that he's had since the beginning.

KEITH (overlapping with Austin): Oh. Yeah, yeah. Okay.

AUSTIN: Or that they've had since the beginning.

KEITH: I thought this was drone-sized, which I imagined as being about three cats.

AUSTIN: Yeah, drones are pretty big. [Jack laughs softly] Actual drones are big. Yeah.

JACK (amused): Next to each other or on top of each other?

AUSTIN: So give me—

KEITH (overlapping with Austin): Uh, two side by side, and then one horizontally above it.

JACK: Okay, I'm just—

KEITH: Sort of like a cat rectangle.

AUSTIN: That's big, I don't... So give me Synth, plus two.

JACK: I'm just fucking flinging this thing at this guy.

AUSTIN: Yes. And it's fragile, so keep that in mind.

JACK: Oh yeah. Yeah, I think—yeah.

AUSTIN (overlapping): Okay. Okay.

JACK: Um... Twelve!

AUSTIN: Nice! Good roll. Uh, god, how much—I think this is one harm? Two harm? Two harm.

JACK: I dunno.

AUSTIN: Is what you're probably doing to this guy. Right?

JACK: I'm majoring in—

KEITH: Why are we throwing... this at that?

JACK (overlapping with Austin): Because I want to—

AUSTIN: Oh actually, it doesn't matter. It—it—so, it's... Uh.

JACK: Cause this is the guy that is—seems to be piloting the... the key, drone.

KEITH: Okay.

AUSTIN: Well—yeah, yeah.

JACK: Or was involved in the key drone. And I'm just trying to make—

AUSTIN: The key field, yeah.

JACK: Yeah.

KEITH: Right.

AUSTIN: So yeah, when you Mix It Up, state your objective, which is to slam this guy with this thing. Uh, the same thing happens as when the railgun shot. Which is, just before—like as the drone is coming in close for this hard hit, another one of the... the silhouettes...

JACK (overlapping): Ohh.

AUSTIN: The other military drone slides in the way, and takes the hit for him.

JACK: Okay.

AUSTIN: But you knock a drone out with your drone. I think it's just gone, also, right?

JACK (overlapping): Yeah. Uh-huh.

AUSTIN: Like it's just—you don't have it anymore.

JACK: It's just—explosion.

KEITH: I guess my question was why—I—I maybe missed why, but why are we throwing the drone, instead of shooting with guns?

JACK: Because I doubt that I could hit him. I wanted to specifically disable the driver, I wanted to knock—

KEITH: Oh, okay.

JACK: —the driver. And I was worried that I would hit Ar—listen, I haven't had a good round of...

[Ali and Austin laugh]

AUSTIN (overlapping with Keith): That's fair. That's fair.

KEITH: That's true, that's true, last time you killed several dozen people by accident.

AUSTIN: It's true. Um, all right. Let's get rid of this other [mumbling], goes down.

JACK (overlapping with Austin): Live and learn.

AUSTIN: So yeah, you know what, let's even just say, this way it's kind of a nice fair exchange. You—you—it hits one and that one goes careening into another drone, which blows up. So you do a harm to the gang.

JACK: Okay. And I'll just kill that drone.

AUSTIN: Yeah. Um, what are you doing Aria, as you fall? [laughs]

[timestamp - 0:13:49]

ALI: Oh, I—

AUSTIN: To the ground.

ALI: Am I falling?

AUSTIN: Yeah.

ALI: I have like thrusters on my back.

JACK (overlapping with Ali): Oh yeah your knee has fallen off.

AUSTIN: Right but you're falling—like, they grabbed and hung you upside down and cut your leg off, so now you're like facing downwards.

ALI (overlapping): Oh, boy. God.

AUSTIN: Recovering would probably be a Act Under Fire, here. Or a Hot Shit Driver? Or what was the...

ALI: Yeah, I assumed I—what I was planning on having my next move do was like... Take the momentum, because um... One of my legs just popped off, to like, kind of do like a spin kick with the other one?

AUSTIN: Oh that's pretty cool.

ALI (overlapping): Um—[laughs]

AUSTIN: I like that a lot. You can do that but it means... It will mean continuing to fall. Like, you will make that kick—or sorry, if you miss that roll, that will mean receiving damage from falling.

ALI: Okay.

AUSTIN: Cause you'll have lost control. But I will remind you that you should roll Hot Shit Driver.

ALI: Yes, yes.

AUSTIN: As soon as possible. So roll Edge.

ALI (frustrated, under her breath): God. Jesus Christ.

AUSTIN: What did you—what'd you roll? Oh you missed. You rolled a three.

ALI (overlapping): I rolled a three.

AUSTIN: What is happening?

KEITH: Uugh. Oh—

ALI: I have +2 Edge.

AUSTIN: Aria. That was really bad.

ALI (overlapping with Austin): Oh I have +1 Edge.

KEITH: Yeah that was a one and a one, plus one.

ALI (overlapping with Austin): I got a *three*...

AUSTIN: Alright, you know what—give me... So, what I'm gonna do—

KEITH: And none of this is experience points, you just, are sucking.

AUSTIN: Yeah you're just not—just...

ART (overlapping): I mean it's probably +1 because that's—this is according to the plan, but it doesn't really matter.

AUSTIN (overlapping with Art): It doesn't. It is, but this is not... Well no, it doesn't matter because she failed a roll so she doesn't get those bonuses anymore.

KEITH (overlapping with Austin): I—I—

ART: Oh, right.

ALI (overlapping with Art): Oh my god.

AUSTIN: Yeah.

KEITH: Yeah. Jack also.

AUSTIN: Yeah, Jack is also out of getting those, right. And so—and you too, Mako.

KEITH (overlapping): Me?

AUSTIN: Yeah you failed the—your uh...

KEITH: No, I had the plus to it, didn't I?

AUSTIN: No, you failed that roll to log in. Or to the—yeah, you failed that Mind roll, if you scroll up.

KEITH (overlapping): Oh, yeah, I guess I did, yeah.

AUSTIN: So everybody off of—

JACK (dejected, overlapping with Austin): Oh, this plan is going so well.

AUSTIN: The—yeah. So here's what's gonna happen. You—I'm gonna u—I'm gonna pay off Hot Shit Driver failing after you make your Mix It Up kick roll.

KEITH: I—to be fair I did have like, six successful rolls *before* I failed the one.

AUSTIN (overlapping): You did. You did—you got a lot of good use out of Cass' move. So go ahead and—Aria, roll Mix It Up, which is Synth plus power. Cause you're in your suit.

ALI: So it's that, plus one.

AUSTIN: Nice. So that's nine, which on Mix It Up says... "Seven to nine, choose two. You make too much noise, advance the relevant mission clock. Or you take harm as established by the fiction. An ally—or, an ally takes harm established by the fiction. Or something of value breaks."

ALI: [laughs sadly] God, I feel like thematically I would just take the harm? But—

AUSTIN: Okay. But you have to take two things, remember.

ALI: Oh, right. Okay.

AUSTIN: "Choose two."

[pause]

ALI: I'll take that and advance the mission clock I guess? No, no.

AUSTIN: Okay. No—you sure? You don't wanna—cause I can do that.

ALI: [laughs] Um... God. I'll advance the mission clock, fuck it. Whatever.

AUSTIN: Okay. That's good.

ALI (overlapping with Austin): It's fine.

KEITH (overlapping): Hold on, that's a bad idea.

[Ali laughs]

AUSTIN: Nope, it's good, cause it plays into what I was gonna do for... For what I was gonna do for you having failed Hot Shit Driver. Which is the move—for people listening, Aria has a move called Hot Shit Driver, which, if she had succeeded would have given her all of this rad hold, to do things like automatically dodge damage, escape pursuing vehicles and maintain control of the vehicle, etcetera. Anyway, what do you—so you do this like *kick* at some drones I'm guessing?

ALI: Yes.

AUSTIN: Okay. So yeah, you... I think you manage to do that spin kick and you do hit that drone, but the dude in the key field suit—sorry, *Territory Jazz*—manages to leap over you *again*, with his weird like laser wire. And does another spin around you. This time grabbing hold of the arm that had your blade in it? And squeezes

tight there. It hasn't broken yet but take another—what'd I say before, three damage from that? Yeah.

ALI: Yeah, so that's...

AUSTIN: So it's three harm, subtr—so take two.

ALI: I'm up to 22:00.

AUSTIN: That's good. And then—so, give me your Harm roll. Oh, you know what?

ALI: Uhgh.

KEITH: I—

AUSTIN: So also. We fucked up that first Harm roll. But go ahead and—

ALI: Wait, did we fuck it up? I rolled it.

AUSTIN: We did, but we fucked it up. I'll explain it—I'm not gonna retroactively do this, but "When you suffer harm, lower the harm suffered by the level of your armor, if any. Fill the number of segments—" Or maybe we didn't. "Fill the number of segments on your harm clock equal to the remaining harm, and roll harm suffered." So yeah. It's just harm suffered, so.

ALI: Yeah.

AUSTIN: I think we were fine before. So it's... 2d6 plus two. [pause] Yeah, we did it right last time.

ALI: Okay. So it's a seven.

AUSTIN: Huf, okay. "On a seven to a nine, the MC will choose one. You lose your footing, you lose your grip on something you're holding." Those again. You really don't want a 10+. You really don't. That's the thing, you wanna roll low on harm.

ALI (overlapping): Wonderful.

AUSTIN: Cause you roll high, it goes bad.

ALI: I'm capable of only rolling low, so.

AUSTIN: Uh-huh.

ALI: Maybe someday.

KEITH: I do wanna remind everybody that the action clock is the thing that makes us all lose...

AUSTIN: Mhm.

KEITH: No matter what, if it gets too high.

AUSTIN: Yep, totally.

KEITH: So...

ART (overlapping some): Hey, remember when someone was like, "I'm only putting in one credit for stake on this mission," [Ali laughs loudly] you were all like, "Let's give up all our money."

ALI (overlapping with Art some): That was legwork, that was legwork, that's a completely different clock.

AUSTIN: Uh-huh. The... [Ali laughs] So here's what happens. You—so you—he squeezes tight on the—your arm, and you drop your laser blade, you drop your beamsaber.

ALI (disappointed): Man.

AUSTIN: And that goes hurling down towards the ground. So that's from the partial success to hurt those drones. The failure on Hot Shit Driver is—and the advancement of the action clock, together as one thing. Is that five units arrive. Five custom rooks arrive.

ALI: Oh of course. [laughs]

AUSTIN: And like, it's like, you do that kick, you drop the laser blade and then behind your hand, you see the Weightless.

