

Bluff City 25: The Moving Pictures Pt. 3

Transcriber: alina @leahsfiction#3163 [0:00:00-1:00:00]

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Content Warnings: Severe storms/Flooding, Doppelgangers, Animal Injury, Being Restrained, Disassociation, Sports Injuries, Gun Violence

["Clair de Lune" begins playing]

Austin (as Alexandra Hughes): Each grain of that desert sand was loathsome and antagonistic, not reflecting the warmth of the old star, but providing its own hellish heat. And yet, when I reached the edge of the city by the sea, I felt no relief. I knew immediately, that this, was a charnel city, an anachronistic metropolis, antiquated in morality yet vanguard in matters of dominance, and authority. To this day I do not know if it was the city itself that luxuriated in wretchedness, or if it was instead ruled by invisible cyclopean gods, vision focused on only one thing: power. Invisible jailers, hidden in labyrinths, creatures more cruel than indifferent. Puppeteers who made the city's inhabitants their marionettes with strings of fear and greed and incomprehensible hatred.

With this familiar prose, you must suspect by now that this is more confession than memoir. It's true. While my grandfather's fortune was plundered from the Leni Lenape who once lived on this island, my own fortune, and my own legacy, the so-called New Atlantic school of horror, was built on metaphysical plagiarism. I took everything I saw in the Blough City and brought it back to my typewriter. My editor wondered how I could write such terrible horrors, unknowable yet prosaic. Shockingly visceral, yet terrifyingly detached. I always told him I took Twain's advice. "Write what you know."

Which is why with the dreams I had last night, apocalyptic visions of a hideous contradiction, I use these words now. For years, in spite of my grandfather's machine, I thought it was I who was special; I convinced myself I knew how to open a door to other worlds, worlds I could browse in safety and liberty. But heed my warning: a door opens both ways.

["Clair de Lune" ends]

AUSTIN: Where did we leave off in terms of where we were playing? You were being like dazed by that thing, right? [ANDREW: Yes.] And then, and then, uh, Eve and Caitlin were in like the pantry?

SYLVIA: And the studio that Bart was in was flooding, as well?

AUSTIN: Correct. Yes. Yes. [ANDREW: Oh yeah, good call.] That was the final shot. Um, alright. So Caitlin and Eve, at this moment, also, you realize that water is beginning to drip from the ceiling, uh, as if the roof has caught a leak. Um, maybe they did not use the best materials here, maybe something strange is happening, who could say. Uh, y- the two of you plus Angie were just like investigating this body, you recognized that the body was Julian's. Is there any other stuff here that we didn't set up. I don't think there was any other setup stuff. Alright.

AUSTIN: So Caitlin and Eve at this moment I think you note that the roof is also leaking in this pantry, um, which is not good for a pantry but especially not a pantry which has like a dazed body which has been like clayfaced in it. What are the two of you doing?

SYLVIA: Uh, [blows out air] that's a very hard question to answer. Um, my immediate instinct is if this place is starting to leak, we should get the unconscious man with the twisted face [AUSTIN: Mhm.] out of here. [AUSTIN: Mhm.] Or at least somewhere that won't end up with him waking up wet and with pneumonia, on top of his whole situation.

AUSTIN: So you're gonna try to drag him out?

SYLVIA: I'm probably gonna try and drag him out, yeah. Just to somewhere drier.

AUSTIN: Um, as you -

SYLVIA: [cross] Even just out in the hallway.

AUSTIN: Totally. Totally. Um, as you begin to drag him out, I think the lioness sees him and sees his face and begins to growl at him, and backs up ... to this corner where she has positioned herself at the end of this hallway. She isn't - I guess you have no idea whether this means she is going to attack. She does not like seeing this body.

SYLVIA: Okay. Um...

JANINE: Can I put my infinity scarf over his face?

[Dre laughs in the distance]

AUSTIN: S- sure. Yeah. I think that calms her down a little bit, but she does like hiss. She hisses as you go to touch him, more. And like, like - begins to pace a little bit, like um.

JANINE: I wonder if lions hiss, but.

SYLVIA: I'm going to put him down, for sure.

AUSTIN: I thought you were like, "I'm going to google [SYLVIA: No.] lions hissing."

SYLVIA: No, I - look. If a lion's making any sort of noise, I'm listening to it. It doesn't matter if it's a hiss or not.

JANINE: They do hiss.

AUSTIN: So you put him down, and I think that that's just - she sits on her back legs, she just sits up at that point. Um, I - there's no roll to understand this lion, do you know what I mean? [laughing]

SYLVIA: No, for sure. I just, I feel like - I dunno. This is at least what Eve's thinking, is, "okay, when I try and move - One. This lion brought us here. And when I try and move this guy, she reacts in this way, so she either knows him or like doesn't want me touching him for whatever reason. And I'm not gonna risk that." [AUSTIN: Fair, fair.] "It's a lion."

AUSTIN: Yeah. Uh. I'm trying to think of if there's like - I, yeah, I don't think even a successful Study roll would have you be able to like interpret what this lion, what this lion's perspective is. [SYLVIA: Oh yeah, for sure!] But yeah.

SYLVIA: I'm just gonna leave the body here with it, [AUSTIN: Okay.] I'm assuming it's gonna take care of it now. Is it still bleeding really badly?

AUSTIN: The lioness is like... She is - Not *really* badly, but there is still a wound there. For sure. It's not like - she's not like, leaping ar - y'know? When she was coming here she was clearly wounded. But animals do get wounded, it's clearly... I mean, you could Study to see where the wound is, what the deal is there.

SYLVIA: Yeah, I - I kind of want to do that just to make sure even if the bullet's still in there or not [AUSTIN: Totally.] Should I go ahead and roll a Study?

AUSTIN: [cross] Yeah, give me a Study. which is 2d6 plus your Sharp, which is, what, 1? Yeah, 2d6+1.

SYLVIA: It's a 3, so -

AUSTIN: Wowww, snake eyes!

SYLVIA: - after all my good rolling, after all the 11s, [AUSTIN: Wowww.] I rolled a 1 and a 1, which, y'know, same thing, right, Austin?

AUSTIN: Uh-huh. Uh-huh! [laughs] Yeah, s'all the same! "On a 6 or under, ask 1 from the list, and the GM will add a complication." And your questions for Study here are "What here should I be worried about," "What here might be useful to me," or "What is about to happen?"

SYLVIA: Uh, I think I'm gonna ask "What here should I be worried about?"

AUSTIN: Um... God. [sighs] There's a lot of ways for me to break this. [Sylvia laughs] And I, *and* I get to add a complication!

SYLVIA: I just wanted to help a lion!

AUSTIN: I know! Uh, "What here should you be -" Okay. So, the action you were doing was approaching the lion and looking at the wound, right?

SYLVIA: Yeah. I was trying to investigate, to check it out, basically.

AUSTIN: Yeah. Um, so. The... Two things happen. One is you get to investigate this lion, and the thing you should be worried about is, um, is that the wound is... I guess - you're not, are y - You're a farmer. Have you dealt with animals? [SYLVIA: I'm a farmer, yeah.] You've dealt with animals and agri - for sure.

AUSTIN: So. It is a bullet wound that went through muscle, but the bullet is definitely still in there, it did not pass all the way through. And that means complications could occur that have not made themselves clear, y'know? And it's like pretty deep in there? You would need to take this animal to a specialist [laughs] to address it correctly. [SYLVIA: Yeah, for sure.] Even if it was, like, behaving it would be a rough one.

AUSTIN: The complication is that you hear footsteps coming down the hallway, um, from the direction that you came.

Caitlin, what are you up to, now that all this shit is happening?

JANINE: [long sigh] Good question. I feel like I kinda painted myself into a corner in terms of Caitlin being very, um, head down.

AUSTIN: Totally. There are ways in which experiences force people to make decisions, um, and what I will say is - a thing that we mentioned - the fact that the camera is following you reflects something metaphysical happening here in Bluffington Beach. Which is to say, like, the camera is a character and has sort of decided that you are a protagonist. You are someone who takes a risk, suffers harm, keeps it together, and studies. You aren't just the accountant [JANINE: Yeah. Yeah.] who runs an anecdote-heavy recipe blog, and blah-blah-blah - and so that is - You should feel free to break that bit of characterization, or recognize it as being like - Again, I'm - It's not even breaking it, 'cause it's one of the things you kind of pitched the character as, originally, was like. She is steady.

[10:00]

AUSTIN: She knows how to - "How do I make the best out of this situation, how do I stay focused on an objective," y'know, or finding a way to make something useful to her. I think to that end, I think Angie looks over at you and says,

AUSTIN (as Angie): Can't wait to see the recipe you make out of this one.

JANINE: How does she know about my recipe blog?

AUSTIN: She is an investigative reporter who has been casing this place for months.

JANINE: That's unnerving.

AUSTIN: [cross] She did not walk up to you, like, mysteriously -

JANINE: [cross] She's just going through everyone's LiveJournals? That's fuckin' weird.

[Sylvia laughs]

AUSTIN: She did not walk up to you and, and randomly ask you if there was money being spent on secret movies, earlier. [JANINE: Mmm.] You were literally the target for that question.

JANINE: Still.

AUSTIN: Mm-hm. What I will say is - I will explain the way this game works, later. But she is a certain type of character in, in the action, if that makes sense.

JANINE: Okay. Can you just reframe this room a bit, for me? The space.

AUSTIN: There's a long - yeah, there's a - if you scroll down and look at the craft services part of the map really quick, it's like - it's like a hallway comes in, and then it's like y'know, vertical hallways, horizontal hallways. You are at like, do you see where I've gone up a little bit here, you are at the end of this kind of hallway up against the north wall of the craft services room, er building. Um, and then there's a bunch of other rooms in here, other storage areas and kitchens and test kitchens - all sorts of bullshit here. And you're just at the end of a hallway, and on the left-hand side of the hallway is a big storage pantry, and, uh, there's probably on the right-hand side of the hallway another door that opens onto some kind of operations office, y'know, like someone who just - whoever runs the kitchen and keeps, has a computer and a bunch of files and paperwork and blah-blah-blah.

AUSTIN: So yeah. It is just the end of a hallway and so you hear foots coming from the western door, the door you came in originally, coming down that pathway, and that is where someone is going to appear momentarily.

JANINE: Okay, and we're in that little up part - that little up sticking-up part [AUSTIN: Yeah, you're in the up part, the up sticking-up part.] It wouldn't be great to just run out in front.
[AUSTIN: No.] And it's basically just a hall? Like -

AUSTIN: It's just a hallway! It's just a hallway, yeah.

JANINE: Uh, there's no, like - there's not much to do other than to stand there and wait to be seen.

AUSTIN: You could do that, you could try to hide in the pantry, you could go see who's coming - uh, there's - I dunno, you tell me.

JANINE: Also - sorry, where's that lion again?

SYLVIA: [cross] Still in here.

AUSTIN: [cross] Still in the northern corner. The north kind of like at the end of this hallway, up against the wall.

JANINE: Okay, so... aw, man. Okay. Uh... whatever, I'm just going to walk towards the footsteps.

AUSTIN: Okay. As you walk towards the footsteps, you catch the person who is coming down the hallway before they turn the corner and see what is happening back here. Um, and you recognize them immediately. Uh... they are Doctor... they're your cousin, Dr. Bart.

AUSTIN: Um, hop over to Dr. Bart real quick. I realized I described seeing this dreamlike place that you're seeing, that is like hard to comprehend because of how like objects float in and out of your consciousness and how it feels as if, y'know even though you know you're watching the filming of a movie it also sort of feels like you've slipped into another dimension, or like time travel is happening, and also Kevin Nash is here? And then what I didn't do is ask you to Keep it Together. [laughs] Because I do think this is the supernatural or the mind-shattering. So as you sit in this director's chair, can I ask you to make a Keep it Together roll, a Steady check.

ANDREW: Yeah, and so... am I rolling the wounded version of this?

AUSTIN: Yes. Because your Keep it Together is wounded, which means that you've already written a different Keep it Together down, because of your previous life-threatening situation. [pause] As a reminder that says - so you're rolling +Steady but - "on a 10+ you take a -1 the next time you have to Keep it Together; on a 7-9 you decrease your Sharp by 1 until you leave here, wherever here is; on a 6- you black out, the GM will describe what unfortunate circumstances you wake up in."

ANDREW: And I've got a -1 in Steady, so!

AUSTIN: Hell yeah.

ANDREW: That's a 3.

AUSTIN: That's another 3. [laughing] Two 3's in a row! Um, so yeah. I think you lose consciousness. Uh, and. You're, you're, y'know, just caught up in the party atmosphere of this shoot. It's as if, it's as if your body went into shock by over-stimulation.

ANDREW: It was Kevin Nash that really did it.

AUSTIN: Yeah, you were like - there's a horse over there, people are definitely doing coke in here, there is loud music playing, the director is shouting instructions, y'know, objects seem to appear from nowhere, also Kevin Nash throws up the nWo, the Outsiders horns, [Dre laughs] and tries to give someone a Too Sweet, and that's it, boom! The camera falls over, or you fall over, or your first-person perspective. You are blacked out until I describe what unfortunate circumstances you wake up in.

AUSTIN: Back in this hallway, uh, your good friend Dr. Bart is here! Um, I'm gonna do something I don't think I've ever done before. Dre, I need you to play Dr. Bart, with the knowledge that *this* is not Dr. Bart.

ANDREW: Sure! Okay. [Janine laughs]

AUSTIN: But someone pretending to be Dr. Bart.

ANDREW: Yeah. Do you want to, like, message me what my goal here is, or?

AUSTIN: Yeah! Totally. Um. This is fun because I can give you a very, very, kind of difficult objective here.

ANDREW: Okay.

JANINE: [apprehensively] Okay.

ANDREW (as "Dr. Bart"): Oh! Shit, you're here!

JANINE (as Caitlin): Um, yeah. Was everything okay in the, in the, in Building Two?

ANDREW (as "Dr. Bart"): ...no. No, I... we need to get the hell out of here. Where's Eve?

JANINE (as Caitlin): Wait. How are we gonna get out of here? We can't - that's the whole thing, can we just go somewhere safer?

ANDREW (as "Dr. Bart"): Yes. Yeah, no, we should go back and, um - I left DeSean in the welcome center, we should go back there and get him, um, and then we can make our way to - [sighs] Probably one of the - okay, we don't want to wait in the parking lot 'cause it's still raining really bad, but probably like, um... like the theater room or the storage room - just not, not here. Not here.

JANINE (as Caitlin): Why not?

ANDREW (as "Dr. Bart"): Risky -

AUSTIN: Water is dripping through the ceiling as, as he speaks.

JANINE (as Caitlin): I mean it's a bit damp in here, but it's, like the rain's - we're probably due...

JANINE: She checks her watch.

ANDREW (as "Dr. Bart"): No... Julian - Julian's here, and if Julian fi - it's bad. It's bad.

JANINE (as Caitlin): Why. What? What does that mean, "Julian's here and it's bad?" We're employees, we're allowed to be here.

ANDREW (as "Dr. Bart"): It - It's really - I don't -

AUSTIN: The character you are voicing would be happy to relay, like - what happened to you, or what happened to Dr. Bart, in a way of gaining trust or indicating, like - The person you are voicing would not necessarily feel the need to hide that you were just put through some wild shit, y'know?

ANDREW: Sure.