KEITH (overlapping): I'm gonna—

AUSTIN: As the they arrive at Seabed City.

KEITH: I'm gonna have to come out of this fuckin' Divine and save everybody cause nobody can fuckin' roll good.

ALI: Just pilot it.

AUSTIN: Uh, and—

JACK (overlapping with Austin): I think we're on the wrong side.

[Ali laughs]

AUSTIN: They... [Keith laughs] They zip past... you, Aria, and head right towards Peace—or right towards Order.

KEITH: Okay.

ALI: Fuckin' hate these guys.

[pause]

AUSTIN: They're alright.

ALI: Mmm.

KEITH: No, we don't like them.

AUSTIN: Mm, they're alright.

KEITH: They're not alright.

AUSTIN: Yeah.

ART (overlapping): Guys....

JACK: They're alright for you, Austin.

AUSTIN: Yeah.

ART: I messed up.

AUSTIN: Cass, what's up?

ART: I'm sorry. I forgot I had this the whole time.

AUSTIN: What is it?

ART: Cause I'm gonna use one of my holds from I Love It When a Plan Comes Together.

AUSTIN (overlapping): Uh-huh.

ART: And I have like, a device, like a short-range communications jammer, that's just gonna take Territory Jazz's ability to control these drones away from him.

AUSTIN: That's a pretty big thing. [Ali laughs] "You have that piece of gear that you need right now" is a pretty big...

ART: I think we need it *right now*. [laughs]

AUSTIN: You do.

JACK: No, we needed it *forty minutes ago*!

[Ali laughs loudly]

AUSTIN: You did. How many hold do you have? On that? One—

ART (overlapping): I have three hold.

AUSTIN: Three, okay. And you have one intel.

ART (overlapping): Yeah.

KEITH: The way that that works, though is that like, oh it's great that Art thought about doing that now.

AUSTIN: Uh-huh.

KEITH: But the way that it works in the fiction is, holy shit, Cass, why didn't you use that—

[Ali laughs]

AUSTIN (overlapping): Right.

KEITH: —that, *immediately*?

AUSTIN: Uh, you know what, maybe it's a thing that's... So yeah. Let me know what it is fictionally. Like, is it a thing you had the whole time? Cause that's silly. Is it a thing that you've had all the time but now you're in position to use it? Cause that makes more sense.

ART: Oh maybe when that drone flew into my back, it shorted my communications array and when trying to like asses the damage I'm like, "Oh, I can just flood all the—the control channels with static."

AUSTIN: Okay. You know what, yeah, maybe you can do a thing—we've talked before about how the different... The different cultures have different like, operating system languages? Like you maybe you can literally flood it with Apostolosian like, script, basically.

ART (overlapping some): Yeah. Basically garbage for them, but—

AUSTIN: Exactly. But, so—

ART: The great works of fiction of Apostolosian canon.

AUSTIN: Reminder that you're going to take damage here?

ART: Yeah.

AUSTIN: If you do anything that isn't get rid of this thing. Which is fine, but you're going to take damage.

ART: Yeah. I mean my other idea was I was gonna snow angel with this thing on my back.

[Jack laughs]

AUSTIN: Right. Totally.

ART: But this feels slightly more heroic.

AUSTIN: This feels really cool, I like this a lot actually. Let's do... So yeah let's do—how do I wanna do this? I—yeah, let's just say it happens, but you take harm as established. So, the... Take four harm. Minus two from the armor.

ART: Alright.

AUSTIN: So take—so go up to 18:00 and then roll your harm. 2d6 plus two.

ART (overlapping some): I like that when I clicked 18:00 it doesn't automatically fill in.

AUSTIN: I made these sheets.

ART (overlapping): Oh.

AUSTIN: So, I apologize.

ART: I'm not mad at you, I was gonna be mad at them.

AUSTIN: Right, right.

ART: Seven!

AUSTIN: Seven, okay. So... Let's... Hm. Okay, so, you... You manage to send that script out, that just like—the trash script that floods their network. And here's what I'm giving you is, it takes out the key field's ability to block damage with other drones. So it loses its kind of drone shielding? Those still have like attack patterns that they're gonna run by themselves but Territory can't run those himself, and he doesn't—he no longer has his drone shield.

ART (overlapping): Great. Kill that dude, someone kill that dude.

AUSTIN: Which is great. Not good: the metal blades start cutting into you.

ART: Sure.

AUSTIN: Through the back of the Megalophile. And I—you might not even do this, this might be an automatic thing. The second that that blade hits into the cockpit, it launches you from the Megalophile. And you lose your footing by getting out of the Megalophile. You're not in it anymore, as this thing continues to cut deep into it.

ART (overlapping): Sure.

JACK: Is it like a Titanfall eject sequence or does it just throw him forwards?

AUSTIN: I don't know. Tell me, Art.

ART: Uh...

AUSTIN: What happens with Cass?

KEITH: Yeah, how high do you go? How high do you try?

ART (overlapping): It's—it's an industrial...

JACK: I can try and catch you.

ART: Uh, mech. So I would imagine that like, when it needs to auto-eject, it's because it's an emergency. It's like, oh, like, that's really—it's like a really *bad* like, oh, you ruptured that core, you... Like it's auto-eject is for serious emergencies, so I imagine it is... A more forceful... Ejection.

AUSTIN: Okay. Yeah I like that.

ART: That's not like helpful for me, but it...

AUSTIN: No, no, but it's appropriate, and cool.

ART: Yeah.

AUSTIN: So yeah, you go flying out of the—out if it, there. Uh... Who hasn't done something in a few seconds?

[pause]

AUSTIN: We talked—well we talked—

ART (overlapping): It's Keith's turn.

JACK (overlapping): Mako.

AUSTIN: It is, is it Keith's turn? Have we skipped... Did AuDy do—yeah AuDy did a thing with the drone, yeah.

KEITH (overlapping): Yeah.

AUSTIN: So now back to Mako. Um, you're walking through this museum, and you—again the front, *the* front thing, like the final thing in this museum—

KEITH (overlapping): Yeah.

AUSTIN: Is that orb.

KEITH: Right.

AUSTIN: And outside of the weird projection world, it is a cockpit. It is the like, leather interior seating of the final... Of the center of Peace. And the orb is just—sphere—is just sitting on that seat.

KEITH: Right. I would like to have it and sit down.

AUSTIN: Okay. You take it and sit down. Everybody mark experience.

ALI (quiet cheerful): Woohoo.

AUSTIN: You've located and... Obtained the sphere. That's one of your mission dir—I guess you haven't decided, no you can't do that yet, you haven't decided where to take it yet.

ALI: That can—

AUSTIN: But you'll decide that momentarily, I'm sure.

ALI: That one—that's all one?

KEITH: I'm *keeping* it.

AUSTIN: Yeah, that's one. That's one. Um, when you sit down... [sighs] You're gonna have to give me a roll. Give me... Hm. Just give me a Synth check, Mako.

KEITH: Okay.

AUSTIN: As you sit down, here's—okay, actually, let me, a little more specific, that's not. I'll keep that good roll, you made a good roll. As you sit down, it... It like, checks your... data signature against someone else's. It's doing like a...

KEITH: It's checking to see if I'm enough of a hero?

AUSTIN: No, it's not checking to see if you're a hero at all. [Keith laughs] It's doing the opposite thing. It sits down, and like, in a brief moment it's basically Voight-Kampff testing you?

KEITH: Okay.

AUSTIN: It gives you like a series of super rapid questions. About various scenarios?

KEITH: Mmhm.

AUSTIN: And they happen very quickly for you, and they're happening in this—in the fiction of the world it's like, these questions are being asked of you as we get shots of the fight happening outside.

KEITH: Okay.

AUSTIN: So you've like sat down and then it's just like, a kind of a cold computerized voice, is like—they're like, it's describing situations of chaos. Where it's like, um. You know. A surprise rainstorm hits the seaside town of such-and-such. And you have thirty minutes to evacuate. What do you take with you? A... So, what do you take with you, Mako?

KEITH: Thirty minutes to evacuate?

AUSTIN: Yeah.

KEITH: It's a f—it's a—what kinda storm?

AUSTIN: It's a flood.

KEITH: It's a flood?

AUSTIN: Yeah. This house will be gone.

KEITH: I take an inflatable ra—a rap—a—

AUSTIN: A wrap, like a delicious chicken wrap.

KEITH: [overlapping] A raft. [laughs] An inflatable chicken wrap. An inflatable raft, and waterproof clothes, and a change of clothes, and... Food.

AUSTIN: Okay. A... A friend of yours is dying of an incurable disease. At the same time, you're—you have an interview for a promotion at your new job. Which do you attend to?

KEITH: The friend thing.

AUSTIN: Very good. You have infiltrated an OriCon facility of great importance. Inside, you can take one of five things: a new weapon; information about their—their strategic deployment; the identity of, uh, a rival pilot; economic

information, about their plans for the next five years; or something of great personal value to someone high in the hierarchy of OriCon. What do you take?

KEITH: The strategic thing.

AUSTIN: So it's doing these sorts of questions and is like quizzing you to see if you're qualified, basically.

KEITH: If I'm order-y enough?

AUSTIN: Yeah. Well, partially.

KEITH: Okay.

AUSTIN: Do you—so here's, here's the directive question. [sighs] Do you play up order, here? Do you play up the orderly things? Or do you...

KEITH: I answer honestly, mostly. If I—if—I would say that I answer honestly and if I can't decide than I would lean order. [overlapping with Austin] Order-er.

AUSTIN: There is a—so I will say to you, there are... There is a clear split in possible answers when it's a multiple choice, where it's like, oh this is orderly, and this is something else.

KEITH: There's a lot of selfish ones in there.

AUSTIN: There's—there's some selfish things but they're selfish in a way that is... So there's order for like, this is for society. There's peaceful, there's like, oh I'm just gonna do the thing that's good for everybody, and like, the less impact, right?

KEITH (overlapping): Right.

AUSTIN: So like, the most impact and it helps people, there's the least impact and it like keeps the status quo. And there's like, the... Choice that is what I think is probably the Mako choice? The like, goofball funny, like, plays up the... Like, in that one question about the rivalry thing, it would be that one. Right that's like the Mako choice, is to like give the fuck you to somebody and laugh about it.

KEITH: Mhmm.

AUSTIN: And the choices tend to go on that way. So do you play it for order, do you play it for, the kind of hands-off approach? Or do you play it for the way Mako tends to be?