ANDREW (as "Dr. Bart"): [breath] Okay. So when we got separated, and DeSean and I were trying to buy time - did you all get the stuff off the computer?

JANINE (as Caitlin): Uhh... [laughs] What?

ANDREW (as "Dr. Bart"): I hope - I was buying time, in the hallway. For the reporter to get the stuff off the computer.

JANINE (as Caitlin): Sure. I mean, I don't know what she did. It's better if I don't, frankly.

ANDREW (as "Dr. Bart"): Okay. We were talking to the security guard - who's a *real* asshole, DeSean was *not* lying about that one, there is no way that man likes *The Lion King* - um, and then Julian showed up. And... he took us back to the welcome center...

[20:00]

and then he left DeSean there and then he took me back here and said they've been doing these night shoots, because it's easier to shoot at night, because you don't have to worry about the crowd out front protesting...

AUSTIN: Angie pops around the corner.

AUSTIN (as Angie): I knew there were night shoots!

ANDREW (as "Dr. Bart"): Oh! Did you - did you get what you needed earlier?

AUSTIN (as Angie): Between that and what you just told me.

ANDREW (as "Dr. Bart"): Okay, yeah. So he's doing night shoots. And then I honestly don't rem- I don't remember a lot. He took me, he took me to the stage where they were shooting something, and he was, like, puffing me up saying that I'd have, there'd be a space for me, blah-blah-blah, and then it starts getting hazy? I don't know if he, like, drugged me...? Like, I can't - Maybe he gave me something weird and - I don't remember. Kevin Nash was there? Like the wrestler? I don't know if he was really there or if I saw that... [pause] It's - it's - I don't know. If you want to keep your job we shouldn't stay here because he shouldn't see you there. Cause I - I don't think he was taking me to this stage because he has great plans for me and my superstardom.

JANINE (as Caitlin): Well, I mean...

ANDREW (as "Dr. Bart"): Like he wants this under wraps. Which means he doesn't want you to see it. So if you want to keep your job, we need to leave.

JANINE (as Caitlin): Isn't he more likely to see us if we're in the welcome center or something, though?

ANDREW (as "Dr. Bart"): Yeah, but then he doesn't - he knows I've been back here. He doesn't know that *you've* been back here.

JANINE (as Caitlin): How does he know that you were back here?

AUSTIN: Angie, Angie gives you a look, Caitlin, as if recognizing suddenly that you are leaving out a key piece of information, and is looking for a signal as to like, why she shouldn't just say

that y'all found his body. She's like [makes sound as if about to talk]. And there's a moment where if you want to shut her up, you can take some sort of action - say something - to prevent her from being like "we found his fucking body." D'you know what I mean? Like you can see the thought crossing her head.

JANINE: Um, I'm gonna - I'm gonna... uh, be like... I think Caitlin kind of seems to remember something, that's what she's going for here? Just like, "oh, by the way."

JANINE (as Caitlin): Actually, Angie, could you just plug your ears for a second, cause like i know you're doing a whole investigative thing - I would rather - y'know -

AUSTIN (as Angie): [cross] Plug my -

JANINE (as Caitlin): Th, there are like some things I fully support you in, but there's some things that like - [cross] it doesn't need to get rolled in, y'know.

AUSTIN (as Angie): [cross] I'll just go back and talk to Eve and see how the lion is doing.

SYLVIA: Oh, so like Eve is - wait.

AUSTIN: And just walks away. [laughs]

JANINE: Um, so -

ANDREW (as "Dr. Bart"): Hold on! Hold on! Hold on, hold on hold on! *Lion?*

JANINE (as Caitlin): Yeah, it's like a robot. Like they're- y'know. I wanted to ask you, like I know this is a weird time, um - but do you remember that thing I let you expense last week? [pause] Cause they're like - [ANDREW (as "Dr. Bart"): No.] they like called me earlier today, and... [sighs] they like want to see a picture of it, just to know that we got it okay, and I think if I don't send them the picture they're going to double-bill us, and it was a little bit dicey to even get that through the first time, and I definitely should not have done it, and if they do it twice then that's gonna be super bad.

ANDREW (as "Dr. Bart"): Okay, well, I've been expensing a lot of shit lately, since I've had to make up a new segment every day, like - is it, is it the coconut aminos? Is it the, uh -

JANINE (as Caitlin): No, it's the thing that, um, that we specifically talked about.

AUSTIN: [overlapping] I think we - I think we need to make this a dice roll, [JANINE: Yes.] because you could both lie to each other back and forth indefinitely, and the question is can you

catch him in a lie, right? This is definitely Take a Risk, and I think that this is Sharp more than - mmm... hmm. [cross] Mental acuity or...

JANINE: [cross] I would vote for Steady because it involves a big poker face.

AUSTIN: Yeah, yeah. Let's go with Steady. 2d6 + 2.

SYLVIA: It also involves talking to your cousin, which... yeah.

AUSTIN: It does.

JANINE: That's true.

AUSTIN: 13. Yeah, very steady. Super-steady. So "on a 10+, it goes as well as can - as you can hope." Um. What is, what is the giveaway here, what is the thing that reveals that maybe this is not your actual cousin?

JANINE: Um, I think that maybe the way this hint thing plays out is that Caitlin like leans back to look and make sure Angie is - or to - y'know, make sure that it looks Angie is, is far enough away. And then she looks pointedly at Dr. Bart and taps her wrist, like her wristwatch, as if to say, like, "the watch?"

AUSTIN: [laughs] And then Dr. Bart says like "Oh, yeah, yeah yeah yeah! I'll send that to you right away." Admitting there was a thing - acting as if there was a thing that there definitely was not, right.

JANINE: The watch was probably, like, a thing she knows he got for Christmas three years ago or something, like.

AUSTIN: [cross] Right. She gave it to him or something, right? It was a Secret Santa, or - like - totally. Totally.

JANINE: [cross] It's, it's - yeah, it's some shit like that, of - yeah.

AUSTIN: Um, so yeah! You have this knowledge now - what do you do with it?

JANINE: Um...

AUSTIN: Actually, let's cut from there back to Eve, as Angie approaches, and she is like,

AUSTIN (as Angie): Dr. Bart is back there, I dunno, they're talking about some work stuff, um... I think we gotta leave this body, we gotta leave the lion, we gotta get out of here.

SYLVIA (as Eve): Uh -

AUSTIN (as Angie): I dunno where DeSean went, but we need to link back up with him, and then get somewhere safe and wait for the water to, to go down and then get out.

SYLVIA (as Eve): We can't just leave her, she's really hurt! We have to at least tell somebody where to find her, right?

AUSTIN (as Angie): Yes! Yes, yes, yes. But who're we supposed to tell? Security here is gonna kill her if they find her, and - the police? How do I know they're not in this guy's pocket?

SYLVIA (as Eve): Alright! So I guess we gotta bring this lion with us, then.

AUSTIN (as Angie): [faintly] "Bring the lion with us." Okay. [disbelief] *What?*

SYLVIA (as Eve): We can't just leave her here! I mean - do you, do you wanna stay here? I feel bad. Look how much blood she's lost.

AUSTIN: What is Peaches doing during all this, by the way?

SYLVIA: [laughs] I like to think Peaches and the lion are starting to be friendly? [AUSTIN: Me too.] Um, at this point, and they're just kinda sniffing around each other?

AUSTIN (as Angie): [sighs] We can bring the lion. And. If - [sighs] We need to do something about the blood. Because. If Security's gonna try to find us and they see drops of blood on the ground, that'll make it pretty easy to follow us around.

SYLVIA: Did Caitlin leave her infinity scarf in this room?

AUSTIN: It's on top of the - [cross] the head of -

SYLVIA: [cross] - the, the guy's face? [half-laughing] Can I try and use that as a bandage?

AUSTIN: As a bandage. I - Sure.

SYLVIA: Um...

JANINE: [cross] It's better than what I was thinking, so it's -

AUSTIN: [cross] This is a Take a Risk. [SYLVIA: Eh.] This is definitely -

JANINE: I was thinking, like can you pack cornstarch into a wound, does that do anything?

AUSTIN: [distressed noise]

SYLVIA: God!

AUSTIN: "Does that do anything." God.

JANINE: [noncommittal noise] It could.

ANDREW: Nothing good!

SYLVIA: It thickens it when it simmers, I don't know-

JANINE: I love a non-Newtonian band-aid.

AUSTIN: [laugh] This is a Take a Risk. This is Sharp, [SYLVIA: Okay.] for sure. That's a 2d6+1 for you?

SYLVIA: 12!

AUSTIN: That's a 12. [SYLVIA: I'm back at it!] The rolls today are just incredible.

SYLVIA: 99.8% shooting percentage tonight.

AUSTIN: [laughs] Swish. So what's this look like. What does dressing the wound of this lion look like?

SYLVIA: I think it's very makeshift, it's mostly just to stop the blood from - like, to stop the bleeding for the most part, it's to help it sort of tamp down and keep from getting any worse, as opposed to being like - a solution.

AUSTIN: Yeah. The lion lets you do this, no big deal. Um, and, uh, and sits by your side when you're done. And she like rubs her face, her nose up against your leg for a second, [SYLVIA: Awww.] and then like begins to walk down this hallway, back towards the T - the cross - the, the intersection. And as she walks past the body of Julian on the ground does growl at it, but kind of keeps going. Um, Caitlin. And Dr. Bart.

JANINE: Um.

AUSTIN: What are you two up to?

JANINE: Is the lion within sight?

AUSTIN: I think you catch it out of the corner getting closer, as you're in the middle of this intersection, you know what I mean, and Dr. Bart is not quite - yeah.

JANINE (as Caitlin): Um, okay, listen, Dr. Bart. So there is this robot lion and, uh -

ANDREW (as "Dr. Bart"): The fuck?

JANINE (as Caitlin): Yeah, it's just - [sighs] It's - I realized I totally did see it in the expenses, and I just totally fuckin' forgot, um.

[30:00]

JANINE (as Caitlin): So, it was so expensive we're trying to make sure it doesn't get any damage from the water and it's leaking in here, obviously, so we gotta move it around. But if you - if you're not feeling well, and if you were maybe slipped something, um, being around the lion might be bad. It might kind of freak you out a little? So I think maybe -

ANDREW (as "Dr. Bart"): I think I'd rather, like, know where it is though?

JANINE (as Caitlin): I mean, it's with us.

ANDREW (as "Dr. Bart"): Yeah, so I'd rather be *with* you, because then if I'm like, "Hey, I think I'm hallucinating a third lion... that looks like Kevin Nash -"

AUSTIN: Um, I'm gonna interject briefly here, Dre, we're gonna rewind for a second - you do not want to be near that lion.

ANDREW: Oh, okay. Fair.

Austin. By any - Like, it is important that you are not within striking distance of that lion. A thing you know.

[Andrew laughs]

ANDREW: Okay. Fair. Um. Okay, yeah. No. I don't want to mess with that lion. Um... Okay. Um. [muttering] I'm trying to - where could -

ANDREW (as "Dr. Bart"): I'm going to go to the long-term storage area, that's like past the parking lot? [JANINE: Mm-hm.] And I- I'm gonna wait it out there. So I guess like - Who - who's like the lion-tamer here, is it you? [cross] Is it, is it Eve, is it the reporter -

JANINE (as Caitlin): [cross] It's a robot lion, it doesn't need a tamer.

ANDREW (as "Dr. Bart"): [taken aback] Okay.

[group laughter]

JANINE (as Caitlin): Needs a remote control.

AUSTIN: Obviously!

ANDREW (as "Dr. Bart"): Well could you just walk with me, to this place, so I can - just - like - I don't know if I can make it by myself.

[Austin chuckles]

JANINE (as Caitlin): Hmm. Um, I guess we can take the lion that way too. It - we just need to get it somewhere dry, it's probably drier there.

ANDREW (as "Dr. Bart"): I mean I'll walk ahead, if - I'll - I'll -

[Austin laughs]

ANDREW (as "Dr. Bart"): Are you saying you need both of you all to watch the lion?

JANINE (as Caitlin): It's very expensive, I can show you the books, but a robot lion - it's like - The robot lion is honestly probably why we're having so many labor problems.

[Austin laughs in the background]

ANDREW (as "Dr. Bart"): That, that would make sense.

JANINE (as Caitlin): Yeah. It was not a smart use of money, but - I - we're not getting it back, so - [sighs]

ANDREW (as "Dr. Bart"): Okay. Well, I guess... Just, wherever you take the lion, I guess either you or Eve, if you could meet me at the storage place, I think I'm also gonna try and see if there's like a landline phone there or something, so that we could call out?

JANINE (as Caitlin): Okay.

[pause]

AUSTIN: Alright. So you, at this point, uh, Dr. Bart, you head backwards very slowly, then turning and then leaving, and leave the craft services building. I want to hear this debrief between Caitlin, Eve, and Angie very badly, and the lion - the lion comes like right - As you leave, or like as Dr. Bart closes the door and leaves, the lion like sits next to you, Caitlin. You've not - you have not had a moment of tightness with this lion before, but this lion is acting like you're old friends, just like, "I'll sit right here."

JANINE (as Caitlin): [laughs] Um. So -

SYLVIA: It makes sense for us to have followed the lion, right?

AUSTIN: Oh definitely, definitely. Yeah yeah yeah.

JANINE: Yeah, yeah.

AUSTIN: You're all together, for sure.

SYLVIA (as Eve): Hey. Everything a - What's - [cross] Weren't you saying something about Bart?

AUSTIN (as Angie): [cross] Yeah, where'd Dr. Bart go?

JANINE (as Caitlin): Um, I don't think it was Dr. Bart. I like lied to him in a pretty obvious way and he did not catch it, um... I mean, he did say maybe he was drugged or something, but it was a pretty technical, boring lie, so I feel like he probably would have still figured it out.

SYLVIA (as Eve): Yeah. Uh, sorry - Who else could it - *Who* could it be then? Sorry.

JANINE (as Caitlin): He also said he'd been hanging out with, with Julian.

AUSTIN (as Angie): But if - then - [cross] I mean, Julian's body was right back there though.

SYLVIA (as Eve): [cross] Wait, but we -

JANINE (as Caitlin): Probably.

SYLVIA (as Eve): [softly] Oh no. [normally] Do you guys think Bart got -

SYLVIA: - and then Eve puts her hand up to her face and tries to pull on her face to make it look like the -

AUSTIN (as Angie): Yeah, she got Mario 64'd - he got Mario 64'd, for sure.

SYLVIA (as Eve): Oh. [sighs] I hope not. We got - No, okay. He's got to be somewhere, right?

JANINE (as Caitlin): Okay. So he said that, um, that he went to Stage Two, and the security guys were bad, and Julian was there, and some weird stuff was happening with, um, a wrestler someone, Peter Hearts? Um, and he also said th -

AUSTIN: [laughing] Yep, that's him! Peter Hearts!

SYLVIA: Sounds right.

AUSTIN: Of the famous Heart family.

[Austin and Janine laughing]

JANINE: Look.

JANINE (as Caitlin): And then he said DeSean was in the welcome center? Um. And I don't know if any of that is true. He also -

AUSTIN (as Angie): Well...

AUSTIN: No, go ahead.

JANINE (as Caitlin): I, I dunno. I feel like we should go to Stage Two.

SYLVIA (as Eve): Yeah, I mean, we kind - [sighs] we have to get to the bottom of this first, right? Like, hopefully DeSean's okay too, but like - I dunno.

JANINE (as Caitlin): I don't know if I believe he's in the welcome center.

SYLVIA (as Eve): Yeah, I mean - if you've got - if there's clones walking around here, then I mean anything's possible. I mean he's probably not there, but - that is also possible, but that's not what I mean. What I'm saying is that guy probably lied to you about that.

JANINE (as Caitlin): Probably.

AUSTIN (as Angie): We need to slow down. Y - You said there might be clones walking around, and you said it like it wasn't a big deal.

JANINE (as Caitlin): I don't, I don't know that I would say clones. Eve, I -

SYLVIA: [cross] I mean, okay.

JANINE: [cross] It could -

SYLVIA: [cross] Maybe I'm - maybe the posters -

AUSTIN: [cross] Mission Impossible is [???] what we're talking about.

SYLVIA: [cross] The movie posters are maybe getting to me a bit here, but we did - we've seen that guy before. The dude in the - what was his name... Jamison? J-Julian! We've seen him before, and... like, he didn't seem like - obviously he didn't look like that when we last saw him. Like... I dunno. Maybe Bart was right about them doing robot stuff [??] and that was a robot you saw that looked like Bart. Or they brainwashed him! I'm just, I'm just putting out all the possibilities here. I feel like no one else is really helping, and -

AUSTIN: I came here to investigate *labor corruption*, and you are telling me there are robot clones.

SYLVIA: [cross] I mean what -

AUSTIN: [cross] Which seems redundant.

JANINE: I mean, if you think about it, getting someone who looks like exactly someone else to do work *is* a labor issue.

SYLVIA: The perfect scabs.

JANINE: Mm-hm, especially in the movies. So this is, this could be big.

AUSTIN: Then I need proof. That's - [energized] You know what? You're right! And if - alright. If *you* don't have them in your books, then somewhere here, there has to be a record of them hiring or building robot clones.

JANINE: So I don't think they're robot - I was lying about - this isn't a robot lion obviously, I lied. About that. Because it seemed weird [SYLVIA: Right.] to have a lion that we were just hanging out with.

AUSTIN: Is that any more ridiculous than "there is a lion hanging out with us in the craft services building"?

JANINE: Movies.

SYLVIA: She's got a point. Should we go to Stage Two?

JANINE: I think we should go to Stage Two with this lion.

AUSTIN: I am not going to Stage Two without knowing where either Dr. Bart or DeSean is first.

SYLVIA: Okay. Um, we could check the... If you want... Hmm. I -

AUSTIN: I could just go check the welcome center, which is where... That's probably where they are. That's probably where DeSean is.

JANINE: I mean, here's the thing, I don't really know DeSean well enough to catch him up in a, in a fun lie. So even if we find DeSean, do we know it's DeSean?

AUSTIN: Ugh. No.

SYLVIA: I could like, ask him if he remembers what we talked about when I showed up, but I feel like that's pretty easy to fake.

AUSTIN: You are wearing a Nets jersey.

SYLVIA: Yeah. Kenyon Martin should have got that extensions. [AUSTIN: Yeah.] Family's still pretty sore about it.

[Austin laughs]

AUSTIN: Alright, Stage Two.

AUSTIN: Dr. Bart, you hear the sound of like... There is a rhythmic humming sound, like... it's, it's electrical in nature, but it's kind of like a long echoing [makes noise] *whooomph*, like on a cycle. *Aawhoomph*. Your eyes are closed, you think you are on the ground, your hands seem to be tied behind your back. What do you do?

[40:00]

ANDREW: Uh, I guess I'm gonna open my eyes.

AUSTIN: Um. When you open your eyes, you find yourself sort of feeling lost to - to space? Like lost to scale. You have a hard time recognizing the distance that's in front of you. You're in a

tunnel that is encircled by light, like the walls of the tunnel have these big light bulbs, like giant halogen lights, that run around the entire circle of the tunnel. You're kind of on a platform that is, like - I'm just going to draw a circle really quick, so the scales I'm talking about make *any* fucking sense, so - That's a square. Don't need that, need a circle. Want like a bigger circle so we can see it - uh, then there's a platform in the middle of the circle but not at the exact semicircle middle, but like at the - do you see what I'm talking about? So you're on a platform, inside of a gigantic... [cross] like, tube.

JANINE: [cross] Coffee bean.

AUSTIN: It's not a - Yeah! A little bit like a coffee bean [laughs] now that I look at it. It's a little bit like a coffee bean. It is a, um - It is a giant engineering marvel. You can see until you can't see anymore. You sort of sense that the tunnel might curve way off in the distance, but it's like being in a tunnel and not being able to see the other side. You know what I mean? I don't know that you've ever been in a tunnel that long, where you're like "Jesus, this thing just goes." And that sound, that *whoomph*, is the halogen-style bulbs lighting over and over again as if a wave of energy is passing through this entire huge tunnel. It - it reaches both in front of you and behind you. And every time that it passes through you, there is something that you see with great clarity, like there is an image in your head as it passes - as the light passes you. I think in this - For you particularly, it is, um... It is various thoughts you've had. But it leans towards things you still think about, or that kind of dominate your frame of mind. So sometimes it is like one *whoomph* goes by and you're thinking about coconut aminos, but then another few go by, and more and more you find your thoughts drifting towards the football field. Towards your college days. And not just your thoughts, but like your, your sensations. Your skin feels like, damp with sweat. You feel kind of disoriented, as if you're, like - "I gotta get back to the huddle." I guess we didn't ask what position you played, actually, but -

ANDREW: Oh! Quarterback.

AUSTIN: Alright. Well you definitely gotta get back to the huddle. There's definitely a moment where you're like, "alright, alright. [claps hands] Next play is whatever." Um, and as you come more and more to your senses, this experience becomes more and more, like, powerful. I need you again to give me a Keep it Together roll. Which again is a +Steady.

ANDREW: I'm not just gonna have a series of blacking out! [laughs]

AUSTIN: We'll see! There are ways to move you to -

ANDREW: Ah! Seven!

AUSTIN: "You decrease your Sharp by 1 until you leave here, wherever here is." So your Sharp goes down to -1, but you're able to basically - what basically feels like, I think we even literally get a shot of this with cool special effects, where you are being pulled into - into a football game.

Into a past, into a different self, into a world where you are not Dr. Bartholomew Asher, you are Bart, star QB, for the team you are a quarterback for. Actually, it might even be weirder! It's like you are the star QB for the Bluff City, for Bluff City University. And it's not clear like - none of the metaphysics of what is happening is clear to the audience watching in this moment. Are you being lifted away to it? Were you from there and being pulled back to it? Who could say. [laughs] But what is clear is that it's this effect of, almost as if the film - two filmstocks running next to each other, and they're blending closer and closer and closer together until finally... I dunno, do you shake your head and clear it? How do you get ahold of your physical sense of being -

ANDREW: Am I in a chair, you said?

AUSTIN: Yeah - uhhh... I had you down on the ground. I had you fallen over on the ground. If you want to have been fallen over on the ground and also on a chair, that's acceptable. [cross] Do you know what I mean? Tied to a chair.

ANDREW: [cross] Oh, I was - I was gonna say I tip the tare over. Chair over. And like -

AUSTIN: To knock yourself on the ground?

ANDREW: Yeah, and knock sense into myself, quite literally.

AUSTIN: Literally. Yeah totally, and let's even do the movie thing of, like, the chair breaks when it hits the ground. Your hands are still tied, but you're able to move here. And, um, now that you can look around you see that you are in a crosswalk in the middle of this giant tunnel, this giant underground structure. [laughing] I guess I've revealed that it's underground, that it's not just a secret giant structure in Atlantic City that no one's commented on!

[Dre laughs]

AUSTIN: You're on this crosswalk there, between the left side of this giant circular tunnel - and it is giant, again, like it's bigger than any tunnel you've been in. You could fit a plane - it's more like hangar-sized than it is tunnel-sized. You could easily fit a big plane - like a cargo plane in here. And you're in the middle of a metal walkway, and both to your left and to your right there are doorways to somewhere - but this is where you've woken up. What do you do?

ANDREW: Uh, I'm gonna try to open the door to my left.

AUSTIN: Okay. You run, you walk down this metal hallway, this metal walkway, you get to the door, and the door just has a handle on it, and you're able to open it, and you see some concrete steps and they're like - it is - they seem to go up from here, and they seem to go up quite a ways. And I think you begin to climb them and we cut away from you at that point, as you begin to climb your way out of whatever this thing is.

AUSTIN: Uh, Caitlin and Eve. Where do you go? Stage Two, with a lion?

SYLVIA: Yeah. Yeah.

AUSTIN: Okay. Um, Angie at this point plugs her phone into a portable charger she has, [laughs] so she can keep going. I think her screen was cracked, but so it goes. Was it her phone that got cracked? I've now forgotten -

SYLVIA: Yeah, it was.

AUSTIN: - thought so. And you find a new way into Stage Two, or do you go in the same, like, the place you were going in before, the same - through the security door?

SYLVIA: I mean, if we know we can get through that way, I'm fine doing that, unless there's objections.

AUSTIN: Sure. I guess the question is, will you - are you afraid of running into security that way.

JANINE: Yes. We have a lion.

AUSTIN: [small laugh] You do have a lion. That's true. And we know they have guns.

JANINE: Yeah, my inclination is to go in the opposite end, but that might be a terrible inclination.

SYLVIA: I'm down to try that, yeah.

AUSTIN: Yeah! Give me a Study here, either one of you, to try to find the safest way in. This is definitely you "carefully observing a situation," and "a thing," the building, looking for some mode of egress that is safe. Either one of you can do it.

SYLVIA: Yeah, I think we have the same Sharp -

AUSTIN: [cross] You both have 1 Sharp?

JANINE: I have 0 Sharp, you have 1.

AUSTIN: [cross] Oh, okay!

SYLVIA: [cross] Oh! You - right.

AUSTIN: [cross] Those are eyes. Those are pupils.

JANINE: [cross] They're both dots.

SYLVIA: Ohhhhhh! Okay, I thought they were tiny little 1's.

JANINE: Nooo.

[Dre chuckles]

SYLVIA: [quietly] 2d6+1... [loudly] That's a 9!

AUSTIN: Alright! On a 9, with Study, you can ask the GM one question from the list below.

SYLVIA: I think in this case "What here might be useful to me?" is the one that makes the most sense.

AUSTIN: Totally. Yeah. There is a, there is a side door with "staff only" written on it that you find, that has a manual key and not a card key. So one, nothing will buzz if you try to open the door, like, it's a regular fuckin' door. You know? And two, the handle is a little loose, it will take a little doing to get in this way, it will take a risk as you try to either force the door down, or pick the lock, or something. But it will be a way that no one - it's not gonna - no one in the security office is gonna get a "beepbeepbeep, that door opens." You note specifically that this is a door that does not have a little black keypad next to it, or like the - what's the near-field-communication-type device [cross] I'm thinking of -

JANINE: [cross] The one that's just a puck, it's just like a rectangle?

AUSTIN: Yeah, it doesn't have one of those, do you know what I mean. So. So yeah, you find that door. You will need, if you try to come through this new way, to Take a Risk to try to get through this door somehow. [JANINE: Uhh.] Neither of you are particularly Tough.

JANINE: I'm slightly more Tough.

AUSTIN: You are slightly more Tough, it's true.

JANINE: [cross] In a regular sense [???].

AUSTIN: [cross] Your Take a Risk is also wounded, but yeah.

JANINE: [cross] Yeah, but not for Tough.

AUSTIN: It's not Tough-wounded, you're right. So give me a Take a Risk - or, tell me what you're doing to get in this door.

JANINE: I'm like -

AUSTIN: [cross] Or are you getting the accountant - go ahead.

JANINE: [cross] I'm like weighing in my head whether trying to pick the lock would be Sharp or Steady.

[50:00]

AUSTIN: I think it's Sharp, like fundamentally? It does - Picking the lock would be nerves, if it was like, "pick the lock in 30 seconds." I guess it would also be Quick. But it's like, it's not about emotional fortitude, at the end of the day it's "can you pick the lock."

JANINE: Yeah.

AUSTIN: Is my question for the accountant. That's where I think the camera's interest is, is do you happen to know how to pick a lock, not can you remain steady enough.

JANINE: [overlapping] I'm gonna kick the door down, then. [laughs]

AUSTIN: Alright, love it!

JANINE: Like force the handle.

AUSTIN: Yep! Give me a Tough, Take a Risk. 2d6+0.

JANINE: That's an 11! [cross] Hell yeah.

AUSTIN: [cross] These fucking rolls are unbelievable. Oh my god. No one's taken a Wound yet, because no one's failed a roll. [laughs]

JANINE: Do you wanna know how Caitlin knows how to do this?

AUSTIN: Please.

JANINE: Because once, she was outside setting up the big deep-fryer for her turkey, for Thanksgiving, and the door closed behind her and it was locked, it locked on her. And she realized that she had her, her cranberry sauce on the stove. And cranberry sauce is a pretty straightforward thing to cook, like it does most of the work itself, but at the same time if you're playing a little risky and you have the heat up too high, you can really like scorch the sugar there and it'll give it a bad taste. So she had to kick the door down.

AUSTIN: Wow. Really living, living out here for a good Thanksgiving, so you - Nothing will stand between you and that -

JANINE: God no.

AUSTIN: - and a bit of Thanksgiving.

AUSTIN: Alright, so you get into Stage Two. I think immediately there is a sense of activity, especially for you, Caitlin, that you haven't felt here in a long time, as you just hear the sound of people - It feels like - A year or two ago, here at Bluff City Studios, when people were always running around getting stuff together, interns were running scripts to directors and actors, actors were lounging in hallways instead of on set where they're supposed to be, people are pushing craft service trays back and forth - and it's not like that stuff hasn't happened at all, during certain events this year, but without scripted production it is not a full-functioning movie studio, or television studio. And so there is a degree of "wow, stuff is happening here." The lion that you're with strolls in and begins to sniff the air, as if she is looking for something, as if she's trying to find a trail, but is also - I don't mean to say this, you can pick this up a little bit, Eve, as the farmer - is a little like overwhelmed, she doesn't - she clearly doesn't know where she wants to go in this *huge* room. This huge building, rather. What are you looking for, what is your kind of plan as you go into this new building?

SYLVIA: I'll be honest, I'm mostly just looking for any sign of, like, Bart or... like, where people have been through, wet footprints and shit like that.

AUSTIN: Yeah. So like footprints, things like that, there are coats hung on a coatrack, like, by the door. There are... y'know, and they're wet from the rain. People are here. There's no doubt about that. Which might make it even harder to find Bart, because there has been activity. Uh, I'm not saying we can't roll for tracking down Bart, but I wanted to give you that bit of information first and foremost. Eve, how about you?

JANINE: Um... Oh sorry, that's - did -

AUSTIN: Sorry. Caitlin, how about you? I did it *again*!

[everyone laughs]

JANINE: Um, I think Caitlin's priority is, uh... kind of just abstractly figuring out what's going on and why there are two Julians and presumably two Barts, and I think she's just trying to see through...

AUSTIN: Piece - Yeah.

JANINE: 'Cause all of this activity is probably off the books, right, this is not stuff that she... Is she vaguely aware that there's night shoots and stuff, or?

AUSTIN: You do not have a clue that there is night shoots, but, but your accounting brain is like, "Someone is doing accounting work for this." You can't - [laughs] I think you're the sort of person - maybe I'm wrong here, you tell me - but you're like, you get out of the Marvel movie, and you're like, "How does Thanos pay for all those spaceships?"