KEITH: Um...

AUSTIN: Let's say I'm invoking your personal directive here. Which means if you let this hinder the mission, you get an XP—you get experience for it.

KEITH: You're right.

AUSTIN: But—

KEITH: But I also don't want to let it—

AUSTIN (overlapping): You also would be hindering the mission.

KEITH: [laughs] Let it hinder the mission.

AUSTIN: Yeah.

KEITH: So I'm going to—I'm gonna choose the—I'm gonna lean orderly on them.

AUSTIN: Okay. So.

KEITH: Okay.

AUSTIN: Uh—

KEITH: Someone just rang my doorbell, one sec.

AUSTIN: Okay. [pause] This is good. [Ali laughs] Good timing.

JACK (overlapping): Oh god—

AUSTIN: I like your new day shirt.

JACK: It's gonna be the Divine.

ART: Thank you.

AUSTIN: Yeah it's—it was the Divine, the Divine is outside Keith's doooooor!

ALI (quietly): Nooooo.

ART: You failed the teeest!

AUSTIN: God, Keith coulda turned this into Peace again and he chose not to. That's a shame.

ALI: [groans] Shut up. [laughs] Man.

AUSTIN: I'm just—he could have.

KEITH: Sorry, my landlord is here putting in a new smoke alarm.

AUSTIN: Oh, okay, cool.

KEITH: Yep.

AUSTIN: Uh, so, after—

JACK (overlapping with Austin): Good work with that Divine, Keith.

AUSTIN: Good work.

KEITH: Thank you.

AUSTIN: It—[laughs] The landlord Divine. Um. The Divine of Property. Um, so—it's Territory's cousin. So, you...

ART: It's actually two brothers.

AUSTIN: [laughs] Mph, okay.

[Ali laughs loudly]

AUSTIN: Good.

[Jack and Keith laugh]

AUSTIN: You wake up Order. Order wakes up and the doors close in. And the Divine starts to move.

KEITH: Mhm.

AUSTIN: Screens come on all around you, and it immediately identifies the Weightless coming in and like, streams in data about them. Like more data than you could ever have thought a user interface could communicate, right? It's like,

Tea Kenridge, Queen Captain, born, you know, X month X year, you know, attended this school, you know, first love, last meal eaten. Like, just an incredible amount of data about—Shell Lotz, King technician, wounded, uh, capable, lost—you know, previously thought missing in action. Like there's just all sorts of just like incredible data streams coming in about all of them. And, it like... It recommends a course of action in a way that feels like, when a pop—when something breaks in your computer and it pops up, and it's like "Oh I just have to hit 'okay' to clear this box." Do you know what I mean? Like, it's not a—it's almost involuntary, it feels, moving this thing around. Where it's just like, "Advise standing up." Except instead of saying "Advise standing up," it's just like... It just has that feel of "Oh I just have to hit 'okay,' I just have to hit 'cancel,' and then we'll move forward." Are you following what it's suggesting you to do? [pause] Or are you trying to resist its like—it's not like hypnotism. It's like hypnotism by good design. Do you know what I mean?

KEITH: R—okay.

AUSTIN: It's like, you know you see stairs, you're walking somewhere and you see stairs, and it's like "Oh, I have to walk up these stairs, to go up"? And like no, you could just walk up the hill next to the stairs, but they're stairs so you're gonna take the stairs.

KEITH (overlapping with Jack): Right.

JACK: This is Roman Mars' Divine. From 99% Invisible.

AUSTIN: Right. Yes.

KEITH: And... So—what is my sense of what its... Direct course of action?

AUSTIN: Oh, it's to restore order. Things here are not very orderly.

KEITH: And it's—but that's all it's saying, it's just being like, "Hey, you—we're gonna do the order thing."

AUSTIN: There is not a co—there is not a verbal communication happening here.

KEITH: Okay.

AUSTIN: It is... It's speaking to you... Through the sort of feeling that you get when you want an apple. Like "Oh I would really, I could go for an apple right now." That's how it feels.

KEITH: So it's like "Oh I could really go for some order"?

AUSTIN: Yeah. Like, oh the thing—

KEITH: Ahh.

AUSTIN: Or like, “Oh my desk is messy. I just need—I just need to move—I need just a little bit more elbow room on my desk right now.” That’s what it feels like. To be piloting Order.

KEITH: Yeah, I’ll do—I’ll go with it.

AUSTIN: Okay, good. So Order—

KEITH (overlapping): I’ll roll—I’ll walk up the stairs.

AUSTIN: You walk up the stairs. [laughs] Kill the skeleton, walk up the stairs. Uh... Order—the rest of you. In the deep distance, Order begins to stand up. And it’s—like it was already skyscraper tall, right? So like now it’s just towering, it’s as tall as the dome is. People in the street are losing their shit.

[Keith laughs]

AUSTIN: Like—and as Order steps away from the farm... Almost immediately, the people below... Seem to be in pain. The color drains from that space. As Order starts walking towards the fighting. And Order just like, cleanly swipes away two of the Weightless with a single hand, and they explode. In a bright fire. Tea Kenridge comes through over communica—also, also. All of your communications equipment comes back online, the second it starts moving. Tea Kenridge starts to—comes over the comms and is like,

AUSTIN (as Tea): Not again, we took this fucker out once before, we’re gonna do it again. Not losing anyone again. [sighs]

AUSTIN (continued): And they begin to like go into a weird, like, a formation, around it. Doing like, quick strafes on it. But it’s—from inside, Mako, you can tell that like, this is not having any effect.

KEITH: Right.

AUSTIN: What are you doing with—back over at the other, uh, fight? [laughs a bit] How’s it going with Territory? [pause] Aria, you’ve lost your beamsaber. Um...

JACK (overlapping): I just need to let my dog out.

AUSTIN: AuDy, you've killed a bunch of people.

JACK: One second, I just need to let my dog out.

AUSTIN: Oh okay. Sure. And Cass, you're out of your Megalophile.

ART: So how Titanfall-y do we think this eject is?

AUSTIN: I think it was what you said it was.

ART: Could I sh—am I like—could I shoot this guy?

[pause]

AUSTIN: Like—yeah, you wanna reverse goose him?

[Ali laughs]

ART: Yeah, I wanna reverse goose him.

[Keith laughs]

JACK: Who are you reverse goosing?

[Ali laughs]

AUSTIN: Yeah, give me a Mix It Up, to reverse goose him. The—

KEITH: Art's gonna give gooser.

AUSTIN: He's gonna [laughs] give gooser.

JACK (overlapping): Okay—

AUSTIN: Get gooser, Territory Jazz.

JACK: What's reverse goosing?

AUSTIN: It's—

KEITH: It's when you're in the air and you kill a robot.

AUSTIN: Yeah. Yeah.

JACK: Oh, okay. Cool.

ART: Well cause he doesn't have his defenses anymore and I have...

AUSTIN: For people who have no idea what we're talking about, uh... There was an achievement inside of Titanfall called "goosed," which is when you eject someone from their titan, and then while they're in the air being ejected, you shoot them out of the air. Like a goose.

JACK (overlapping): Best game. Best game ever.

KEITH: I thought it was called "gooser."

AUSTIN: Yeah. Well no—

KEITH: Oh, when you—it's if you got enough geese, you were a gooser.

AUSTIN: Right. Someone in the chat one time was like, you gotta get—was like, "be — you gotta get gooser," [Ali laughs] I don't remember who it was. Anyway, you rolled a—

KEITH: I think it was a combination of me and Delilah.

ALI: Yeah.

AUSTIN: That sounds right. Yeah. Miss you, Delilah. Cass rolled twelve on Mix It Up.

KEITH: Yeah the Gooser Challenge, yeah it's called the gooser.

AUSTIN: Thank you.

KEITH: No problem.

AUSTIN: What is your—what are you shooting with, Cass?

ART: Um my Lioness 2, assault rifle.

AUSTIN: What's the—three harm, near far, auto-fire, loud.

ART (overlapping): Three harm.

AUSTIN: Give me a... So you—what'd you—oh you rolled a ten. Or you rolled a twelve.

ART (overlapping): Twelve.

AUSTIN: Fuckin' aced it. And that's like not with any bonuses.

ART: Yeah I don't have—

AUSTIN (overlapping): Right?

ART: I'm not that good at that.

AUSTIN: You rolled two sixes!

ART: Yeah.

AUSTIN: You rolled 2d6 and got a twelve!

ART: Yeah.

AUSTIN: Fuck it, yeah. I—so you—you do that thing—

JACK (overlapping): That means he gets to roll again.

AUSTIN: No fuck it he's—he¹ kills him. What? Yeah. [Ali laughs] The thing is [Keith laughs] the buzzsaw drone in your back like ejec—pops the ejection automatic mode as you send back forward—in fact it's like, again, a really cool shot like, it's zzzzzzzipping towards you, like bzzzzt, and like you hit a button and like, send the Apostolosian, all like these weird pseudo-Greek characters flood through that drone, up through the kind of aura lines of networking that we saw before when Mako was connected to the thing. The drones all like buzz out of place for a second. Then we cut back the other direction and like sideswipe, like visually, towards the buzzsaw hitting your eject, like mode? You eject into the air, and like, as you're like flying up in the air, as Order stands, you take aim down your rifle, and like, *pop!* And like [imitates puff of air] just like, single like cloud of red, in the sky. And Territory Jazz falls. Past the Regent's Brilliance. And I think maybe hits the top of the K—inside the Kingdom Come, it just like, *clunk!* Sliiiiiiiide. Fall. Uh, those other drones are still up, but they're just doing automated shit now. And I think they're pretty easy to take care off. You kind of mop that up. Less easy to take care of now is just, there is—Order is walking.

¹ Apostolosian pronouns default to they/them. This would probably include Cass.

JACK (overlapping): Yeah.

AUSTIN: And Keith is inside it—Mako is inside of it.

JACK: Can I just come up on the comms? Can I contact everybody?

AUSTIN: [overlapping with Jack] Everyone can be—yeah.

JACK: Okay. Um.

AUSTIN: So what—my suggestion—I know Mako, Keith, you have like—you have a hard out, like now-ish?

KEITH: Um, I have fifteen more minutes.

AUSTIN (overlapping some): Okay, that's—I think that's all we'll need.

KEITH: 'Kay.

AUSTIN: I hope. We'll see.

JACK: Yeah. I'm gonna contact Cass and Aria.

JACK (as AuDy): Do we have a problem? [laughs]

ART (as Cass): Yeah, that's a problem. That's a big problem.