[everyone laughs]

AUSTIN: "Who's in charge of the books? Someone has to - Someone, *someone*, has to keep track of this stuff, otherwise it's not an efficient fighting force." [cross] Not that you're like Neil deGrasse Tyson, but.

JANINE: [cross] I mean, I don't - I bet in normal circumstances she wouldn't necessarily be that way, but I think in the context of a studio that is struggling to be [AUSTIN: Yes.] properly supportive of its workforce? I think when you are a part of the workforce that is still, um, being - you think - kind of taken care of at the moment, the idea of, "Oh, actually, they might just have some other accountants you don't fucking know about and they might be doing cooler stuff than you."

AUSTIN: Right. So let me give you this: you come in the side entrance, you recognize pretty quickly this is a makeshift office, like, this whole corner of Stage Two, this northeast corner, has been turned into a makeshift shadow office [laughs] for this makeshift movie studio. And you can - you quickly find, "Oh! There's computers here." There are file folders you can start to look through and do your detective work of trying to [???

JANINE: [overlapping] Are the computers newer than my computer?

AUSTIN: Oh, absolutely.

JANINE: Fuck.

[Austin laughs]

AUSTIN: [laughing] Yeah, I know, it's a different operating system. I don't know if you know how to use it.

[Janine laughs]

AUSTIN: Don't- again, there's hard copies, there's stuff to look through in this way. I think part of this is you, we get the shot of you seeing the room that has Accounting next to it, and you're

like, th, "Oh! Okay. This I know." Um, and maybe you head in there. If you want to give me a Study, to look through all these files and try and put something together, feel free.

JANINE: Uh, sure.

AUSTIN: Dre says in the chat, "They told me they didn't have enough money to get me off Windows ME."

[Janine laughs]

AUSTIN: Your...

JANINE: I got a 10.

AUSTIN: Alright, there you go. That's a 10. So you get to ask me any one question about the subject.

JANINE: [cross] Um...

AUSTIN: [cross] Not just from this list; any question you want.

JANINE: Oh!

AUSTIN: Yeah.

JANINE: Huh. Hmmm.

AUSTIN: Uh-huh.

JANINE: Um... fuck. [Austin laughs] Uhhh... Okay. I think my question is, "What here is - what here doesn't look -" like, "Is there anything here that doesn't look like how we do things here?" And I mean "here" like, in a - in the geographic and - I mean, like, does this shit look like it's from a different -

AUSTIN: Dimension.

JANINE: - state, dimension, whatever, yeah.

AUSTIN: [laughs] Um...

JANINE: Like, is this all - does this all make sense to me legally and professionally?

AUSTIN: Y - Uh - more than you might suspect. Like I think that - with a 10, what ends up happening here is, you get the first - Maybe you go in being like, "Alright. This is all gonna fall apart instantly." And then you're like, "They are paying craft services the right amount of money, which is less than they deserve, and that's fucked up." So it's like, they're not - even though they have better computers here, it's still - Julian H. Bluff is still running this place, or at least was running the books at some point, because he is being a cheap asshole. And the stuff that is being paid for is the stuff that you would expect, y'know. There is a contract with a production union. The contract with - and those - Here's one important thing you note right away is some of those things have been re-upped in the time the writers guild was shoved out. So they're already, the situation that's the weirdest is they're not paying for *writers* for whatever they're producing here, but they are continuing to pay for, um, y'know, people - key grips. They're continuing to pay for people who do lighting and people who do other support services. They're continuing to pay for, uh, [laughs] animal handlers, et cetera. And it's not as if everything here is a robot and they don't have to pay anybody anymore. It seems like it's just the writers who are being ignored. And the big thing you do recognize, is that you see... you see that Bluff City Studios is paying in to some sort of fund, some sort of giant construction project. And that is, I mean, we the audience probably know immediately that is the weird tunnel that we saw moments ago... but, but there are other names tied to that big tunnel, or to the - It's called, like, "The Tunnel Project." The Tunnel Project also includes -

[1:00:00]

JANINE: I can tell they never work with the writers anymore.

[Austin laughs]

AUSTIN: The Tunnel Project also includes investment from names that, listeners may find familiar? That, things like, the Nevada Corporation, and the Whitaker family. There is some sort of big weird, cross, cross dimensional investment project happening here. You, Caitlin, don't understand that part of it? [laugh] But we know - we know - that families from both Bluff and Blough City seem to be investing in, whatever this weird tunnel thing is that we've seen a part of, that is underneath this movie studio. So those are the two big things, one, not paying the writers. No plans to pay writers, ever again in the future. There's no like, [laugh] there's- normally you at least have a document somewhere? During a negotiation, is like, here's what we want. Here's what our goals are. They don't want goals, at- there's nothing- there's no terms that they would be happy with to bring writers back in. So that is like, that's kind of like the big picture thing. What you don't see anything about is like, weird face clones. You don't see anything about, any, anything like that, at all. In the books here. Eve, are you looking through anything here? Are you looking for any other types of like offices to start investigating? Etc?

SYLVIA: Yeah, uh...

AUSTIN: I guess you were, you were looking you were looking for Dr. Bart, right?

SYLVIA: Yeah, I was specifically trying to find Bart, or any sign of him.

AUSTIN: God, yeah. What do you, how do you, how do you go about that? Is there anything you can use, to try to like, track him down?

SYLVIA: [sigh] Honestly, no- nothing I can think of outside of just like, keeping an eye out.

AUSTIN: Yeah. Do have anything of his that, like, you could, have Peaches smell?

SYLVIA: We could... do we have any coconut aminos?

AUSTIN: Oh my god... I don't think we do.

SYLVIA: Nah...

AUSTIN: Do we? Please... someone remind me if there's any reason you would have a coconut amino...

[Andrew laughs]

SYLVIA: I don't think so.

AUSTIN: Fuck. Why didn't you...

SYLVIA: No, but I can, I can look for other stuff.

AUSTIN: Okay.

SYLVIA: I'm trying to think... I think I might actually... the lion is like, overwhelmed right now. Right?

AUSTIN: Yeah, the lion could use some guidance, or, will just start wandering around on her own, and try to find, something.

SYLVIA: Yeah, I think I'm gonna... because she brought us to that body, I'm going to try and keep her over, like, around, near me. Or at least, like, hang out around near her, and see if she reacts to anything.

AUSTIN: Yeah, I think she is going to be... not out of action here, but like, she is basically an attendant for you, until,

SYLVIA: Okay.

AUSTIN: Something catches her, her scents- scent. Or till she catches a scent rather, that, that interests her, which which would happen further in?

SYLVIA: Yeah, I would like-

AUSTIN: We can also- here, here is a fun way we can do this, which is like, the thing you're describing to me is almost not Study? Study would be... a "Hey, I have an idea. I'm gonna look into this thing."

SYLVIA: Mm hmm.

AUSTIN: It actually sounds like you're doing almost like, Take A Risk: Sharp, to kind of, feel out the scenario? Do you know what I mean?

SYLVIA: Yeah, I could-

AUSTIN: You're like, I'm gonna wander these fucking halls looking for a clue.

SYLVIA: It's time to split up gang, Scooby Doo, but with a lion.

AUSTIN: [laugh] I think Angie definitely sticks with Caitlin, and is like taking pictures of all these documents?

SYLVIA: For sure.

AUSTIN: Unless Caitlin, you like, shoo her away. But there's so many documents here? You can't shoo her away from an entire accounting room, you know?

JANINE: Also no, I'm not gonna shoo her away. They gotta a fuckin' secret crew of accounts and in here and they better computers than me!

AUSTIN: [laughs] Okay. Finally, class consciousness has come!

JANINE: I'm a white lady with a cooking blog and a 2006 Acura, they can fuckin'... get owned in the press for all I care at this point!

[Austin and Sylvia laugh]

AUSTIN: I can't believe we've awakened Karen's class consciousness. [Janine laughs]
Unbelievable.

SYLVIA: Should I roll this, Take A Risk?

AUSTIN: Yeah, give me a Take A Risk, Take A Risk Sharp, is what I'm gonna say this, because you're like,

SYLVIA: [overlapping] So that's, 2d6, +1...

AUSTIN: Trying to be, you know, attentive.

SYLVIA: Okay.

AUSTIN: So yeah, 2d6+1, right?

SYLVIA: Yeah.

[roll]

SYLVIA: That's an 11. What's up.

AUSTIN: [overlapping] These... fuckin' rolls...

SYLVIA: Roll 20 finally doing right by me.

AUSTIN: Yeah. So... what I think you see, finally, is, a... [sigh] one, there are like... what type of shoes are you wearing? Dr. Bart?

ANDREW: Oh, um... that is a great question. I'm gonna say some... ox blood Oxfords.

AUSTIN: You actually said this already. You actually- now that, [laugh] now that I asked you, and you said ox blood? I immediately was like oh wait, that is, that is literally a thing we've already talked about.

ANDREW: Yeah.

AUSTIN: So I think we get some of like, the, the black soles? Of those shoes like, the, like a, there's a mark on the ground? That you see like, something's dragged here, and then you go a little bit further down that direction, and you see that there is like, a little bit of like, blood. Not a lot, this is not a bullet wound, but of like someone who has been beaten up, or, has fallen over and, and that drags down the ground, and you and the lion are able to follow it until, and Peaches, are able to follow it until you get to a door. Dr. Bart, at this moment, you reach the top of the stairs. You were- ah, what type, of shape are you in?

ANDREW: Uh, bad.

AUSTIN: I mean, sorry, what type of shape are you in, in your life, generally? Like, are you, have you been like, hitting the gym? Are you, how's your-

ANDREW: [overlapping] Oh yeah, no.

AUSTIN: How's your wind? Like, you know what I mean? How, how many steps can you climb, without-

ANDREW: No, yeah, no. My cardio's is great.

AUSTIN: Cardio's great. You like, then you hit the top of the stairs, and you're like, it's just kinda, it's just starting to hit you a little bit, and you get to a door, and it is locked. And you cannot get out from here. And it's like, at that- when you're like, "Fuck." And it's at that moment that Eve, gets to that door. And Eve do you open the door?

SYLVIA: Yeah, I'm gonna try.

AUSTIN: You open the door. It's no- it's, this door does just open, for you. It's like, down- this the thing is like, the protection for this door is that it's not that it's locked, it's that it's down a bunch of weird twists and turns in, what, you've now realized is almost kind of a labyrinthine, like, set of hallway? And back offices, and storage rooms. And suddenly you're here, and you open this door, and there is just this huge stairwell, and in front of you is Dr. Bart.

SYLVIA (as Eve): Ah!

ANDREW (as Dr. Bart): Ahh, shi- oh, thank god. Okay.

SYLVIA (as Eve): Wait, okay, hold on, hold on. I need to make sure you're the real one.

ANDREW (as Dr. Bart): The what??

SYLVIA (as Eve): We met- okay. Uh. I don't- hmm.

AUSTIN: Uh huh?

SYLVIA (as Eve): Caitlin- Caitlin's better at this than me. Uh... so. Hmm. What is... your... middle name?

ANDREW: (downcast) You're really gonna make me say it?

SYLVIA: (expectantly) What is it, Bart?

ANDREW (as Dr. Bart): [sigh] Jimmy...

(Austin laughs)

SYLVIA (as Eve): All right. Yeah, no, he hates, he hates that. He won't ever admit it. I think, he went like, through, all high school telling people that his middle name...

ANDREW (as Dr. Bart): Why- why are you saying he? I'm right here. What is happening?

SYLVIA (as Eve): I'm talking to the lion.

(the lion growl affirmatively)

ANDREW (as Dr. Bart): The- What the fuck?!

SYLVIA (as Eve): Sh- okay. Yeah, we- you're cool with him, right? Because you seem to... she's a good judge of character.

(the lion growls vaguely positively)

SYLVIA (as Eve): Okay.

ANDREW (as Dr. Bart): (simultaneously) Okay.

SYLVIA (as Eve): Uh... yeah, here, come here.

ANDREW (as Dr. Bart): [overlapping] You know what? This is, like, only like, the fifth weirdest thing I've seen today.

SYLVIA (as Eve): Look, I just, I needed to make sure you weren't a robot, or a clone, or a robot clone.

(Austin laughs)

SYLVIA (as Eve): We'll- Caitlin and, Caitlin and Angie will help explain. I'm a little fuzzy on the details, even though I think I'm the one who figured most of it out.

AUSTIN: At this moment, you realize both of your feet are wet, as this part of stage two begins to flood, also.

ANDREW (as Dr. Bart): Okay.

SYLVIA: (simultaneously) Okay, yeah. Let's move.

ANDREW (as Dr. Bart): Yeah, let's go. There's like a huge weird tunnel down there, but I don't, I don't, let's, let's go.

SYLVIA (as Eve): A tun- a, a wha? Okay.

SYLVIA: And then we're gonna, we're gonna come, [laugh] back...

ANDREW (as Dr. Bart): You know, like, if you've ever listen to NPR, and they're talking about that Elon Musk Hyperloop thing? It's like one of those but-

SYLVIA (as Eve): I've never listened to NPR in my life, but I'll take your word for it.

(Austin laughs)

ANDREW (as Dr. Bart): Well, Terry Gross is a national treasure.

AUSTIN: One day, I'll be on the radio Terry Gross, says Dr. Bart.

(Janine laughs)

SYLVIA: They're gonna do a story on me!

AUSTIN: Alright, so do you lead back to the accounting room, where Angie and, and Caitlin are?

SYLVIA: Yeah, I think so. I would be like,

SYLVIA (as Eve): Hey, I found real Bart, I think...

JANINE (as Caitlin): Cool. Um... where'd you get your watch?

ANDREW (as Dr. Bart): You gave it to me for Christmas.

JANINE (as Caitlin): All right. Where's DeSean?

ANDREW (as Dr. Bart): Last time I saw him, he was at the Welcome Center? But Julian was gonna force him to go back to see the security folks at stage two.

JANINE (as Caitlin): Hmm...

ANDREW (as Dr. Bart): So I hope he's still at the Welcome Center?

JANINE (as Caitlin): I'm...

ANDREW (as Dr. Bart): Because otherwise...

JANINE (as Caitlin): Yeah, I, clone you was keen on the Welcome Center too, and that's a little... I don't know if that bodes well.

SYLVIA (as Eve): No, it's okay, I got him to say his middle name and everything.

JANINE (as Caitlin): No, no, I mean, I mean, if that bodes well for DeSean.

SYLVIA (as Eve): Oh... yeah... not great. We should probably chec-

ANDREW (as Dr. Bart): So there's a huge tunnel downstairs.

JANINE (as Caitlin): What?

AUSTIN: [overlapping] I mean-

ANDREW (as Dr. Bart): There's just a huge tunnel downstairs. And it's bad. I don't...

JANINE (as Caitlin): You mean like a basement?

[1:10:00]

ANDREW (as Dr. Bart): Like, I can't explain why it's bad, but it's bad.

JANINE (as Caitlin): (incredulously) Like a tunnel.

ANDREW (as Dr. Bart): Like, ah, the biggest tunnel I've ever seen in my life.

JANINE (as Caitlin): Okay. I don't know how we afforded that.

AUSTIN: I mean, it's in the Tunnel Project- it's the Tunnel Project, probably. You probably put that together.

JANINE: Right.

AUSTIN: So outside investment.

JANINE: I - you know, I honestly probably thought the Tunnel Project was like, it was like for a movie called The Tunnel or something. [laughs]

AUSTIN: Fair. You know what, fair? Fair.

JANINE: I think, I think, movie, I think movie studio accountant, TV studi- like, production accountant, isn't gonna think "Oh yeah, they're just building the big tunnel."

AUSTIN: Yeah, fair.

ANDREW (as Dr. Bart): Listen, we need to, we need to leave. Like, I'll walk across the damn bridge at this point. [sigh]

JANINE (as Caitlin): I, I think we should try to find DeSean.

ANDREW (as Dr. Bart): [overlapping] I was tied up, to a chair.

JANINE (as Caitlin): I don't feel cool about...

AUSTIN (as Angie): [sigh] Maybe...

SYLVIA (as Eve): [overlapping] Wait, hold on, you said you saw Julian. We-

ANDREW (as Dr. Bart): Yes.

SYLVIA (as Eve): That, we found... we found another one of him. Um...

JANINE (as Caitlin): His face was all gooped up and twisty.

ANDREW (as Dr. Bart): Cool... so, Eve, you drove, so let's go get in your car... and call the police, and leave!

SYLVIA (as Eve): Well like, no, I'm saying... [sigh] one, that's an extra point in the column for robot clones. I need everyone to be aware of that. Secondly-

ANDREW (as Dr. Bart): What column- what points??

(Austin and Janine laugh)

SYLVIA (as Eve): I needed to keep track of how right I am! Secondly... I, I, we c- this is, this seems really... we can't ju- this is fucked up! We can't just leave your friend here!

ANDREW (as Dr. Bart): Okay, then let's... [sigh]

AUSTIN (as Angie): Maybe... are there cameras on this? There have to be cameras on this lot, right?

SYLVIA (as Eve): I mean, if there's security offices, they've probably got... security cameras?

AUSTIN (as Angie): Maybe we can... get back into the security room, check the cameras, find where he is, go get him. And leave.

JANINE (as Caitlin): Okay...

SYLVIA (as Eve): And, yeah. And, that way we could also see if there's any other weird shit we got to look out for.

JANINE (as Caitlin): Um, we should be careful and make sure they don't see the lion.

SYLVIA (as Eve): Ah, ????

ANDREW (as Dr. Bart): ????

AUSTIN (as Angie): Let the lion fuck em up.

JANINE (as Caitlin): I just don't want her to get shot again.

AUSTIN (as Angie): Yeah...

ANDREW (as Dr. Bart): I also don't want her to get shot, for the first time. [laugh]

JANINE (as Caitlin): [overlapping] It's, also, also, it's different, like, if they don't see the lion, it's okay. If the lion sees them, it's okay. Like, if we can like, hide her under like, a... you have of those like, food carts?

AUSTIN: There are food carts around. You can get a food cart.

(Sylvia laughs)

JANINE: With like a, and you drape like a, tablecloth over her? [laugh]

SYLVIA: Yeah, yeah!

AUSTIN: [overlapping] Uh huh. You dr- yeah, uh huh. Totally. I'm gonna- I'll, I'll allow it.

JANINE: And then we get them to call room service and that we-

(Janine and Andrew laugh)

AUSTIN: Uh huh. And that's it! Listen, you're able to do this. I'm not gonna, I'm not gonna take this away from you. The moment, if the moment arrives, we will have to roll for how all this fucking goes. But yeah... and in fact, like, I think we can just montage this a little bit, right? Like, you're walking- are you walking through stage two towards security, basically?

ANDREW: I, that sounds like the plan.

SYLVIA: Yeah.

JANINE: Yeah.

AUSTIN: I want one person here to make a kind of a leading Take, Take A Risk roll? You tell me how you do it, and what you roll, which, which that's probably not Tough, unless you're like, barreling through people? You can roll any of these but it's gonna be about like, describe to me what it looks like as you do it. You know what I mean?

JANINE: I'm gonna make a case that Caitlin should do it, and that it should be Steady, because it is specifically about, to me, this moment is specifically about that confidence of like, "No, I'm supposed to be here. I'm supposed to be doing this"?

AUSTIN: Yep, totally. Give me a Take- yeah. That's exactly wha-

JANINE: "Get out of my way"? Like, that kind of thing.

AUSTIN: Totally. How would they know that you're not supposed to be here?

JANINE: Yeah.

AUSTIN: Give me a Take, Take a Risk +Steady. So 2d6+2.

[roll]

JANINE: Fuck. What?! What?!

AUSTIN: Finally. Finally, the 5 hits. It has taken so long. [laugh] On a 5... "The risk turns out badly, the GM will describe how." Actually, let me just double check, because your, your Take A Risk is already wounded, right?

JANINE: Mm hmm.

AUSTIN: You got a -1 Quick, -1 Sharp, right? So just want to make sure that the move ends in exactly the same way... For what it's worth, I wanted to say, I think this was a very smart maneuver? This exactly what I thought,

[Janine sighs]

AUSTIN: You should roll? Ah, alright, "On a 6-, the GM turns out bad- or the risk turns out badly, the GM will describe how." And so, what happens is, the three of you need to walk past one of the security officers. And... as you do, as you're beginning to pass him, this is Michael. He doesn't clock any of you at first, even though he should, he's kind of shitty security officer, that he hasn't done this? You start to feel a rustle from... the, food cart, from the lion under the food cart. And you can hear that she is sniffing the air. And... she takes a leap out from under the tablecloth, and goes sprinting down, one of the hallways. At that point, Michael recognizes that, there's a lion on the loose? Immediately like opens up his comms, his like, his like, walkie talkie. And he's like,

AUSTIN (as Michael): Oh shit, north side hallway, north side hallway!

AUSTIN: And then like, sees all of you? And goes to reach for his service weapon. I- it's not a service weapon, he's not a fucking public servant. He, [laugh] reaches for his pistol, that is in a holster. What do you do? And this is open for anybody, as all this happens. Also, very like, "Wuhhh, there's a lion!" Like okay! Even though you knew there was it still still lion jumped out and sprinted away at high speeds.

ANDREW: I'm just gonna, like, shoulder check him into the wall.

AUSTIN: That is a Take A Risk Tough. Give me a 2d6+1.

[roll]

ANDREW: Oh that's 5.

JANINE: Wow...

AUSTIN: That is a 5. Oh, no... buddy!

JANINE: Why'd it have to happen like?! [laugh]

AUSTIN: Sometimes it goes like this. Sometimes it goes like this. Alright,

JANINE: We're (the umbra layer now????)

AUSTIN: Yeah. [laugh]

ANDREW: God...

AUSTIN: Fuck off.

[Janine laughs]

AUSTIN: Um, so... you go to shoulder charge him. I think you do. I think you, like, you, you actually hit him? And... or- hm. So I think the thing that happens is your knee goes out, right? You like... [sigh] the blending, the bleed effect, where you remembered being the football player down in the tunnel,

ANDREW: Mm hmm.

AUSTIN: And that hit you? Made you turn and rush, the way you would have at your prime. And... like, you can't pivot like that anymore.

ANDREW: Yeah.

AUSTIN: Your knee doesn't hold up. And, you fall, as you go towards him. And, the gun- he's pulled the gun out, and he pulls the trigger. Roll Suffer Harm. "When you su-" Oh actually, you, you have a special Suffer Harm because you've already suffered harm.

ANDREW: Mm hmm.

AUSTIN: "When you Suffer Harm, the GM will describe it and tell you a number of damage. Roll +Tough, minus damage." So I'm going to say... let me look at the way damage works in this game real quick. That's NPCs are suffering damage... uh, here we go. Pistols, 2 damage. So, roll, roll 2d, plus your Tough, which is what?

ANDREW: Which is +1, minus 2.

AUSTIN: [overlapping] And then minus 2, yeah, so -1.

ANDREW: Alright, so 2d6 minus...

[roll]

ANDREW: Uh, 8!

AUSTIN: It is, it is an 8!

ANDREW: Hey, I'm not *dying*.

AUSTIN: You're not dying. "On a 7-9, you choose a move to wound, but as long as that move is wounded, you take +1 to it." Which is *very* interesting.

ANDREW: Mm hmm.

AUSTIN: That's, your version of wounded Suffer, wounded Suffer Harm is that you get better at whatever the thing is that gets wounded until, as long as it is wounded basically. So pick a move to wound. You've already have, your Suffer Harm wounded, you already have to Keep It Together wounded. So now either Study or Take A Risk could be wounded.

ANDREW: Uh, I'm going to say Take A Risk.

AUSTIN: All right, give me a... 1d6 to figure out how, [laugh] what happens here. And then we'll narrate like... what happ- to find out what happens to Take A Risk, and then we'll narrate what happens to actually have wounded your Take A Risk.

ANDREW: Oh, so is the d6 to say like, what is the complication,

AUSTIN: Yeah.

ANDREW: That my Take A Risk is going to-

AUSTIN: Well, yeah, it will determine which of these six Take A Risks you're going to get.

ANDREW: Ohhh, okay.

AUSTIN: Which is interesting. So yeah, give me a 1d6.

[roll]

AUSTIN: Hey, that's a 1.

ANDREW: 1.

AUSTIN: Your, write down as, sort of like Janine did, just Tough -1. The rest of that move is basically the same, but you take a -1 on Tough whenever you roll Take A Risk Tough. So,

ANDREW: Okay.

AUSTIN: It cancels out your current Tough for Taking A Risk, which I think is totally, like... valid here? If that makes sense?

ANDREW: Yeah. And I don't think the bullet hit you. I think the, the, you know, he pulls the gun out. He pulls the trigger, the trigger- you already twisted your knee, and then hearing that gunshot actually like, sends you trying to twirl the other way? And your knee just totally gives out on you. You do like, bump into him still, I think a pistol falls on the ground and goes like, clackclackclack, as it ,as it slides down the polished floor. But your knees fucked up, and, you will take a -1 when Taking A Risk for the rest of the game, or until that wound goes away but that, that is going to take more than just, you know, a bandage.

ANDREW: Yeah.

AUSTIN: Caitlin and Eve, what do you do in this moment?

SYLVIA: Uh... [sigh]

JANINE: I feel like Eve should have, should get that, gu- some- [laugh] I-

SYLVIA: I'm okay, I'm down to go grab that gun, I, I will-

JANINE: I hear gun on the ground and then was immediately like, okay, which one of us has the best Quick stat, because,

SYLVIA: Oh, yeah.

[Austin laughs]

JANINE: That's going to be the one where gun pays off.

[1:20:00]

AUSTIN: That, Take A- yeah, Take A Risk to grab that gun would definitely be, Quick.

SYLVIA: Yeah, I'll dive for it.

JANINE: Yeah, but also, to use it would be Quick right? Usually?

AUSTIN: Yeah, I think usually, almost certainly. Are you, is your hope here, to grab the gun and then use it? Or is it to grab the gun, and then we'll see what happens?

SYLVIA: My hope here is just to grab the gun and, [AUSTIN: Okay.] so this guy doesn't have it. [laugh]

AUSTIN: Okay, go ahead and give me a 2d6+1, your Quick is 1.

SYLVIA: Is Take A Risk though, right?

AUSTIN: Yeah. It's-

SYLVIA: Is that only when it's wounded or do I take that +1 for it now?

AUSTIN: Oh, no, wow, you take another one. So yeah, you're gonna take [SYLVIA: Yeah.] +2. As a reminder, your Take A Risk was wounded, but you rolled a 6? Which gives you like, the good version of Take A Risk? Of wounded Take A Risk? Which means yeah, you get a pl- another +1. So 2d6+2 on this.

[roll]

SYLVIA: That's a 9.

AUSTIN: That's a 9. I'm going to again, just double check [Janine nervously laughs] to make sure that this is written- okay, yeah. "On a 10+, it goes as well as can hope. On a 7-9, there's a complication, the GM will give you a tough choice. On a 6-, the risk turns out badly." That didn't happen, at least. So, your tough choice is... you're definitely able to get it and grab it. And to... you have control of it. But, at this point, the guard is also like, going for it? And, will hit you, will just like overhand smash you in the back. You'll retain control of it, but, you will have to Suffer Harm, you'll have to roll Suffer Harm to pick it up. As this guy gives a- like a Dragonball Z-style double, or [Sylvia laughs] WWE-style double axe handle to your back.

SYLVIA: Okay. Uh...

AUSTIN: Or you can not pick up the thing, and dodge that attack instead.

SYLVIA: No, I'll roll Suffer Harm here to pick it up. I think, the worst thing that could have happened here is giving a hostile man a gun.

AUSTIN: Absolutely.

JANINE: Mm hmm.

AUSTIN: Give me a, 2d6 +Tough, minus damage. So your Tough is -1. And the damage is 1. So it's 2d6-2...

JANINE: Oof.

SYLVIA: Great, uh...

AUSTIN: A 10 is possible, but-

[roll]

SYLVIA: That's a 5, buddy.

AUSTIN: Hoooooooo... "On a 4-6, your injuries catch up to you." Sorry, let me just make sure this is right. Okay... Duhtduhtduht... "On a 7-9, it's not too bad yet. On a 4-6, your injuries catch up to you. The GM will wound one of your moves. On a 3-, it's life threatening." So hey, you didn't get a three or under. That's good. [laugh] I'm going to wound... your Study, as this hit hits you in the head and like, definitely, like, causes you some disorientation? Or, again, let's roll, roll 1d6 so you can wound your Study.

[roll]

SYLVIA: 2...

AUSTIN: That is a 2, and wounded Study on 2 says: "When you carefully observe a person, thing, or situation, roll +Sharp. On a 10+"... oh, "On a 10+, ch-" I'll, I'll post this in there so you can just copy and paste it.

SYLVIA: Okay.

AUSTIN: "On a 10+, choose one of the questions below. On a 7-9, choose one to ask and the GM will add a complication. On a 6-, wound to move. But if you cannot, but if you cannot, instead of dying reduce Sharp or Steady by 1, your choice." This is an interesting thing. So one, you'll note, you can no longer get that big open ended question? That a success on Study [Sylvia: Yeah.] used to be able to give you? And two, you will get a wound move, if you try to

Study and fail now. I suspect that this means, that you are- oh wait, did I give you the wrong one?

SYLVIA: Uh...

AUSTIN: One second, wait wait wait, that was, that was-

SYLVIA: Oh yeah, I rolled a 2.

AUSTIN: I go- yeah, I rolled, I copied and pasted the 3, my bad.

SYLVIA: Yeah, no worries.

AUSTIN: Alright, this one's not as bad. This one's not as bad.

[Janine laughs]

AUSTIN: This one is just, uh... "On a 10+, choose one question from the list below. On a 7-9, the *GM* will choose one question from the list below to answer. On a 6-, the GM will choose one and add a complication." So if you get a 7-9, I get to answer- pick which question you asked, which is fun.

SYLVIA: Okay.

AUSTIN: So yeah, I think you just like, a little dazed as this axe handle hits, but then you have the gun. And I think, we get a moment of just like, everybody freezes. [laugh] Unless Caitlin, you're gonna use this moment to do something, too, I don't want to step on your action if you have an action in this moment.

JANINE: Um... I mean, no, I... well. [laugh] I'm, I'm now thinking of like, what the next, the next thing is because it feels like, it feels like, Dr. Bart goes... for the guard. [AUSTIN: Yep.] Guard takes down Dr. Bart in a roundabout way...

AUSTIN: Yeah.