JACK (as AuDy, overlapping with Art/Cass): Who—how do we—we can't fight a Divine.

ALI (as Aria, overlapping with Jack/AuDy): Is it ou—

JACK (as AuDy): There's no—

ALI (as Aria): Is it our problem?

JACK (as AuDy): Should we just lea—

[Ali and Jack laugh]

KEITH: Can I patch myself into this?

AUSTIN: Yes.

JACK: Oh. Oh, can he? Okay.

AUSTIN (overlapping): Yeah he can.

JACK: Oh, yeah, of course he can.

AUSTIN: But there is a degree—

KEITH (as Mako): Hey guys I got another robot.

[Ali laughs]

AUSTIN (overlapping with Keith some): Mako, wait wait wait wait wait. Wait. Wait. [Ali continues laughing] That's really funny, but. [Keith laughs] Everything Mako says, it's his words, but it's patched through Order.

ALI (overlapping): Oh...

AUSTIN: So it's like, [very calm, slightly monotone voice] "Hey everyone. I've got another robot."

ALI: That's even funnier. [laughs]

[Keith and Ali laugh]

KEITH: Yeah but it's not—it doesn't exactly—

AUSTIN (overlapping with Keith): Smash, and like, you say that, and then Order just destroys another one of these custom rooks.

KEITH: It doesn't exactly quell a fear.

AUSTIN: No.

KEITH: No.

JACK (overlapping with Austin and Keith): We're talking a lot of collateral damage here, right?

AUSTIN: People are screaming below. AuDy? You see Sister Rust, down on one of the... Nearby buildings. Like, waving at you. Like, trying to get your attention.

JACK: Uh, microphone. Oh, I won't be able to hear her, will I? C—Ugh.

AUSTIN: You have a mic—you have microphones on the exterior of the ship, specifically for this reason.

JACK: Okay.

JACK (as AuDy): Sister Rust.

AUSTIN (as Sister Rust): It can't leave!

JACK (as AuDy): It shouldn't?

AUSTIN (as Sister Rust, overlapping with Jack/AuDy): Don't let it leave.

[Jack laughs]

JACK (as AuDy): How do we—how do we stop it?

AUSTIN (as Sister Rust): You—I—*Please*.

[silence]

JACK (as AuDy): Thank you.

[Ali laughs]

JACK: And I—

[Keith laughs]

AUSTIN: As Order walks away, the crops below start to die.

JACK: Okay. I'm going to just, uh, just gun it towards Order. I'm going to... Aw, god.
[sighs]

JACK (as AuDy): Mako?

KEITH (as Mako): Hey. Hey guys. I'm gonna help you take out all the robots.
Let's...

JACK (as AuDy): Mako.

KEITH (as Mako): Let—yeah? Hi. [deep voice] Hi.

[Jack laughs]

JACK (as AuDy): I'm flying towards you. You need to not hit my ship.

KEITH (as Mako, with same deep, dramatic voice): Okay.

JACK: And then I'm just—

KEITH (as Mako, same deep voice): Okie-dokie.

JACK: I'm just gonna gun it towards—towards, um...

AUSTIN: Yep. You can do it.

JACK: Okay. So, this thing is about the height of the Empire State Building. I wanna try and—

AUSTIN: When it was kneeling, it was the height of the Empire State Building, [Jack overlaps] but it's standing now.

JACK (overlapping): Oh.

[faint background sound]

[Ali and Keith laugh]

ALI (laughing): Jack, you can sit down.

JACK: I—no I got up to let my dog in. And then *Keith* started destroying a *town*! Sorry. You were saying.

[Ali laughs]

[Austin laughs]

KEITH (same deep voice): I was helping.

[Austin laughs]

JACK: No!

ART: Keith's Order voice is weirdly not calming at all.

AUSTIN: *No*. It's *weird*.

JACK: Keith's Order voice is the voice of a third-act Batman villain [Ali laughs] that is a floating head in the sky.

[Keith laughs]

JACK (slightly different deep, dramatic voice): "It is I."

AUSTIN: Yeah, that's about right. [doing the voice] "Order."

JACK: "Order." [laughs] "This city has been chaotic for too long."

ALI: I mean, should we tell—

JACK: "Adieu, farmlands."

ALI: God. God.

JACK: No, I—I wanna try and bring—

KEITH (as Mako, in Order voice): Is it me or are all the things around my feet dying?

[Austin laughs]

JACK: I wanna try and bring the Kingdom Come up—up—

AUSTIN: Sure.

JACK: Towards Order's shoulder.

AUSTIN: You can do that.

JACK: There's no way to fly this elegantly so I'm just—I'm trusting Mako not to just go like, *boing!*

KEITH (in Order voice): Why would I... give you—

AUSTIN (overlapping with Keith some): Mako, give me an Act Under Fire.

KEITH: Oh, I have to Act Under Fire too?

AUSTIN: Sure. Totally. I think that's—but wait wait wait, this is a piloting thing...

JACK: Nice work with that Divine, Keith.

KEITH: Okay, my Audacity stopped.

ART (overlapping): Can't he just not click okay on "destroy the Kingdom Come"?

KEITH: Hold on, my Audacity stopped.

ART (overlapping): Wouldn't that [indistinguishable]?

AUSTIN: No, it's not that—

KEITH: Guys. My Audacity stopped recording at some point. I think it was only a second ago?

AUSTIN (overlapping): Okay. Okay.

KEITH: So I just restarted recording... Now.

AUSTIN: So... Does—do a—let's just do a three-two-one clap so Ali can see this.

KEITH (overlapping with Austin): Okay.

JACK: Okay, sure.

KEITH: Three, two... One.

AUSTIN (overlapping with Keith): Three, two, one.

[everyone claps]

KEITH: Okay.

AUSTIN: Okay. So, the Act Under Pressure, to be clear—

KEITH: Act Under Fire?

AUSTIN: Act Under Fire, sorry. Um. Cass had said, oh isn't it just, "Don't click the button that says 'Hit the—[laughs] hit the Kingdom Come'"? This is a situation where it's just like—there's just so many text boxes. Like you don't have time to read all of them. You just like "Okay, okay, okay," it's like when dozens of popups hit at once.

KEITH: Okay.

AUSTIN: You just like, "Euh, just hit okay, just stop." Or like you're buttoning through a terms of service agreement, you know? "Fuckin' yeah, I'm good, I'm good I'm good I'm good," and like somewhere in that long terms of service is, "Slap the fucking Kingdom Come out of the air."

KEITH: Okay. So—

AUSTIN: So give me a—an Act Under Fire, which is Synth.

KEITH (overlapping with Austin some): I'm gonna do an Act Under Fire but can this also—can this be part of like, "Okay, Order, time for me to be the pilot now."

AUSTIN: Yes.

KEITH: Okay.

AUSTIN: Totally. Yeah. But that means you don't get to—

KEITH (overlapping with Austin some): Also can Jack's warning be a uh, a help for me?

AUSTIN: You would—he can r—he can—

KEITH: Roll as help, yeah.

AUSTIN: Roll—yeah, roll aid, actually, Jack.

JACK: Okay.

AUSTIN: Which is your links with Mako. That actually works really well, too, because it's—

JACK (overlapping): No. No links. I have no links.

AUSTIN: Okay well then. Roll 2d6 and hope for a good thing.

JACK: Okay. This is just Mind. [pause] It's an eight.

AUSTIN: So that means that when you—when you try to aid or interfere and—you give the plus—or, help or interfere, on a 7 they take +1 or -2 forward, on a 7 to 9, you are implicated in the results of the other character's move and may expose *yourself* to danger, retribution, or cost. So—

ART: Oh, no.

AUSTIN: So, go ahead and make that Cool move.

KEITH: Eight.

AUSTIN: Okay. Hm. So... As always, that means a ha—"You stumble, hesitate or flinch, the MC will offer you a worse outcome, hard bargain, or ugly choice." Here it is. You can take control, but only *after*—so you can either, stop this thing from hurting AuDy, and the Kingdom Come, badly. Or, you can take control of it. [silence] Like, permanently. But only *after* it does that harm. What do you do?

KEITH: Um...

JACK: This is the Voight-Kampff test. [laughs]

KEITH: It is, yeah.

AUSTIN: Sure is.

KEITH: Do um—will I get a chance to—to wrest control away from it, at a different point?

AUSTIN: Nnn—

KEITH: Eh, who cares, I don't hit Jack.

[pause]

AUSTIN: Okay. That's good, that's nice.

KEITH (overlapping): Yeah.

AUSTIN: In fact, take an XP for that, for your persona hindering the mission here. Because if you had just gotten control of it, then this whole mission could end now. But now it can't.

KEITH: Oops.

AUSTIN: Now—so yeah, you manage to stop it. But now it's kind of turned in on you, it recognizes you as something disorderly, Mako.

KEITH: Eh, come and get me.

AUSTIN: Give me—now you give me a... Did you—you just did a Act Under Pressure, right, Under Fire?

KEITH (overlapping): That was a, yeah, a Cool roll, yeah, for Act Under Fire.

AUSTIN: Give me...

KEITH: Wait, is Act Under Pressure a different thing?

AUSTIN: It's—no it's the same thing, it's the same thing.

KEITH (overlapping): Okay.

AUSTIN: It's Act Under Pressure, Act Under Fire, or Act... There might be a third one, I don't remember.

KEITH (overlapping): Act Under Hardship.

AUSTIN (amused): Yeah. Yeah, exactly. Act When Things Are Kinda Shitty.

KEITH: Mhm.

ART: Act Naturally.

AUSTIN: Yeah, Act Naturally, exactly. [sighs] Uh, you're locked in here now, and it has begun to lock you out of its control systems altogether. It... You can feel it like, getting into your—it's like counter-hacking you now.

KEITH: Okay.

AUSTIN: To where, even your physical motions, begin to have an involuntary... thing. Do you stay here, do you try to get out? Do you try to counter-hack it back? What do you do?

KEITH (overlapping): I think I try to counter-hack it back.

AUSTIN: Okay, so then give me a...

KEITH: Compromise Security, Manipulate Systems?

AUSTIN: Yeah, give me a M—a Compr—this should be a Compromise—uh, so. So. There are two things happening here. Part of it is that it is—part of it is security, which is the thing that will hurt you to get you to do what it wants. And part of it is the systems of it doing what it wants.

KEITH (overlapping): Okay. Yeah. Okay. Okay.

AUSTIN: You can go after either one of those but it means it's going to pursue the other one, whichever one you don't go after, do you know what I mean?