JANINE: And then, you know, Eve gets the gun, but guard gets a hit on Eve. Like that feels like a sort of complete set of actions [AUSTIN: It does.] now that Eve has the gun?

AUSTIN: Yeah, and I feel like there's, I like the idea of the kind of shot of this hallway, where now like, Eve, you're able to like, take a step back, point the gun, everything freezes, because guns are terrifying? To be around, [laugh] at all times. And, for this, to just like, for you to point it at a person is to threaten major harm? And so, I think Michael is just like,

AUSTIN (as Michael): Alright!

AUSTIN: Like, not even, ah, I don't- like, hands up? But not all the way up, do you know what I mean? Like, hands up, almost like, open handed in front of his face? But not, not cowering? Like, almost like martial art style in front of his face, but also sort of up, as if, don't shoot me?

SYLVIA (as Eve): (wincing) Okay, okay. Um... ow. First of all, ow.

ANDREW (as Dr. Bart): Also ow.

AUSTIN (as Michael): You're all gonna get in real big trouble, uh...

JANINE (as Caitlin): (authoritatively) Where are your zip ties?

AUSTIN (as Michael): I- uh, wher-

JANINE (as Caitlin): I know you assholes have zip ties. Those flexicuff whatever-the-fucks?

[Austin laughs]

AUSTIN (as Michael): Uh...

JANINE (as Caitlin): I've seen them on Twitter.

AUSTIN (as Michael): Back left, back left, back left. You, you gotta get out of here. I have people coming. You better get out of here.

SYLVIA (as Eve): Yeah, don't worry. We're planning on it. Give us your keys, too. The, your, the, the like, office keys. I'm not, I'm not stealing your car.

AUSTIN (as Michael): [overlapping] Back right pocket. Back right pocket, back left pocket.

SYLVIA: Okay.

JANINE: Okay, Caitlin's going for those pockets, I think.

AUSTIN: Mm hmm. Um...

ANDREW (as Dr. Bart): All right, where's DeSean?

AUSTIN (as Michael): Where's DeSean? I don't know where DeSean-

AUSTIN: You're able to get the stuff out. I, he's not gonna resist. There's a gun pointed at him. He's, he's not being paid enough, he's not a true believer. [laugh]

AUSTIN (as Michael): DeSean? DeSean is... I don't know where DeSean is. Wha... [sigh] isn't he just, with, wasn't he with you?

SYLVIA (as Eve): Ah shit, okay.

AUSTIN (as Michael): Didn't you and Julian go somewhere?

ANDREW (as Dr. Bart): Yeah, but, he was all supposed to report back here, and...

AUSTIN (as Michael): He did not report back here.

ANDREW (as Dr. Bart): Okay, well, that's good.

AUSTIN: Just to- I want to just, let a little air out of the room, or like, not out of the room, I want let a little of the tension out of the room, for the viewer at home. We get, DeSean, back in the Welcome Center, [Janine and Austin laugh] at the security desk with like... a, you know, some ASAP Rocky playing on his phone. [Sylvia and Austin laugh] So like,

AUSTIN (as DeSean): [sigh] Can't get any fuckin' connection...

AUSTIN: He's like, trying to get scores for the game, you know? He's like,

AUSTIN (as DeSean): Where is everybody...?

AUSTIN: [laugh] Anyway, cut back: Are you zip tying this guy?

JANINE: Hell yeah.

AUSTIN: Alright, you zip tied him, you have his keys. You don't know where the lion is. His-

SYLVIA: [overlapping] Yeah, that's a problem...

AUSTIN: His, uh, his walkie talkie buzzes? Or his like, he has like, a lapel attached walkie talkie and, is like a,

AUSTIN (as guard over radio): Michael, come in. We heard a shot. Are you- please confirm. Confirm location.

SYLVIA (as Eve): Oh... fuck, okay. Um...

JANINE: Can I...

ANDREW (as Dr. Bart): No, we'll just, we'll just, yeah. Make him answer it.

JANINE (as Caitlin): I was gonna make Dr. Bart answer it. That was my suggestion.

ANDREW (as Dr. Bart): No I mean, we'll just hold up the walkie talkie and make him talk into it.

SYLVIA (as Eve): That's, yeah, that's a probably a better idea than you trying to sound like this guy. [JANINE: Hmm...] But, I mean, can we trust him? What if he starts yelling?

ANDREW (as Dr. Bart): [overlapping] I mean-

JANINE (as Caitlin): Exactly.

ANDREW: I mean, if you don't want to shoot him, I will. Give me the gun.

AUSTIN: *Jesus.*

SYLVIA: Ohhhhhh!

JANINE: Yikes.

SYLVIA: I make a *point* not to give him the gun.

SYLVIA (as Eve): Look, [sigh] just- tell them... you're fine. And... that...

JANINE (as Caitlin): Your chair broke, and that was the sound.

SYLVIA (as Eve): Yeah.

AUSTIN: You hit the button?

ANDREW: Yeah, I'm gonna ho- can I hold the walkie talkie up to him? Everybody else is doing something here.

SYLVIA: Yeah, my hands are full. So yeah.

ANDREW: Yeah.

AUSTIN (as Michael): [pause] North hallway, red!

AUSTIN: He says.

SYLVIA (as Eve): Ahhhh, yeah, okay, we should, probably...

AUSTIN (as Michael): What are you going to do? You're not gonna fucking shoot me. You just said you weren't gonna shoot me.

SYLVIA: [quietly] Can I shoot him in the foot...? [laugh]

JANINE (as Caitlin): See, I said Dr.- I said, this is what, this is what I always say! No one listens to Caitlin! Everyone just takes her peppermints and leaves. It's fine...

SYLVIA (as Eve): Should- we should probably go after the lion right? At this point, or what? What, where- I don't- [sigh] we need to go somewhere?

ANDREW: Okay, yeah, I'm gonna, I'm gonna, punch this security guard.

AUSTIN: Knock him out?

SYLVIA (as Eve): Thank you.

ANDREW: Yeah.

AUSTIN: All right, do, do-

ANDREW: And do the whole thing where I go, "Owwwww!!!" [Janine and Austin laugh] and like, shake my hand really hard.

AUSTIN: I think Angie at this point, is still recording. And also still here, I've not just forgotten. And she goes like,

AUSTIN (as Angie): Oh, you gotta look cooler than that when you knock someone out! We're trying to put that shit on Worldstar!

[Andrew and Austin laugh]

JANINE (as Caitlin): And you're with the- with the press, again? Sorry? You're with the press?

ANDREW (as Dr. Bart): [overlapping] Is that, is that like Tik Tok? Is that, wait, is that like a Tik Tok?

AUSTIN (as Angie): You know what? Yeah, it's like a Tik Tok. [laugh]

ANDREW (as Dr. Bart): Okay.

AUSTIN (as Angie): I'm from the press. I'm also from Atlantic City.

JANINE (as Caitlin): Okay...

ANDREW (as Dr. Bart): Yeah, let's, let's go. Let's leave.

AUSTIN (as Angie): Yeah, I- as much as I know everyone cares about this lion, everything you just said about this whole building sounds fucked up.

[1:30:00]

ANDREW (as Dr. Bart): Yeah, DeSean is safe, like, let's just, go! Let's leave!

AUSTIN: [overlapping] Wait, nonono, sorry, we don't, you don't know that DeSe- that DeSean is safe. We, the audience, know that DeSean is safe.

ANDREW: Oh, that's true, yeah yeah yeah.

AUSTIN: Yeah. We don't know-

ANDREW: Well he did say DeSean never came back.

AUSTIN: That's true. That is true. He did do that.

ANDREW (as Dr. Bart): So, okay, let's go look and see if DeSean's at the Welcome Center. If he is, we get him, and we go!

[Sylvia sighs]

AUSTIN: You hear the sound of footsteps as people run down the hallways toward you. You don't see anyone yet, but you can hear... the sound of four, or five- I guess four or six feet, hitting the ground. Two or three people running towards you?

SYLVIA (as Eve): Okay, here's the plan. Give me like, five minutes? You guys go get DeSean, I'll meet you back with the lion. No problem.

JANINE (as Caitlin): Yeah, you have a- I mean, she's got a gun and a dog. And the lion likes her a lot.

[Austin ruffs]

SYLVIA: And I'm gonna- I'll toss Dr. Bart my car keys.

ANDREW (as Dr. Bart): Okay, yeah, okay.

SYLVIA (as Eve): [overlapping] There, if you really want to leave, fuckin', have fun explaining to my mom, what happened.

ANDREW (as Dr. Bart): Ohhh, I'm- okay. All right. We're getting the car and we're coming back here.

SYLVIA: [sigh] All right. I want to like, sprint down where I saw the lion run off.

AUSTIN: Okay. Let's do ahhmm... sprint after where the line was, for sure. And... oof, how do we want to split this up?

SYLVIA: [laugh] Sorry for splitting the party again.

AUSTIN: No, I'm happy to split the party, that's fun.

JANINE: [overlapping] I feel like it had to happen.

AUSTIN: It does, you care about this lion too much.

JANINE: The other thing is that like, at some point, I feel like Angie needs to cut her losses and say that she has enough footage, and that extracting the footage safely is valuable.

AUSTIN: Yeah... [JANINE: No?] I, uh, she is not, oh, she is not like, "We need to get more footage at this point", at all.

JANINE: Yeah. Okay.

AUSTIN: She's happy to bounce, 100%. Like, it's all above her head at this point, in such a way that's like, this is, you've opened up 30 more files that she needs to stud- you know, like, that's, that's... [JANINE: Yeah.] She is with you on like, "Let's get DeSean and get out of here." In fact, I think she says like,

AUSTIN (as Angie): All right, let's get DeSean, let's get to the car, let's get out of here.

AUSTIN: And, the... [sigh] I think we need... if you're looking for the lion, that is probably a Study, if you're trying to follow it, somehow? Like, I guess again, it depends, are you Taking A Risk, or are you Studying here, Eve?

SYLVIA: [sigh] I figured the risk would be like... trying to outrun the guard well, like...

AUSTIN: [overlapping] Yeah, give me, yeah, give me a Take A Risk Quick then, which again, [SYLVIA: Okay.] you're pretty good, at 2d6+2. Right?

SYLVIA: Yeah, I mean, last time, I was pretty good at it, and we saw how that went.

AUSTIN: Yeah, that's true.

JANINE: [apprehensively] Mm...

[roll]

SYLVIA: That's a 10!

AUSTIN: Hey, this time it's a 10, this time it's a 10.

JANINE: Yay.

AUSTIN: So, I'll give you a sequence here. I'll give you a brief description. I think we get you evading, two of the guards? Or two of the feets- the feet that were following you? While, it's very clear that like, whoever that third person was, is not with them? We get you like, ducked in the back of an alcove somewhere, like, you know, in the cover of darkness. We get the eyes of Peaches in the dark, [Austin and Sylvia laugh] watching, as two of the guards run past you, and you're like sneak past, sneak away after they run past, and kind of continue to track down the lion. And... you eventually like, track down the lion, which is in a... you open a door, you get to when you open a door and... it's sunny in here. Like, there is... it takes you a second to recognize whether or not... and I think you even maybe still can't fully tell... In fact, let's lean in all the way. Give me a Keep It Together roll here.

SYLVIA: Okay.

AUSTIN: As you find yourself in the Bluff City Zoo.

SYLVIA: Uh... so that's 2d6 m- uh...

AUSTIN: 2d- did we harm your t- no, your, we harmed your Study, right?

SYLVIA: No, we harmed my Study, right, so...

AUSTIN: Ah, so yeah, so give me a 2d6 plus your Steady, which is, which is 0, right?

SYLVIA: 0, yeah.

[roll]

AUSTIN: That is a 9.

[Sylvia exhales]

AUSTIN: So on a 7-9, you choose which you do from the list below. Scream and panic, lash out violently, beg and plead, or curl up and shut down, as you open a door to find yourself in the middle of the Bluff City Zoo that we have come to know and love.

SYLVIA: Ah... I think-

AUSTIN: [overlapping] I- the door closes behind you, and we get a reverse shot, and it's as if you came out of a, like a, you know maintenance, a maintenance room [SYLVIA: Mm hmm.] and you're just in Bluff City.

SYLVIA: I think scream and panic is the one that fits the most? [AUSTIN: Okay.] Like I can just see her going into like a, basically a panic attack, after-

AUSTIN: Sylvia, I want you to know I'm holding your hands, [SYLVIA: Yeah.] as this next thing happens. because I'm a fan of the players. [laugh]

SYLVIA: Okay.

AUSTIN: You're screaming and panicking?

SYLVIA: Yeah.

AUSTIN: Suddenly you feel the, the feeling of like, a head, like a, like a, cat- a big cat head, [Sylvia laughs] push into your like, your knee, your thigh, like your upper leg, as the lion is here, and begins to like, lick you a little bit to try to calm you down.

SYLVIA (as Eve): Oh my god.

AUSTIN: And as you look down and make eye contact, you see not only this lion, but this other lion. Who, who- as we know these lions are married, and they renewed their vows.

[Janine and Sylvia laugh]

AUSTIN: And this lion, they're, they're back together. The other lion is here. She leaves your side, she goes to reunite with, this other lion, and, and the two of them walk off into, what seems to be an abandoned evening Bluff City Zoo. Or I guess I said it was bright so, an abandoned, midday, Bluff City Zoo. Which, is a weird place to be. And again, like I actually do think that there's a degree of like, even as you look at it, it bleeds back and forth between being... a real place you're in, and also a set. Like, as they begin to walk away, you start looking at them like, "They do move like robots."

[Sylvia and Austin laugh]

AUSTIN: You could convinc- you could almost convince yourself like, if you want to, you could convince yourself, it was a weird robot, in a really immersive set. Like, what if, Bluff City Studios was doing... what is the immersive... [SYLVIA: Oh god...] theater thing that everyone loves? I've still never fucking- Sleep No More. It's Sleep No More, [laugh] but with robot lions. Like you could convince yourself of that, even though you know it's not true. And now at this point jump to Caitlin and Dr. Bart. The two of you- also, one of you needs to make a Take A Risk roll here too, as you try to evade detection from the other person who was chasing you down.

ANDREW: Is this Quick?

AUSTIN: It could be Quick. It could be- yeah, I think I could definitely Take A Risk Quick.

ANDREW: Okay.

AUSTIN: So go ahead and give me that roll, 2d6+1 for you, right?

ANDREW: Mm hmm.

[roll]

ANDREW: Heyyy, 10.

JANINE: Nice. [sigh of relief]

AUSTIN: [overlapping] That is a 10. That is a 10. Nice work. So, but I'm still gonna give you a little color here, as the three of you run out the back the way you came to get out the side door, you begin to hear a voice kind of like call out from behind you? And the first thing that it says is like,

AUSTIN (as voice): Coconut aminos!

AUSTIN: And it begins to just like, cycle through a bunch of voices? It's using your voice, it's using Julian's voice, it is using the voice of like, it sounds like a fancy art collector at one point? Like, like an auction house, like an auctioneer. It is like, cackling? As it's chasing you down? It is the closest thing to like, you feel for a moment, as if you were in a bad DC movie.