KEITH (overlapping some): Alright. Can you say—can you just repeat that again for me?

AUSTIN: Yes. Compromise Security will prevent it from hurting *you*. In an attempt to force you to do what it wants.

KEITH (overlapping): Okay.

AUSTIN: Manipulate Systems will stop it from doing what it wants, but it will... But it will hurt you in the process.

KEITH: Uhhh. Then...

AUSTIN: So this is like flipped from the la—from the previous choice you had to make.

KEITH (overlapping): The la—I will do the latter.

AUSTIN: Okay, so then give me a Synth roll. Manipulate Systems. "When you attempt to manipulate a digitally-controlled aspect of a facility, roll Synth." On a 10+ you'll get three hold, on a 7 to 9 you'll get one.

KEITH: Okay. Um...

AUSTIN: So just pure Synth. Unless you have a special thing for manipulating—

KEITH: I do have an ability—

AUSTIN: Let's check—

KEITH: When I manipulated this from system earlier, I have a hold—one hold from that.

AUSTIN: From that—so yeah, go ahead and take that +1 hold.

KEITH: So that's a twelve.

AUSTIN: Or—actually that's not—that's—you just have a manipulate systems thing, here, that you could spend here, to uh... But no yeah, so now you have four hold basically, over. Which I think means basically yes, you receive that damage, so take, um... Take—

KEITH: This is my first time taking damage.

AUSTIN: Yeah. Take f—

KEITH (overlapping): I don't know how this works, really.

AUSTIN: Well, so, I will—oh it's the first time you've ever taken damage in this system, huh?

KEITH (overlapping): Yeah, yeah.

AUSTIN: Weird. Give me a second to pull up... The thing with cyber shit. One second. Duh duh duh... That's down here... [silence] This is extra weird because normally I'd be doing damage to your deck, but because your brain is your deck, it's just gonna get done to you.

KEITH (overlapping): Right.

AUSTIN (overlapping): That's the thing that—

KEITH: This was cited as one of the drawbacks to...

AUSTIN: It was.

KEITH: Yeah.

AUSTIN: It was cited as one of the drawbacks, you're right. [pause] Okay, take... Take two harm.

KEITH (overlapping): Okay, so I—

AUSTIN: And it's armor-piercing, there's no—you don't—oh actually do you have, let's see. Do you have... Let me look at your actual thing. I keep opening AuDy instead of Mako and that's very weird.

KEITH: Well, you used to call me Lem, so. [laughs]

AUSTIN: I did. That did happen, yes.

JACK: Ah, those happy days.

AUSTIN: Mhmm.

JACK: Oh, we destroyed a city then too as well, so I mean we're doing our best.

KEITH: *You* destroyed the city.

AUSTIN (overlapping): Same old, same old.

ALI: Yeah, somebody else destroyed a city and we just left. [laughs]

[Keith laughs]

AUSTIN: Alright, so yeah, take two harm. So you go up to 18:00.

KEITH (overlapping): Okay. Alright.

AUSTIN: And then, roll 2d6 plus two.

KEITH: Okay.

AUSTIN: You want low. You want to not roll high.

KEITH: Why is it plus two, where's the plus two from?

AUSTIN: That's the two harm you've received.

KEITH: Okay. [pause] Eight.

AUSTIN: An eight, that's alright. Eight's alright. Uhh. So on an eight, again on a 7 to 9... You—I choose one. Um... Alright. I'm gonna give you another hard choice actually here.

KEITH: Okay.

AUSTIN: You can... In fact, let's—as time runs out here, you can do one of—you can make a couple choices here.

KEITH: Okay.

AUSTIN: You can take more harm and get out, with the sphere. Another two harm. Which means you'll have to make another harm roll, and then that will go bad. That would be bad.

KEITH: Mhm.

AUSTIN: Because that's—then you might get hurt really bad. But get the sphere. Or, you can get out now, successfully, without taking more harm, and not have the sphere, just here in Order. Or, you could... Shut Order down. And go unconscious. You could like, completely do this hack, where like you just—you... Take the time you need, to deactivate this thing. But you don't get out at all.

KEITH: The last one.

AUSTIN: Okay. So... Order takes a knee. In the mid—

KEITH: Wait, Art is pointing at himself.

AUSTIN: Oh. What's up?

ART: Uh, no, you can narrate this.

AUSTIN: What were you gonna say?

ART: Well, I have two more I Love It When a Plan Comes Together?

AUSTIN (overlapping): You do.

ART: So I could be there to help Mako out.

AUSTIN: Totally. I—that's totally fine. Let's—well how do you get there?

ART: I'm still drifting down off my... [laughs]

[everyone laughs]

AUSTIN: Okay.

KEITH: *What?*

AUSTIN: Shoot this guy, and then you like...

ART: Pull the parachute, that glide-y kinda parachute, I just parachute over there.

AUSTIN (overlapping): Fly—

[laughter continues]

AUSTIN: Through the—and like, and then—let's use your last one, to have like the blast charge you need, to blast into... this dark hallway, entrance thing. And I kinda like the notion of like, Cass is now running through the inside of a Divine, shooting stuff with his gun, like there are other security devices happening here, because you've blown your way in, there's like little gun arms in this hallway, Mako is like furiously trying to deactivate this—deactivate Order. And then like, outside—what's—what are Aria and AuDy up to?

JACK: I'm landing on its shoulder, if I can, as it's descending.

AUSTIN (overlapping): Okay.

JACK: I wanna try and land the Kingdom Come. I've got enough space, right? This thing is enormous.

AUSTIN: This thing is enormous, yeah, you can totally land there. Aria, what's up with the Queen's Brilliance at this point? [Ali laughs] Are you like limping home?

ALI: I—

AUSTIN: Or are you limping to the Kingdom Come?

ALI: Yes? Sure? Yeah.

AUSTIN (overlapping): Okay.

ALI: Well I wanna be there with the team, so I like coast over there.

AUSTIN (overlapping): Yeah, you gotta be with the buds.

ALI: I can like fly.

AUSTIN: Give me a—

KEITH: Maybe they didn't see you roll badly.

AUSTIN: Give me a... Between you and it is one of the members of the Weightless. Do you—are you cutting through them or are you—are you like punching through them or are you just trying to dodge?

ALI: I absolutely grabbed my beamsaber before I left, I—

AUSTIN: Nice.

ALI: So yeah, I would...

AUSTIN: You like land on one—missing that leg, you land on the ground, grab the beamsaber, and then jump back up into the air?

ALI: Yeah. Um...

AUSTIN: Okay. Give me...

ALI: I—

AUSTIN: Give me a Mix It Up?

ALI: I feel like I don't even want to attack them though?

AUSTIN: Okay then just—then give me an Act Under Pressure. Act Under Fire. Which is Cool.

ALI: Okay. [pause] I mean are—they're not being aggressive towards us, only like AuDy, or...

AUSTIN: Once *you* show up, they will.

ALI: Okay, well—

AUSTIN: You fuckin' embarrassed them last time.

ALI: Well if someone's attacking me then yes, that would be a Mix It Up.

AUSTIN: Yeah, Tea is gonna—will turn her—her very cool... You know this is—in some ways, this is a... A pretty good queen versus queen rivalry, right? Like she has... She also has a rook called the Queen. So. You know, the Regent's Brilliance versus the Queen Captain.

ALI (overlapping): She's the reason I couldn't name mine Queen. [laughs]

AUSTIN: I know.

[Jack laughs]

AUSTIN: So.

ALI: So let me roll that, and not get a—oh my fucking god!

[Keith laughs]

AUSTIN: Aria rolled a three.

[Ali laughs]

AUSTIN: Even with the bonus, it's not great.

KEITH: Aria's gonna die.

AUSTIN: What's Aria's damage at? What are you at here?

ALI: I have rolled three threes this game.

AUSTIN: Oh my god. All right, so you're at—

ALI: Do I get a prize for that? Like just to—[laughs]

KEITH: No, you don't get rewarded for any of that in this game.

AUSTIN (overlapping): Well, I—

ALI: Can you like throw me an experience, just, because odds?

AUSTIN: Just cause odds, just cause—no, I don't think you can—

KEITH: No, you're not learning from these mistakes, clearly.

AUSTIN: These are not mistakes that you've learned from, at all.

ALI (upset laughing): Hamish...

AUSTIN: [laughs] Alright, take another two harm as—you like manage to get through them, but as you pass Tea, she locks onto you with her.. Her plasma cannon, from her shoulder.

ALI (overlapping): God...

AUSTIN: And she's like—she should be supporting her buds, and she is not doing that. And in fact another one of those gets killed, here. Because she isn't like—she could have shot at Order, as Order was flailing at them, to like keep it off of them. And when she sees you, she get you—you turn and—or she turns because you have her attention. And she like shoots you with a plasma cannon again. What's your armor? One?

ALI: Yes.

AUSTIN: So take one harm.

ALI: Oh my god. Okay. [laughs]

AUSTIN: So you're at 23:00. That's not good. That's a bad. [Ali laughs] Roll the Harm move.

ALI: Mm.

AUSTIN: Which again, is—

ALI: 2d6.

AUSTIN: 2d6 but plus one, this time. Cause you just received one harm.

ALI: I—it's wonderful that I'm doing so roll—well on these harm rolls. That's a five, wonderful.

AUSTIN: That's good. That's actually fine. You want low on harm rolls. Because on a—under a 7 nothing bad happens to you other than you've gotten hurt more.

ALI (overlapping): Oh, okay.

AUSTIN: But—

ALI: Wait.

ART: We got a hospital on the ship, just get to the ship, I can help you.

AUSTIN (overlapping with Art some): You just need to get to the ship here. So—I'm gonna—I think we just say that you get to the ship here? But at 23:00—23:00 is *bad*, if I remember. Let's see. Uhhhh.

KEITH: So a bad thing—

ART: No, I don't think that's right, I think you're—I think 23:00's great. Everyone like, have some more stuff.

AUSTIN (overlapping): No. Nope.

JACK: Hamish.

AUSTIN: You need the attention of a trained medical professional right—ah, if you're at 00:00, you're—you need it right fucking now. But you're not in a good way. You manage to slam the Regent's Brilliance into the back of the Kingdom Come which is kind of parked at the side of the—of Order. Cass, you find Mako, like, almost in a fetal position. Blood dripping out of his nose. Clutching this golden orb, which is a little bit bigger than you thought it was. It's like a bowling—it's like bowling ball size, or a little bit bigger than a bowling ball, and it's *heavy*, too.

ART: Sure.

AUSTIN: And it has this strange glow to it. [pause] He also just like—near that orb he looks... It's weird, like... He has like a... Mako looks hurt. But he also looks vital. You know? Like he has a glow to *him*. Around him. [pause] So do you take him and it?

ART: Yeah.

AUSTIN: Alright. And let's just say that you get back into the Queen—or into the Kingdom Come. And... Begin to fly back?

JACK: Oh I think that when—

ART (overlapping with Jack some): I—I'll apply first aid to Aria if I can.

AUSTIN: Yeah. Um... Okay.

ART: I was pretty bad at that in the old system so we'll see if I can do a little better this time.

AUSTIN: Yeah, it'll be great. It'll be, everything'll be great. I need to refresh my Roll20. So I can see this roll.

ALI: It's fine cause I'm just dying of embarrassment, sorry. [laughs]

AUSTIN: No, you're not, you've been hurt bad, like the Queen's—[Ali and Keith laughing] it is also that, it is. It is also that.

KEITH: *Ali* is dying of embarrassment.

[Ali continues laughing]

AUSTIN (overlapping with Keith): I see, I see.

KEITH: *Aria* is dying of *mortal wounds*.

AUSTIN: Right. That is what's happened here. Um, yeah, like your cockpit is just like torn the fuck apart. And like you've been hurt pretty bad, you're battered around the—you've been battered around the cockpit. You've taken some burn damage. Um... Are we—let's just do this in like a montage situation so we can actually wrap up here. Um... Let's do—AuDy do you say anything with Sister Rust, or do you just leave?

JACK: Where is she?

AUSTIN: At—once things calm down, the two or three remaining members of—the two remaining members of the Weightless flee. At this point. It's like, let's say it's later that night. There are fires in the streets, like people have lit fires because... They just need to be warm. And lit. And there's like a very strange vibe here that everyone feels like they just barely dodged a great catastrophe. She is, I think probably near some sort of central—she's probably at the church. And I think if you wanna speak to her it has to be right after she's delivered a sermon, about—I think she uses you as this like, analogy for... volunteering yourself to the Dead Metal, and

to the seabed. Like, that this is—even if you are not a believer tonight. You know, the outsiders have shown us what it means to give yourself to each other. It's actually a kind of a warm message, compared to like, her weird zealous shouting, that you're used to seeing? And you get the impression that maybe, who she is for Seabed is different than who she is for the Iron Choir.

JACK: Mmm.

AUSTIN: That like when she's rolling into a mission, she has to have a certain air of... violence about her. Because violence is necessary so that the city can survive. Or at least it has been. Because they don't fit in with—or, and she kind of covers this maybe even in part of her sermon. That like, I think this sermon is what's running, over these montages.

[58:46: MUSIC - "The Sermon of Sister Rust" starts]

AUSTIN (continued): She's talking about what it means to live outside of OriCon and outside of the Diaspora. That their existence—that the existence of Seabed City is an affront to what the rest of the world thinks of as reasonable. But they know better. That what is reasonable is not always what is right. And that they will continue to live their hard lives, that this will not be the last time that the Dead Metal lives. And that they will weather those times again. And that, those who—who died, did not do so in vain. And there are parts of it that I don't know any of you believe, but there is definitely a calming, warming effect, over the populace that survives.

[music continues]

JACK (music vocals):

the waves used to roll above
they're quiet now
the ships used to fly above
they're quiet now
the chatter of radios
the finest reality shows
forget about all of those
they're quiet now

a long time ago
the starlight strait stopped running
and here in the dome
the mesh's no longer humming

so pull up a chair
and sit beside the fire
it's quiet out here
at last
you can listen to the choir

da da da da
da da da da da
da da
da da da
da da da da
da da da da da
da da

we're blowing like dust in the sky
and that's fine
all things turn to rust by and by
and that's fine
and metal creaks overhead
the air in the dome tastes of lead
the wind cuts across the seabed
and that's fine

a long time ago
the peace flew on broken wings
so here in the dome
we stick to the order of things
so pull up a chair
and sit beside the fire
it's quiet out here
at last
you can listen to the choir

da da da da
da da da da da
da da
da da da
da da da da
da da da da da
da da

da da da da
da da da da da

da da
da da da
da da da da
da da da da da
da da

[music ends]

AUSTIN: So that's happening. Let's get that roll of the medical situation, here.

ART: Okay, it's not—it's a rough... It's not...

AUSTIN (overlapping some): Then tell me—tell me what the—tell me what it says.

ART: Okay, I roll Cool? [AUSTIN: Okay.] And because of my move, I heal one additional harm segment even on a miss. [AUSTIN: Okay.] But because Aria's at more than 21:00, [Austin mhmms] there's not a ton I can do for her.

AUSTIN: What's—why is it—what's the write-up there, on...

ART: Uh—

AUSTIN: So this is Apply First Aid, basically?

ART: "When you treat someone's wounds using appropriate medical equipment, roll Cool. On a 10+ if their harm is 21:00 or less, reduce their harm by 2 segments. If it's more than 21:00 reduce it by one."

AUSTIN (overlapping): Mhmm. Okay.

ART: So... I get +1 to that, but...

AUSTIN: Right. Um.

ART: It's a limiting thing. 7 to 9, reduce by one segment. If it's still at more than 21:00 they take -1 ongoing til they receive proper...

AUSTIN (overlapping some): That's fine. You just need to—you basically need to stabilize her here. Because this is the end of the mission which means once the mission is over, she'll be able to receive proper medical care.

ART: Sure.

AUSTIN: But you need to make sure that—if you fail this roll, then things go bad.

ART: Well even on a fail, I still heal her one.

AUSTIN: Okay. Do you? Does it say that somewhere?

ART (overlapping): That's part of the—

AUSTIN (overlapping): Oh, because of your—

ART: The medical expert move.

AUSTIN: Gotcha.

ALI (overlapping with Austin): Yeah, but I take a -1 going forward.

AUSTIN: Right. Okay. Uh, even failing—but that won't get her out of the "you need medical attention" place.

ART (overlapping): Right.

AUSTIN: Which means that things will go—so, give me the roll to see if you can—let's just do that roll. Alright, so you rolled... A 7 to 9.

ART: So it's—she moves two segments, she gets two segments.

AUSTIN: Okay, so where are you at now, Aria?

ALI: So with those two segments, I'm...

AUSTIN: 21:00.

ALI: Yes. At 21:00 actually.

ART (overlapping with Ali some): So I don't know if—it says if still at *more* than 21:00 than take -1. Is 21:00 more than 21:00? I don't...

AUSTIN: No. It's not. No.

KEITH (overlapping with Austin): No, it is—21:00 *is* 21:00.

AUSTIN: So you're—yeah. You are stable now.

ART (overlapping): It's not great.

AUSTIN: Things—if you had failed that roll, Aria would've needed more cyberware, is what I was gonna say.

ART: Sure.

AUSTIN: But you have not failed that roll, so good job. Um...

ALI: I could have two metal arms.

ART (overlapping with Ali): 50% on not killing people.

ALI: Like my girlfriend's.

AUSTIN: Right.

[Ali laughs quietly]

AUSTIN: So good job. Um... Also you're not her girlfriend.

[Keith laughs]

ALI (laughing): I'm just gonna say it on the show like we are and then we're just gonna have to be.

AUSTIN (overlapping with Ali): Uh-huh. It's not—that is not—

JACK (overlapping some): This—that is this season's "Nobody leaves Nacre."

[Ali laughs]

AUSTIN: Uh-huh. It is.

JACK: Is, "You're not her girlfriend."

AUSTIN (overlapping with Jack): I really cannot wait for the next faction game, it's gonna be very exciting. Um... The... Mako you're just—where are you at, health-wise?

KEITH: Umm...

AUSTIN: Cause we didn't—I didn't give you that other harm. I think... You might also need...

KEITH (overlapping): Right now I'm *at*—

AUSTIN (overlapping): You know what, let's just—I'm not gonna—

KEITH: Sorry I looked away. I'm at 18:00.

AUSTIN: Right, right, yeah.

KEITH (overlapping with Austin): Which is not bad.

AUSTIN: We kind of hand-waved what the rest of that damage was. I think you're just unconscious. I think you're just like... You just need time to recover. Um... And you're sitting on the ship. Presumably. AuDy, what do you say to Sister Rust? Like—so Sister Rust leaves. Everyone is now just in the church, there's kind of a dinner happening here. People are eating... They're—whatever the crops were, right, I'm—I think maybe they were growing corn. And people are eating like corn, and they probably have some sort of—they probably had some cattle or some chickens of some sort, some sort of poultry. And they were eating like, the food that they grow here. Not the food that you brought. [pause] Sister Rust, out of her... kind of... What's the word I'm looking—out of her vestments now, back into her like, civil wear. Approaches you, AuDy. Afterwards.

AUSTIN (as Sister Rust): I get the impression... That your warning... Was not about this. But I am still happy that you were here to help us.

KEITH: Wow, she still doesn't believe you.

AUSTIN: She—you failed that roll.

KEITH & JACK: Yeah.

AUSTIN: It's not gonna—you know.

JACK: I think I make it clear to her, and I don't know whether or not I make it clear to her by *saying* it, but I think I make it clear to her that the debt has been repaid, [Austin mhmms quietly] that she doesn't owe us a favor. [Austin sort of laughs] Anymore. Even a little. And I don't know whether or not...

KEITH: Didn't we save them? Doesn't she owe you *two* favors?

JACK (overlapping with Keith): Don't you—

AUSTIN: That's not—we're not done yet.

JACK: I don't know whether or not... AuDy makes some suggestion... That maybe the right place for the orb isn't the inside of the Kingdom Come.

AUSTIN: She nods.

AUSTIN (as Sister Rust): You can't take it. [pause] We'll all die.

JACK (as AuDy): As in—

AUSTIN (as Sister Rust): This whole... Come with me.

AUSTIN (continued): And she like walks further away from the church. And... Explains the strange truth of the Dead Metal, which is: the Divine is a machine of war. It isn't divine at all. And... Whatever that sphere does—whatever that sphere *is*, what it *does* is make this place livable. Is make Seabed City a place where people can live. It isn't... It isn't a weapon, it's a... She isn't sure, but.

AUSTIN (continued): That's why the ground there is good. And that's why the people can... Can breathe, here. On a planet where there is no... You know, no lack of poison in the air. And to take that away from us, it would be—it would—they would have to start wearing gas masks, and, they would to start running more aggressive raids, and they're only just now *finally* being able to be a little bit more sustainable. They finally have the tools they need to... Raise their own food, and... Live a life, separate from the other domes.