[Andrew laughs]

AUSTIN: And someone is- and like, the Joker is here for you, you know? And you can feel the ground begin to rumble a little bit, as, whatever this force is that's following you, is getting angrier and angrier? You hear the sound, at first, sound like a gunshot? But then you- [sigh] it's like it- I guess we, the audience, can just see, that, that whatever this, this thing is that's chasing you, we only see from the neck down has like slammed his fist into the side of the wall? With like such force that the entire stage building shakes. And, I don't think, I don't think, I think we, the audience, get a clear shot of it, finally, the second you leave the door- like, you step out into the pouring rain as nighttime begins, and we get a shot of the face of Mr. E. Masque, who, is inside that building. For those of you who are not in the Masks game, last year, Mr. E. Masque was a weird, shitty DC Comics villain, [laugh] whose face changed, and did weird Clayface shit, and did like weird, claymation, motion stuff. And was really interested in the way that Bluff City and Blough City were connected. Really interested in figuring out how to connect them and open up some sort of tunnel. Um... the three of you are able to just like sprint through the rain towards the parking lot. Do you know what type of car she has? [laugh]

ANDREW: Um... I, it probably depends on how long she's been driving this car?

SYLVIA: I feel like, it's like a hand me down car. Like, this, this would be the- yeah.

AUSTIN: [overlapping] Okay. Yeah yeah yeah. Definitely. All right, then you, you kind of get into- or I guess wait, are you going to get DeSean first?

JANINE: I thought that was the plan, yeah.

ANDREW: [overlapping] Yes, 100%.

AUSTIN: Yeah yeah yeah, that was the plan, sorry.

JANINE: Yeah.

AUSTIN: So you run into the Welcome Center... and... [laugh] you immediately hear DeSean rapping along to the ASAP Rocky and Tyler the Creator song, Potato Salad. He's really nailing Tyler's part.

[Andrew laughs]

AUSTIN: And hears the do- he goes like- (ding, dong), as someone comes in, he's like, turns around, he whips around, he's like,

AUSTIN (as DeSean): Where have y'all been??

ANDREW (as Dr. Bart): [pause] [quickly] Gotta go!

AUSTIN (as DeSean): What do you mean, gotta go? I'm here until midnight!

ANDREW (as Dr. Bart): [overlapping] Gotta go!

JANINE (as Caitlin): You, you do not want to be here until midnight.

ANDREW (as Dr. Bart): [overlapping] Gotta go, it's quttin' time!

AUSTIN (as DeSean): [overlapping] Okay, alright, alrightalrightalrightalright- yeah, nope, we good! We good! Let's get outta here! [laugh] I- I've been waiting- I've been SO nervous. Ugghhhghhhh. Alright, let's go!

[1:40:00]

AUSTIN: And gets up, and begins to like, walk towards the, following y'all, I guess, to the parking lot, right?

ANDREW: That's where I'm going.

AUSTIN: Okay. When you get to the parking lot, you realize that like, somehow, the parking lot has already begun to flood? And you're like, climbing through ankle-high water, as you look for the car. Where's the, you park in the first floor, or the second floor, Eve?

SYLVIA: Uh... probably the first floor, [AUSTIN: Alright.] because I have this like, mental picture of getting out and immediately seeing the, uh, picket line.

AUSTIN: Yes, good call.

SYLVIA: Yeah.

AUSTIN: Alright, so yeah, you get to the car, you open the car door... and you get in the car, the car starts. You got to drive it through a little bit of water. You got to hope that you don't fuck up the engine, by doing this. But you're able to get it out of the parking, like, garage well enough. What is the plan from here?

ANDREW: Are we going back to stage two to, pick up-

AUSTIN: Driving across like, the quad, basically? [laugh]

ANDREW: Yeah.

JANINE: Yeah.

AUSTIN: Like, looping around the bottom left, and up?

ANDREW: What kind of car is this, by the way? Is it a truck?

SYLVIA: Yeah, it's like a truck, I think. Like... yeah, I think so. Like it, like it, it has to be something functional, for like...

JANINE: Farmin'?

SYLVIA: Her and what her family does. Yeah, exactly.

AUSTIN: Yeah.

SYLVIA: So I think a truck probably makes the most sense here.

ANDREW: Okay.

AUSTIN: All right. Yeah. So you're able to get through the water, and, pull up- I don't think that this is a roll at this point to get up to stage two from here? In- the storm is bad, but, mmm... not at this point, I'll say. Eve, where are you- are you... y'all basically agreed on a place, right? I'm not gonna make you- I'm not gonna retcon,

SYLVIA: Yeah, uh,

AUSTIN: Or uh, punish you for not explicitly saying, "Pick me up at <blank>."

SYLVIA: Yeah, it's probably the, the, entrance that we like, forced our way into?

AUSTIN: Okay.

SYLVIA: Just Caitlin, Angie, and I?

AUSTIN: Totally. Give me a... you have to now get back there? [SYLVIA: Mm hmm.] One more time here? So give me a Take A Risk, as you sprint back through these halls.

SYLVIA: Quick again?

AUSTIN: Yeah, definitely Quick aga- unless you're being some other way about it? But, but, no, no, you'd use that Quick.

SYLVIA: [overlapping] Nah, I'm, I'm just sprinting, I'm ready to go home.

[roll]

AUSTIN: Alright, is- a 7-9. There is a complication? And that complication is, at this point, you get security on your fucking tail. And you know that, because you hear the sound of bullets, as they fire all around you? You did not take harm here, but they are chasing you down, and like, alternating between, like sprinting at you and shooting at you. Uh, you explode out the side door. Your friends are there in the car. The car is, *packed*, by the way? It is a truck, right?

SYLVIA: [overlapping] Yeah, it is not- yeah, it does not have a lot of passenger space. [laugh]

AUSTIN: No... is it like a pickup truck? Is it like a... like a... SUV?

SYLVIA: [overlapping] Uh, I don't know how many trucks, is my thing.

AUSTIN: Me either. Is it how many seats, does...

ANDREW: Does it have an open bed in the back?

AUSTIN: Yes, that is what I was asking, yeah.

SYLVIA: Uhhh, god, if it does, that thing is full of rain, huh?

AUSTIN: Oh, yeah.

ANDREW: Mm hmm.

SYLVIA: Um... I kind of like the idea of it having an open bed that I am scrambling to get into.
[laugh]

AUSTIN: Yeah, okay, you sp-

JANINE: [overlapping] It's probably quicker than a door either way, you know? [laugh]

AUSTIN: Totally, [SYLVIA: Yeah.] you hop in there, Angie is back, DeSean is back there. You're sli- it is, it is flooding in there. You're kind of like, flopping into a bunch of water. Uh... what is, what is the play here?

JANINE: Leave?

SYLVIA: Uh...

AUSTIN: Drive away? Into the... just like, leave the, leave the stage? Or leave the campus, rather, leave the Bluff City Studios area?

JANINE: Yeah.

AUSTIN: As a reminder, the bridges, last we checked, were flooded.

JANINE: Moving targets are harder to hit than stationary targets.

AUSTIN: That's true. 100% Who's driving? Dr. Bart?

SYLVIA: I gave him the keys, but if someone else is...

AUSTIN: Yeah.

ANDREW: Yeah.

AUSTIN: All right. I, I-

JANINE: Also, how long has it been?

AUSTIN: It's that night now. It's the night of, of this... when we started. So like, hours?

JANINE: Okay, cuz they said the storm was gonna last for like, an hour.

AUSTIN: They did. It did not.

[Janine groans]

AUSTIN: Uh huh. Let's say, weird things happen to the climate when, you do bad shit to the environment.

JANINE: Yeah...

AUSTIN: Like build weird mystical tunnels underneath, cities.

JANINE: Fair.

AUSTIN: Give me a Take A Risk here. How are you driving... this might be Take A Risk Steady? Because... the thing is like, it's a combination of things. One, the truck is... it's not your truck.
[laugh]

ANDREW: Mm hmm.

AUSTIN: Two, it's a truck filled with people, in the back? In the bed? Three, it's pouring rain at night? [laugh]

JANINE: Mmmm.

AUSTIN: Four, people are shooting at you. People emerge, from this door, or from that, from the door of stage two, and begin to shoot at the truck as you drive away. Give me a Take A Risk Steady. Which is -1, right?

[roll]

ANDREW: Wuhhh...

JANINE: Ugh.

AUSTIN: Fuck, that's a 6... "On a 6, the risk turns out badly. The GM will describe how." And, I mean, I think there's a, there's a really natural way for this to go, which is... you're pulling out, you're, you're trying to get away. A bullet catches the, the, the tire? And you lose control, and go flying into the marshes. The truck like, skids out and goes into the marshes. Who is in the- oof, Eve, I think? I need you to Suffer Harm?

SYLVIA: Okay.

AUSTIN: Actually, I think maybe everyone here needs to Suffer Harm off this? Off that failure?

ANDREW: Yeah.

AUSTIN: You're in a truck, [laugh] that has been, that you've lost control of. You're in an accident. Everyone gives me a Suffer Harm.

ANDREW: How much damage am I taking?

AUSTIN: I will go... hmm. You only failed by 1, which is a weird way of doing this? The way the book marks damage, or describes damage- I'll just read from it, that way we're we're all on the

same page... "Weapons that tr- that typically cause bruises and small breaks are 1 damage, weapons that cause serious to life threatening injuries are 2, weapons that nearly always kill are 3, especially skilled combatants are- deal more than that." Um... I bet this is a life- this is a potential, life threatening injury, right? So 2, 2 damage.

SYLVIA: [sigh] Great.

AUSTIN: So minus, so it's your Tough, -2. Unless you're, hav-

ANDREW: For me.

AUSTIN: Yeah, right right, right. Well, wait, what do you mean, for you?

ANDREW: Oh, right. It's that, that what you roll is still the same, it's just the outcome is different for me.

AUSTIN: Yes, correct.

ANDREW: Because my Suffer Harm is- ???, okay.

AUSTIN: Correct. Okay. Yeah yeah yeah. So everyone should roll their Tough -2.

[rolls]

SYLVIA: I got a really good roll, [laugh] but I still only got 6, because of the -3.

AUSTIN: Oh my god, that's true.

JANINE: I got a 7...

AUSTIN: Oh, wow. You got a 7.

ANDREW: [pointedly] Hey.

AUSTIN: You got a 5, you're still ali- oh, wait, are you still alive?

ANDREW: Nope.

AUSTIN: No...

JANINE: Ew.

AUSTIN: You're dying... wow. [ANDREW: Mm hmm.] Okay. So. Let's walk through this. Eve, you got a 6.

SYLVIA: Mm hmm.

AUSTIN: "On a 4-6, your injuries catch up to you, the GM wound one of your moves." I will wound, your Suffer Harm move.

SYLVIA: Okay.

AUSTIN: So give me a 1d6.

[roll]

SYLVIA: That's a 3.

AUSTIN: That is a 3.

ANDREW: Wait, hold on.

AUSTIN: Yeah?

ANDREW: I think- hold on. Okay. So... on my wounded Suffer Harm. I rolled a... 7-9 the last time I did Suffer Harm, and so I choosed...

AUSTIN: Oh! Yea- yes.

ANDREW: So that's a 7. That's, that Take A Risk is actually a 7.

AUSTIN: You're totally right. Because you get a +1 on Take A Risk.

ANDREW: Mm hmm.

AUSTIN: You're totally right. So let's, let's rewind. Blittt!

[Janine laughs]

AUSTIN: That was a bad rewind.

ANDREW: Whoo! [laugh]

AUSTIN: So wait, what is it actually then? It's a... it's a, it's a, duhtduhtduhtduht.... A tough choice!

ANDREW: Yeah.

AUSTIN: So I'm going to get you to the same basic place here, which is, either, [laugh] you can... the same place but not with rolling wounds, to be clear. I think the quickest way away here is, the safest place you can get to is to the... I'll give you a choice. Either, you drive back to the, to the road, and go to one of these bridges, and try to drive through the water that is flooding these these bridges, and that will be another roll. Or, you can go to the southern marsh, which is outside of Bluffington Beach territory, and like, try to hide out in this truck, in the marsh,

or just hide out in the marsh until the day comes, or until the water subsides, or whatever. But that is your choice. Like, there isn't, you get out of Bluff City Studios and those are your kind of options in front of you, is like... [sigh] neither of them are particularly good, even though you've escaped the gunfire.

ANDREW: Yeah. [sigh]

AUSTIN: Where do you want to take this truck?

ANDREW: My initial reaction is the... bridges? But I don't know if anyone else has any sort of... feedback on that.

SYLVIA: I was kind of thinking bridges before we had the, accident that has since been undone.

[Austin and Sylvia laugh]

JANINE: Yeah.

ANDREW: Okay, sounds go-

JANINE: [overlapping] I would want to take over driving, though. [laugh]

AUSTIN: Wooooowww.

ANDREW: Sure. Sure.

JANINE: I'm just saying, Dr. Bart seems a little shaky. A little bit of a nervous driver,

AUSTIN: [overlapping] Yes. Accurate, accurate, accurate.

JANINE: The weather's tough. Um...

AUSTIN: Yeah

JANINE: You gotta, you gotta play it smart- also, we might have been drugged? We're still not sure on that.

[1:50:00]

AUSTIN: Yeah, still not sure. What, um, what do you- yeah, so you get in the car. I think this is probably... god, what even typ- what type of roll would this even be? Is this even a roll? Like... how does the best driver in the world get across [laugh] a flooded bridge?

JANINE: Carefully, right?

AUSTIN: Yeah, it's like, you don't gun the engine too much.

JANINE: Yeah.

AUSTIN: You don't open the engine up too much?

JANINE: Like, this is the thing, I think the, I think the argument from before still applies.

AUSTIN: [simultaneously] Yeah. Give me a, give me a Steady. Yeah, this is Steady, yeah, definitely. So 2d6+Steady. 2d6+2.

JANINE: Please just work.

AUSTIN: [laugh] Mm hmm!

[roll]

JANINE: Fuck off! What?!

ANDREW: Nope.

SYLVIA: God...

[Andrew cackles]

AUSTIN: Janine... Janine, you rolled snake eyes, you got a 4. [Janine sighs] I feel like the luck from our first recording... or I guess our second recording, when everyone was getting 11s and 12s is just totally flipped.

JANINE: All over the fuckin place, unbelievable.

ANDREW: [overlapping] I mean, this is supposed to be like a horror movie, like. [AUSTIN: Uh huh!] [Janine sighs] Shit just falls apart.

AUSTIN: Shit just falls apart. You... you know, lightning strikes. Everyone is lit by that lightning. We get you like, pushing- or like, driving the car through the water. The lightning reveals that the security truck has pulled up, you know, behind you. And... you know, as- just as we see them, your car, kind of stalls out. The truck stalls out? I think at that point, DeSean points back and goes like,

AUSTIN (as DeSean): [intensely] We got company.

AUSTIN: And, rolls out of the- just like, slides further down into the truckbed, [laugh] to be completely hidden?

JANINE: Hmm.

AUSTIN: This is a this was a 4 on a Take A Risk, which means that the risk turns out badly. Your car is stopped. The leader of the shitty security crew, along with one of the other peo- the two security guys basically have chased you out here. I think we see, in, further behind, we see Mr. E. Masque is also back there, but, but, your real, your real concern, *your* concern are the two people pointing rifles at you in their secur- in their security uniforms, in the soaking rain. What do y'all do?

SYLVIA: [sigh] I mean, I still have this pistol, but I don't know how much it's gonna help against two rifles, but that is an option.

ANDREW: I mean, it's, it seems like the three options are, we try to get away, on foot.

AUSTIN: Yeah.