AUSTIN (continued): And most of the people here, they're not barbarians, they would just move back to those domes. And live... Lives working for some megacorp or another, or... They would join back up with the military. Or they would be poor, and homeless, and hoping for... someone, to help them get through the other day. Or the next day. And maybe that someone won't be Sister Rust, it will be... Someone from the Diaspora, or someone from the September Institute, or someone from any number of these other places that... Are just as violent, but not as... Not as separate, from the rest of the world. So she's asking you a favor, which is, to not turn this in.

JACK: Okay. It's not with me right now, it's on the Kingdom Come—

AUSTIN (overlapping some): No. Mako—it's on the Kingdom Come, yeah.

JACK: Okay. Is she expecting an answer?

AUSTIN (sort of laughing): Yeah. And she says,

AUSTIN (as Sister Rust): I'm not going to stop you. I've seen what you people can do. And... If you leave then our experiment has failed.

[pause]

JACK: Um—

AUSTIN (as Sister Rust): But the Dead Metal is... The Dead Metal isn't real, in the way that they believe, but it is very real, in that, it is the only way that our little society can continue.

JACK: So I think what happens, is that—and I think they can feel it happening, AuDy can feel it happening—is that their rules kick in.

AUSTIN (overlapping): Mm.

JACK: The laws of robotics kick in. And it feels I guess similar... Infinitesimally smaller, oh so much smaller in terms of power, but I think it feels similar to Order overriding Keith's actions.

AUSTIN (overlapping): Sure. Sure.

JACK: Just like a much more mundane version of that. And I think it kicks in, and I think that in the dust in the street, there's sort of a crumpled body of one of the Dead Metal people, and I think that the rules work for about four seconds, and then they stop and they turn off.

AUSTIN (overlapping): Mhmm. Mhmm. Mm.

JACK: And I think AuDy picks up the Dead Metal symbol, from the fallen member. And puts it around their neck. And nods to Sister Rust. And turns and walks back towards the Kingdom Come.

AUSTIN: Okay. [pause] Is anyone—so Mako is out, from being overloaded by Order. And Aria is presumably being patched up. I think the only one who could stop Mak—or stop AuDy, I did it again. Who could stop AuDy from leaving this sphere behind, is Cass.

KEITH (overlapping some): I would—I would also leave the sphere behind, so, no—

AUSTIN: Well you're not—you can't act in this conversation.

JACK (imitating a severely injured Mako): "I—I would also..."

[Ali laughs]

AUSTIN: Also me, also me, I am also a good guy.

KEITH: I'm also a good guy.

[pause]

ALI: Yeah, I...

AUSTIN: This means not getting—that would mean not getting paid.

ALI: So—

ART: Yeah, that's... That's my thing. We're criminals.

KEITH (overlapping with Art some): You only risked one thing!

ALI: Wwww no. Wait.

[Austin laughs]

KEITH: You basically—that's like, not finding a quarter in a couch cushion.

[Austin laughs]

ALI: Wh—

JACK: Even criminals find religion.

AUSTIN: [soft laugh] Sure, that's good.

ART (overlapping with Austin): Also they—they tried to—the first time we met them they came really close to killing us.

ALI (overlapping): I'm not the only one.

AUSTIN: Yeah.

KEITH: No, we had that situation 100% under control, mostly.

AUSTIN: Oh my god.

ALI: Mm... Anyways, so a thing that I am gonna bring to the table, just like huddled over, is that like... Other people came here with us.

AUSTIN: Yeah.

ART: I'm not gonna stop AuDy. Because I believe—[Keith overlaps] I believe AuDy should do—

KEITH (overlapping): That you got your turn last time?

ART: Yeah. I won last time. AuDy can win this time. But we can't—we can't not get paid every time, you guys.

[Ali laughs]

KEITH: We—

JACK: We got paid last time. We—[laughs]

KEITH: We did get paid last time, can we ask—

JACK: We have a 50% getting paid [laughing] rate.

KEITH: Jack, can you ask Sister Rust, can you be like, hey, [laughing] can we got some—

ART (overlapping with Keith): But you've been on "not getting paid" side both times.

AUSTIN: That's—you could.

KEITH: Yeah.

AUSTIN: That is a thing you could do.

ALI: The other one we were gonna get paid but for tricks. So that's different.

AUSTIN (overlapping with Art): You could—

ART: No, that wasn't gonna work cause we're morons.

AUSTIN: You could do the Getting Paid move with Sister Rust.

ALI: We could.

AUSTIN: It would not mean... In fact I think you—you almost *have* to.

JACK: Yeah. I wonder whether or not we could...

ART: Well then do it because I get—I get experience just because we get paid. That's another part of my selfishness here.

JACK (overlapping with Austin): I wonder whether—

AUSTIN: I think it's less—I don't think it's like, "Hey, give me money," or it can be if that's what you wanna do, but.

JACK (overlapping some): But also—yeah, I wonder whether or not narratively, this is the difference between the gift of the antenna. And I wonder whether or not in this instance, AuDy is saying, "This isn't a gift."

AUSTIN: Right. Yeah.

JACK: I don't know. Um...

AUSTIN: So do you bring it back to her?

JACK: Where is Cass on the ship?

AUSTIN: In the medical bay, like, keeping track of Aria and Mako.

JACK (overlapping): With the orb?

AUSTIN: The orb is... I don't know where the orb is.

JACK (overlapping): I wonder whether or not—

AUSTIN: Cass, what'd you do with that orb? When you came back?

ART: I'm—who knows. It's down.

KEITH: My pocket, it's in my pocket.

AUSTIN: It's big, it's a bowling ball.

ART (overlapping with Austin): It's a bowling ball.

KEITH: I have big pockets.

AUSTIN: Okay.

KEITH: It's future, it's future fashion.

ART: I put it down, right, like, Aria needed help. I didn't—

AUSTIN: Yeah.

ART: I didn't need the orb anymore.

AUSTIN: Yeah. Mako is knocked out.

KEITH (overlapping with Austin): What if we lost it? [laughs] What if we just couldn't find it?

AUSTIN: God.

ALI (overlapping with Keith): It's like, on a table in the med bay...

AUSTIN: Yeah, it's just on the table. Like yeah, where's the best place for it to be? What's the coolest visual? It's on a table, I guess. Near some oranges, I don't know.

ALI (overlapping with Austin some): Next to like the like, houseplant.

AUSTIN: Yeah.

JACK: So I think AuDy walks into the Kingdom Come and goes up into the cockpit, and with the exception of the medical bay, powers down every light and every electrical component.

AUSTIN (overlapping): Mhmm. [amused] Okay. Nice.

JACK: And then... Picks up the orb. Looks at Cass. And just leaves the ship.

AUSTIN: The orb like, has its own light. Which is cool. And you leave—

JACK: Ahh, this darkened ship.

AUSTIN: Yeah. So I, almost like you're carrying a candle for a vigil. Um. Vigil is a different Divine, though. Uh, you...

ART: That's very particular.

AUSTIN: Yeah. You... Where do you—do you just meet up with her?

JACK: I think so.

AUSTIN: At the—maybe at the foot of Order?

JACK: [laughs] Yeah, I think so.

AUSTIN: She... accepts it, and says,

AUSTIN (as Sister Rust): Do you need anything? Repairs. We have supplies, we have—what do you n—tell me what you need.

AUSTIN (continued): Give me Getting Paid. [pause] You roll—

JACK: I assume it's credits, right?

AUSTIN: You roll two bo—so roll 2d6, and then it's plus unr—unfilled segments of the legwork clock. So plus three.

[pause]

JACK: Oh my god...

KEITH (overlapping with Jack): Oh my *god*!

ART (overlapping): Uugh.

KEITH (shouting): "We don't need anything, bye!"

AUSTIN (overlapping with Keith): Rolled a six.

[Keith and Ali laugh quietly]

AUSTIN: No, she says—so, if you had rolled a 7 to 9, “It’s not a setup or ambush, you are paid in full, the meeting doesn’t attract attention from outside parties, the employer is identifiable, you learn something from the mission, everyone marks experience.” So you get none of those, for sure.

AUSTIN (continued): Uh, but what you do get is, she’s still going to—she’s not gonna pay you any credits, but what she is doing is repairing damage to the Queen’s Brill—or the Regent’s Brilliance, and the... The Megalophile. Providing your stake back, so she’ll—she’s not—you’re not making any money on this, but she’s giving you—in fact, actually what she’s just gonna give you is, four credits total between the four of you. [sort of laughs] So if you b—if you staked one, you’re back to normal. Otherwise you’ve made a loss.

ALI: I spent two for this [singsong] mission.

AUSTIN: You did, you spent two for—uh, yeah. Uh-huh. And...

JACK: But we don’t mark experience?

AUSTIN: You do not mark experience, and also...

KEITH (overlapping with Austin some): Wait, isn’t deciding where to bring the thing a—a—

AUSTIN: Yeah, so, yeah, you get to mark directive experience here, so you should mark... So you have completed the mission directives at this point, which means, you should now mark another... You’ve decided where to bring it and you’ve completed the mission, so that’s three experience total. So everyone mark three more.

ALI (overlapping with Austin): Oh so I—

ART: Oh I ran out of checkmarks.

ALI: Yeah.

AUSTIN: That means you’ve leveled.

KEITH (overlapping with Austin): Boom, I leveled up.

AUSTIN: That means you leveled. That means you get to choose another thing. You can do that in-between... sessions. But, the other things I’m doing. The other thing

is—it's not a setup, like there's not an ambush here. But, the... The Divine has... A sort of glow. Or not glow, a warmth, to it, AuDy.

AUSTIN (continued): Actually maybe you don't feel this. You can't feel it. I think Sister Rust says,

AUSTIN (as Sister Rust): It's a warm night.

AUSTIN (continued): And maybe your temperature—your temperature gauge, AuDy?

JACK (overlapping): Oh.

AUSTIN: Does not show that it is a warm night, at all. [pause] But maybe does pick up some...

JACK: Oh, I know what it is. It's—

AUSTIN (overlapping): Go ahead.

JACK: It's like... You know when you get a migraine headache? And you can just sort of sense the feeling that something's wrong in your vision, if you get the visual impairments, like something—something is coming.

AUSTIN (overlapping): Mhmm. Yeah. Yeah. Yes.

JACK: I think that just for a second... AuDy's networking flickers.

AUSTIN: Okay. Uh... Yeah. And... What's happening from the broader, uh... [Jack laughs] What's happening from the broader perspective is that the Divine Order has kind of—that signal has been sent out.

JACK: Huh.

AUSTIN: That it—it walks, again. And people in the Hands of Grace... A certain Rigor at Snowtrak. And—

ALI (overlapping): Uahh.

AUSTIN: And the people... [laughs a bit] And who else but Addax Dawn. Of the Rapid Evening. All know. So I've advanced those three clocks. Art in the chat says, "Newspaper headline: Jesus fish involved with Divine dust-up." [Jack laughs] Or is it, "Jesus, fish involved with a Divine dust-up."

ART: Right, the comma's important.

AUSTIN (overlapping): It is.

ART: I just wanted the "Jesus, fish" phrase in there. [laughs]

AUSTIN: Yeah. Good. Uh... [laughs] There is no coverage of this I don't think.

JACK: Oh, the um—

ALI (overlapping with Jack): There's that one that like, Counter—

AUSTIN (overlapping): Yeah, unless the Counterweight's Angels....

ALI: Yeah, the Weightless?

AUSTIN: Uh, we'll see what that is next month.

JACK: The headmaster of the September Institute.

AUSTIN: Oh yeah, thanks. Good call.

JACK: Has he realized?

AUSTIN: I'd forgotten that that was a thing.

ALI (overlapping with Austin): Oh lord...

JACK: Well cause they have Vox, don't they? Has Vox picked up on this?

AUSTIN (overlapping with Jack some): Yeah. Vox—yeah. Anybody who has... Anybody—any of the Divines, actually, have noticed just now.

JACK: Of just all—and so he has also noticed.

AUSTIN: Yes.

KEITH: Umm... I've gotta go so, request to not just list people who have noticed? [laughs a bit]

AUSTIN: Uh, who else has noticed? Uh... Oh right, Liberty and Discovery. Sure, course.

JACK: Grace.

AUSTIN: Yeah, I got Grace, don't worry. Alright. I think that that's it. We're gonna have to—we're gonna pick up next time at a very interesting thing which is that like you had—the Liberty and Discovery Automatic Corp wants you fuckin' *dead*. Um...

ALI: We'll work something out.

AUSTIN: Because their clock is so high that there's a—there are rules for this, where like—

KEITH: Is it the external... Force, or something?

AUSTIN: So there's a rule for when... Things—when like you have this much heat. "When the corporate clocks are advancing and the heat is getting too high the characters have a couple of options. They can lie low to reduce the heat." That's a move. Um... Or you can not, and—"If you don't have the cash, or you value your rep more than your life, you can attempt to fight back against a corporation. The best options are to find out what they know about you and erase or destroy that information or to attack their balance book and make it too expensive to pursue you. Either way, those are missions. Normally you won't get paid for those missions but hitting the street creatively might change that."

JACK: Oh, wow!

AUSTIN (overlapping with Jack): The alternative would be to Lie Low.

JACK: This game's great.

AUSTIN: Where you go to ground until the heat dies down and each character pays half their cred or five, whichever is greater. And you lower all corporate clocks by one.

ALI: Hell no.

ART: I will shoot anyone who just wants to lie low.

[Ali laughs]

JACK (overlapping): Let's do a mission.

AUSTIN: Alright. So... So then, how 'bout this. How 'bout, the final scene for this episode... Is... You're finally getting ready to leave. And... The... The—Cass, you've talked about this last time, you have your weird holo-watch. It... That had like weird Liberty & Discovery Automatic Corp... Like, spam messages coming through it, basically? And... It... You just get an email, one day. Um... From... God who is their.. Who is their dude? Uh.... Duhduhduh....

KEITH (fake-whispering): Guys I have to go.

AUSTIN: Alright, you can go, you can go.

KEITH (overlapping with Austin, still whispering): Okay.

AUSTIN: Just gonna finish this—this scene and then—

JACK (also whispering, overlapping with Austin): See ya Keith.

AUSTIN: Bye bye bye. Oh! Is it him? It's *him*. It's Ibex. It's a video message.

ALI (overlapping with Austin): [gasps] Nooooo! [laughs]

JACK (overlapping): Oh *no*!

AUSTIN: Uh, very—for people who haven't listened to the faction game—

JACK: Ibex is terrifying.

AUSTIN: Ibex is great. [typing] Sorry I just typed the word "ibex" into google, instead of the person whose—who I'm modeling Ibex after. Ibex is—in my mind looks like Tristan Walker. There is a—if you do a search for Tristan Walker.

JACK (overlapping): He's a CEO, right?

AUSTIN: He's a CEO of... I forget what his company does, he's a startup dude. I'll link the image into chat for people. Keith, you can go.

[silence]

JACK: He's gone.

AUSTIN: If he's still on this call. Maybe he's—I don't know. Uh...

JACK: Walker and Company. I've got it.

AUSTIN: Yeah, Walker and Company. I think it's a—it's like a shaving company.

JACK: Oh, okay.

AUSTIN: Like a Harry's or something. Um. And he says... What's Cassander's final, last surname? It's Cassander Berenice...

ART: Timaeus?

ALI (overlapping): Berenice—

AUSTIN (overlapping): Or Timaeus—

ART: But his² family is...

ALI (overlapping with Art): Timaeus Berenice.

ART: His family is Pelagios.

AUSTIN: Okay. Okay. This is—so this is Tristan, and he's on... He's on one of the planets deep to the southwest, if I recall. Of the galaxy—or of the star sector. In fact it's—it kind of neatly mirrors you. He's on Glimmer, I think. Where there's like fires... Like... Handmade fires that he and others are gathered around. But that are behind him, right? He's kind of like spraying... Not spraying. He's kind of—he's kind of spreading his network out, kind of gaining more control in that sector. Um... And he says,

AUSTIN (as Ibex): Mr. Pelagios [sic]. It's a... It's come to my attention that you're interfering, again and again. And... I just can't have that. We're at a *special* moment, for the Golden Branch. A moment of opportunity. A moment where... For years... Things have been... How can I say this? Troubling. Corrupt. There's been a... A *breed*, of indifference. People live their lives, and they don't care, about what is good, or bad. They try to get by, and I understand that. I've gotten by a lot longer than most of those who have my job.

But I need you to know. That... It's time. For people to care again. And I'm gonna make you, Mr. Pelagios, [MUSIC - "The Long Way Around" starts] the example by which all others learn that lesson. It's funny: down here, they've been calling me the Fisherman. You're gonna find out why.

² Apostolosian pronouns default to they/them. This would probably include Cass.

[music continues, ends]

AUSTIN: Think we call it there.

ART: I don't think "Mister" is appropriate, I think it's "Your Royal Highness."

[Austin and Ali laugh]

AUSTIN: Uh-huh.

ALI: God...

ART: I don't think you give up that style.

AUSTIN: Also I called—I started calling him the Fisherman, back a few episodes ago. I hadn't figured out why. It—oh, it's cause you're a fish man, that's why he's called the Fisherman. That's why. Like that's not why they call him that, but it lines up that way. So yeah. Okay. Let's, uh—

JACK: We keep hitting new heights of incompetence.

AUSTIN: No, this is good, this is how this system's supposed to work.

JACK: Oh, we're playing brilliantly, we're just—

AUSTIN: Yeah, no.

JACK: We're just leaving, just a *trail* of...

AUSTIN: Just to be clear, he's the—Ibex is the candidate of Righteousness, who is that—

JACK: I'd forgotten he was a Divine pilot!

AUSTIN: Yeah, he's the oldest Divine pilot. He's the Divine pilot of Righteousness, which is a fleet of gravtanks.

ALI (overlapping with Austin): Oh, you forg—Oh.

AUSTIN: That operate independently. But that he can kind of—you know, he's like—he's—the dude you fought today is like a much powered-down version of him. Uh...

ART: And we did great against him.

AUSTIN: Ah, you got there.

ART: I shot that guy in the face.

AUSTIN: Yeah.

ALI: You guys did great against him.

AUSTIN: [laughs a bit] Ohh, the Brilliance, the poor Brilliance.

[Jack groans]

AUSTIN: Alright, so... Everybody marked experience, everybody advanced, I'm guessing?

ART: Oh, um—

ALI (overlapping): Yes. Um—

JACK (overlapping): I haven't, I have two to go.

ART: Query?

AUSTIN: Yep.

ART: My—I—my plan move s—stipulates that I mark experience—I can mark a bonus experience if we get paid? Does that four credits count as payment?

AUSTIN: [sort of reluctant] Yeah, take your experience. Don't say I'm not your fan, I'm rootin' for you. Uh, you guys wanna figure out what you take—or what you gain as a—as an advancement off-mic?

ALI: Yeah. We can do that, so we don't have to [trails off, indistinguishable]

AUSTIN: Okay. Where can people find you on the internet, Ali?

ALI: You can find me @ali_west on twitter. I tweet a lot about the show. [laughs]

AUSTIN: It's a good show to tweet about. Uh, Art?

ART: Hey, you can find me on twitter @atebbel and read stuff at comicmix.com.

AUSTIN: Jack.

JACK: You can find me on twitter @notquitereal and check out the games studio I write for at crowscrowscrows.com.

KEITH: Hi, my name's Keith Carberry, you can find me—

AUSTIN (overlapping with Keith some): Uh, you can find—Oh, you're still here! God damn it!

ALI (overlapping): Oh!

KEITH: You can find me @keithjcarberry on twitter and at youtube.com/runbutton. I was getting ready for work with the thing on speaker so I heard all the stuff.

AUSTIN: That's good.

JACK: Oh, rad.

AUSTIN: Good, I'm glad. Uh, and—

JACK: We got a Divine pilot after us. [laughs]

AUSTIN: Yeah, no big deal.

KEITH (overlapping with Austin): I heard, he's got a lot of gravtanks.

AUSTIN: He does. Uh, you can find me @austin_walker on Twitter, at giantbomb.com, and you can rate us on iTunes, and tell your friends about us. I stumbled into someone saying nice things about us on the internet the other day, there's a p—a forum poster on an internet message board. His name is "WeedLordVegeta." [Keith laughs] And he said—he said, "Friends at the Table is a podcast about sadness and buying too many robots." [Jack laughs] Which is true.

ALI: Thank you.

AUSTIN: It's a good way of...

JACK: Ah, it's true.

AUSTIN: Yeah. Christine Love of course said, "That's a mistake, it should be "Weed*Prince*Vegeta." [everyone laughs] So shoutouts to Christine Love. Alright. Thanks so much everyone. Have a good week.