ANDREW: We, give ourselves up. Or we... have a very bad shootout on a bridge. [laugh]

AUSTIN: Uh huh.

JANINE: It's still pretty dark, right?

AUSTIN: It's very dark.

ANDREW: Yeah.

AUSTIN: Yeah, I think it's like, it's like, not pitch black but damn near close to that. I think the lights are probably off on this bridge at this point?

JANINE: I wish I knew more about... [sigh] I thing I'm wondering is like, is it harder for them to aim at us if it's dark? Or if we turn the brights on on the car and like, flood that area with light.

AUSTIN: My, my real guess is that you're not facing the direction that they are coming from, with the cars lights.

JANINE: Yeah.

ANDREW: Oh, [AUSTIN: that you're driving away. Yes.] also, quick question. Which, like, where are we on this bridge, and which bridge are we on?

AUSTIN: Yeah, good ques- it's up to y'all. Do you want to go towards Atlantic City, or away from it?

SYLVIA: I feel like going towards... is probably right- that's on the mainland, right?

AUSTIN: Atlantic City is not on the mainland. [SYLVIA: Ah, okay.] It is, you see- like, it's the... this area?

SYLVIA: It's the island, ????

ANDREW: ????

AUSTIN: The island is Atlantic City.

ANDREW: Okay.

SYLVIA: Okay.

AUSTIN: It's ??Seecand?? Island.

ANDREW: So we're like, on this bridge here, probably?

AUSTIN: [overlapping] That- if you're going that way. Yeah. You know, I'll leave it up to Janine, who decid- or, to Caitlin, who said, [ANDREW: True.] she was taking over as a driver. [laugh]

JANINE: I think, yeah, I think Caitlin probably would have, would have gone towards, um... the city.

AUSTIN: The big city.

JANINE: Yeah.

AUSTIN: Yeah, that makes sense. All right. So then, yeah, you're on this little bridge, you're like halfway across it. There at the base of the bridge, on the kind of, the smaller islands, the marshes, where the marshes are... we get a good shot of the windmills in the distance, that you can literally scroll down and see on the same thing. This is, this is a photo my mom, took of these windmills. Anyway. [laugh] Yeah. What do you do?

[Andrew groans]

AUSTIN: It's a shitty situation. Sometimes horror is, a shitty situation.

ANDREW (as Dr. Bart): Okay, um, you all, you all run one way, I'll try and run, like, towards them in the other direction.

JANINE (as Caitlin): Mmm...

SYLVIA (as Eve): Your leg blew out earlier. You're- they're gonna catch you if you do that.

ANDREW (as Dr. Bart): Well, yeah, but... listen, I'm Dr. Bart, they need me, right? If I go missing, people are going to ask questions-

JANINE (as Caitlin): [interrupting] They made another one of you.

ANDREW (as Dr. Bart): Okay, that's not really helpful, right now.

AUSTIN (as DeSean): Excuse me, what? D- you cannot duplicate DB.

ANDREW (as Dr. Bart): Thank you, DeSean. Right.

AUSTIN (as DeSean): That's right.

AUSTIN: [laugh] The gu- the two security guys are like,

AUSTIN (as security guard): Everyone, leave the vehicle, hands up.

ANDREW (as Dr. Bart): Listen, you go, I'll catch up. I'm not gonna like, give myself up.

AUSTIN (as DeSean): [overlapping] I'm not going to leave you behind, DB!

ANDREW (as Dr. Bart): DeSean, you got mom take care of.

AUSTIN (as DeSean): [straining] I gotta teach yo so many more dances...

[Janine and Sylvia quietly laugh]

ANDREW (as Dr. Bart): And you're gonna.

SYLVIA: Um, if this is the plan, I'm giving Bart the gun.

AUSTIN: [laugh] After earlier when Bart was like, "I will definitely kill people."

SYLVIA: [overlapping] Yeah!

AUSTIN: Alright!

SYLVIA: Well now, he might almost definitely get killed, and this is my cousin!

AUSTIN: [overlapping] No no no, totally. Yeah, I get you. All right.

JANINE: Yeah.

AUSTIN: Alright. Um...

ANDREW: Yeah, uh, okay, if I have the gun-

AUSTIN: [overlapping] DeSean reaches out and gives you a handshake, before you do this. [ANDREW: Okay.] You know, same- it's the same handshake we saw at the beginning of the day, when y'all were on the bus together. [ANDREW: Mm.] Brings you in tight real quick, and is like "Alright." And DeSean calls out to them, he's like,

AUSTIN (as DeSean): We will be right there! [laugh]

ANDREW: Yeah, I'm not gonna let this discussion go on any longer.

AUSTIN: Yeah yeah yeah.

ANDREW: I'm just gonna like, open the door and like, just kind of... basically like, blind fire, over the doors-

AUSTIN: [overlapping] Oh, jeez, you're not even going to like, walk up? [JANINE: Uhhh-] You're just like, straight up taking shot- okay, wait a second, because it sounded like the original plan was... [ANDREW: No, it's, it's, I'm-] let people get some distance?

ANDREW: Yeah.

AUSTIN: Right?

ANDREW: It's, like a, it's a diversion, kind of thing.

AUSTIN: I would suggest, [SYLVIA: I-] just because of like, what, what happens if you fail that roll?

ANDREW: Sure, sure, sure.

AUSTIN: People should get distance- or people should be ready to book it before you do anything with a gun.

ANDREW: Yeah, yeah, fair.

AUSTIN: I had imagined this as like, a much more like, you approach them slowly? In the dark type, type thing? Hands up, you know what I mean?

ANDREW: Mm hmm.

AUSTIN: To give people the time to like, try to sneak away more stealthfully, you know what I mean?

ANDREW: [overlapping] Okay, yeah yeah yeah.

JANINE: And also, like maybe realistically have the chance to take one or two of them down, so that that there's a ????

AUSTIN: [overlapping] To take- yeah, to take, to be in a pistol range versus- yes, totally.

ANDREW: Yeah. Okay.

AUSTIN: Totally. I appreciate your like, your version of this was very much the end of the gangster movie?

[Austin, Janine, and Andrew laugh]

AUSTIN: Where it is just like, agh.

ANDREW: Well but there's also a part of like, I think by staying farther away, there's still a chance to run.

AUSTIN: Oh... for you? Definitely. True.

ANDREW: Yeah, yeah.

AUSTIN: True. True. Or, who knows? Maybe you could just talk em down, you know? [laugh]
You do what you want to do. You know what, I'm just gonna, I'm gonna throw my own hands up.
Y'all decide here.

ANDREW: No, yeah, I mean, I definitely- the point of anything Dr. Bart is doing is to let other people get away.

AUSTIN: Alright.

ANDREW: With as little as risk to them as possible.

AUSTIN: Yeah. Okay.

ANDREW: While trying to have enough of like a, escape route, that it's not-

AUSTIN: Impossible, yeah.

ANDREW: Yeah.

AUSTIN: Give me a Take A Risk. What do you think this is?

ANDREW: [sigh] I think it's... so I think it's Steady if it's talk em down, I think it's... bluhhh...

[AUSTIN: Yeah...] either Tough or Quick if it's trying to get away?

AUSTIN: I think the first part of this roll is like, are you able to effectively, either wound or distract them, right?

ANDREW: Yeah, yeah.

AUSTIN: Which is, Steady or Quick in my mind.

ANDREW: Yeah.

AUSTIN: Quick definitely feels like, I'm shooting to hurt them. Steady feels like, I'm trying to have the emotional fortitude and nerve to, get close to people with weapons, and then, take action that could hurt me. I know your Steady is worse. [laugh]

ANDREW: Yeah.

AUSTIN: You decide- yeah. Again, I- okay. Alright.

ANDREW: [overlapping] Well, I think it's Quick. I do think it's Quick. Because, he has also been hurt, earlier. [laugh]

AUSTIN: True. Truetruetrue. Alright, so give me a 2d6+1 for Quick. We get you like, walking towards them, or your hands up, your gun's like, hidden in your waist belt, behind your back.

ANDREW: Oh wait, is this, is this, +2?

AUSTIN: Oh, it is a +2, because again, [ANDREW: Okay.] you wounded the Take A Risk to get- yes, you take a +1 to it, because of your Suffer- your wounded Suffer Harm.

[roll]

AUSTIN: Fuckin- that's an 11.

[Janine exhales]

AUSTIN: You tell me what this looks like.

ANDREW: So yeah, I think it is, it is Bart, like, walking forward.

AUSTIN: Yeah.

ANDREW: Like, hands up? And maybe there is, like, some other like, abandoned car or something along the way? Like somebody else's car [AUSTIN: Yeahhhh. Yeah, totally.] that got stalled out, like, earlier, in the storm? And like he really quickly... it's probably the thing where it's like, the belt, or, the, the gun is in like, his back like, belt loop or something?

AUSTIN: Yep.

ANDREW: And he's walking forward, like, hands up. And like, quickly pulls it out and like, squeezes off a couple shots, and then like, dives behind some other old, stalled out car.

AUSTIN: Yeah. So here's what I'm gonna- there's two things happen here. One is, I think you drop them.

[2:00:00]

AUSTIN: I think it's just like, boom-boom! And, there is like... one, I don't know that you've ever shot anyone before.

ANDREW: No, no.

AUSTIN: Certainly. And I think that that happens with the sort of like... very... like, I'm gonna need you to Keep It Together,

ANDREW: Yeah.

AUSTIN: Here? Which, 2d6+... yeah.

ANDREW: [overlapping] Yeah, no, like, shooting a gun is fucked up.

AUSTIN: Yes. So yeah, go ahead and give me a 2d6+... what is it... duhdutdutdut...

ANDREW: That's, Steady?

AUSTIN: Yeah. +Steady. Yeah. And I don't think- I think you've left that place, so you don't have, your Sharp has not been- you know, none of those other things have happened, so.

ANDREW: Right, yeah, I mean, I'm still -1.

AUSTIN: [overlapping] 2d6+Steady. Yeah, yeah, you are still -1.

[roll]

AUSTIN: Hey, that's a 9.

ANDREW: Okay, 9.

AUSTIN: So, do you scream and panic, lash out violently, beg and plead, or curl up and shut down? Those can be behind that car in the water, you know?

ANDREW: Yeah yeah yeah yeah yeah. I think it's scream and panic.

AUSTIN: Okay. So...

ANDREW: Yeah, I don't- yeah.

AUSTIN: So we get shots of Angie and, and DeSean, and presumably Caitlin and Eve? As they, like, wade across this bridge? Hearing Dr. Bart screaming in the background?

SYLVIA: [sigh] I'm definitely hesitating. If I'm hearing that scream.

AUSTIN: You hear like two gunshots, you hear two pistol shots. Boom-boom. And then the screaming I don't know if, you, you know enough to differentiate pistol versus rifle? Probably? Right?

SYLVIA: I, I feel- yeah, I feel like rifles is something that, like, we'd have around the farm, you know.

AUSTIN: Yeah, like, the crack of a rifle is such a specific thing.

SYLVIA: Yeah. [sigh]

AUSTIN: And then yeah, screaming, and panicking.

SYLVIA: Yeah.

AUSTIN: This is at this point, out of my hands in the sense? I think there's a couple of different ways we can write this ending, and kind of open the door for future stuff. One of those ways, you know, for me the like, the fail ending here... was not just Dr. Bart shot, right? The fail ending here is like, this time next year, a new movie hits about... a football player turned physical therapist, you know? [laugh] The, the bad version of this is, you get Mr. E. Masque's hand on your shoulder, being like, "I found a role for you." Which opens up the door to potential like, rescue operations later, which can be fun? But, but, there's also the version of this which is like, you make the decision to go back, and get your cousin. And I'm happy with, with whatever one of these you want.

SYLVIA: So here's the thing, I went back to get a fucking lion?

[Austin, Janine, and Andrew laugh]

SYLVIA: I should probably go back to get the person I'm related to...

AUSTIN: Totally.

SYLVIA: I, while we were talking that out, I kind of came to that conclusion.

AUSTIN: Yeah. The, the, then I'm just gonna narrate for a second here which is like, everyone, you go back to, to get him, the, the bridge starts to like, shudder. The- you're able to pick him up over your shoulder, you know, like, not like- fireman's carry him,

SYLVIA: No. [laugh]

AUSTIN: But like, you know, lift, lift him up with it with an arm under his, and pick him up, and he's like, crying, presumably?

ANDREW: Mm hmm.

AUSTIN: And wade your way over the bridge, as the fake Julian watches you leave. Not too concerned? Because... "Who is going to believe any of this bullshit?" he says to himself, you know? And... you know, especially with a city that the real Julian has in his back pocket, basically. The... I think the lights come on in a really, like, dramatic moment, like, as she lifts you? You know, as, as Eve lifts you up, Bart? The, the lights on the bridge begin to like, flicker back on, we're get a good like, yellow glow light, of both of you. Caitlin, you and Angie and DeSean make it across the other side of the bridge. All of you, get away. And then we get, like, one month later. And I have a bunch of ideas for like, what that might look like? But I'm curious from you, like, what is your next step in this scenario, after a night like this? What do you do?

SYLVIA: I mean, I think the first thing is we get Bart home. [laugh]

AUSTIN: Yeah, sure.

SYLVIA: Right, like, I think-

AUSTIN: [overlapping] And then you- Thanksgiving dinner the next night? [laugh]

SYLVIA: Like yeah, it's like, we just kind of have to like pre- like... there's probably a conversation of, with the three of us,

AUSTIN: (quietly) Yeah...

SYLVIA: During, like, that night, about what happened? But like we probably come up with some excuse like, oh yeah, the car got like, we got in a car accident and like, because the flood, and that's why, that's why Bart's knee is jacked up.

AUSTIN: [overlapping] That's why Bart's knee- yeah.

SYLVIA: Yeah.

AUSTIN: Honestly, that's not a bad lie.

JANINE: Mm hmm.

SYLVIA: Yeah. Aside from that, though, I feel like there's a lot like, constantly getting- or at least, on Eve's part, constantly getting in touch with Angie to be like, "Hey, did you, did you break this story yet? Hey, did you break the story yet?"

AUSTIN: And like, she can't find anyone to believe it, basically, right? And I think maybe... I'll wait before I finish the Angie, the Angie connect, here? Does anyone else have a thing that they want to show, what up- what's up with Caitlin a month in, what's up with Dr. Bart month in?

JANINE: They both need new jobs [laughs] for one thing.

AUSTIN: Sure. Totally.

JANINE: Cuz you can't exactly show up on Monday, after that.

AUSTIN: No, no.

ANDREW: Yeah. I mean, I think they're, like, earlier on, Dr. Bart said like, "Hey, worse comes to worse, we lose our jobs, I'll start a private practice, and you can be my,

JANINE: That's true.

ANDREW: "My accountant."

AUSTIN: That did happen. Yeah.

ANDREW: I think that's on the table.

AUSTIN: Totally.

ANDREW: If Caitlin would want it.

JANINE: Yeah, I think she's probably done, working in TV and stuff.

[2:05:56]

AUSTIN: No more production roles. Yeah.

[Janine groans, Andrew laughs]

AUSTIN: So then... I'll leave it here, with this kind of like open, interesting open door, which is: Eve, one night you're on the phone with Angie. And... Angie is telling you like, no one will

believe her. And, that she's been posting on these message boards. And, that... she met this really interesting dude named Hector, and he believes her and he wants to talk to everyone.

["Clair De Lune" plays]