

[Autumn in Hieron 03: A Podcast About Listening](#)

Transcribers: Rowan (identity unknown) (0:00:00-0:36:23); Max (pine#6681) (0:36:23-1:26:43)

AUSTIN: Alright! Are we— Are we gonna time.is, or are we gonna—

JACK: Oh, I haven't pressed record yet. I'm gonna do that right now.

AUSTIN: Okay. I'm recording...

JACK: Oh, no, [laughing] I have pressed record.

[AUSTIN laughs]

KEITH: I recommend... I recommend not doing time.is because it—

AUSTIN: Oh, has it been busted?

KEITH: Well, just because Jack has a— has a time.is deficiency?

AUSTIN: [cross] Did we figure out if that was permanent?

ALI: [cross] Well, no. We only did that that one time.

AUSTIN: Yeah, [cross] we didn't [unintelligible] [#0:00:22#]

ART: [cross] We were in a different location then.

ALI: We can try it again.

JACK: Yo, I wanna make it very clear that I wasn't doing that as part of a bit. That was a legitimate time—

KEITH: No no no, I know. I know that you...

JACK: Austin, do you have a Starbucks close enough to your house that you can get a Starbucks for your house?

AUSTIN: I mean this is from like an hour ago when I was at a Starbucks.

JACK: Oh, okay.

AUSTIN: I walked home with it.

[JACK laughs]

AUSTIN: So.

JACK: It's a venti.

AUSTIN: I'm like thirty minutes. I'm like make a thirty minute walk from it.

KEITH: So, can everyone confirm that I am counting seconds that you're seeing on time dot is? Thirty-eight.

AUSTIN: Yes. 39.

KEITH: 39. 40.

JACK: I don't—what are you talking about.

AUSTIN: Go to time.is.

KEITH: Go time.is.

JACK: Oh, I see.

KEITH: Are you.

JACK: Um, for me, time.is is like, 35.

KEITH: 51. Yeah, so we cannot use time.is.

AUSTIN: Oh, jeez!

KEITH: *Yeah*. Time.is not working.

[JACK laughs]

AUSTIN: Someone should tell them! Someone should tell them.

JACK: Forty-five.

KEITH: Someone gotta email them. So, I think "three, two, one, clap" (JACK: Fifty.) worked before, kind of?

AUSTIN: Let's time.— Or, let's time.clap, let's clap. Let's three.clap.

KEITH: Let's us.clap.

AUSTIN: Us— [laughs] us.clap, right.

[JACK laughs]

KEITH: Time.gov. Does time.gov have seconds?

ALI: I don't...

KEITH: Also, Jack's '.gov' is different than our '.gov'.

[ALI laughs]

AUSTIN: No.

JACK: Mmmmmm.

ART: I don't think that's true.

AUSTIN: That's not true.

ALI: That might be true.

JACK: I have a— I have a reactionary conservative government.

AUSTIN: Yeah. [cross] What's it say on your time.gov?

ART: [cross] It has seconds for me.

AUSTIN: Yeah, me too.

KEITH: I'm seeing 39, 40... Jack, what you got?

AUSTIN: Jack?

JACK: [laughs] Uh, I'm sorry, what—from time.is or time.gov?

KEITH: Time.gov.

AUSTIN: .gov.

ALI: Time.gov.

JACK: Uhhh, the time.gov for me is 10:58:11. 12.

AUSTIN: Oh, that's good! Great!

JACK: 13.

ALI: That's—yeah!

JACK: 14.

ART: That's good. We can do this!

KEITH: Time dot gov.

JACK: 15. 16.

AUSTIN: Time.gov. Bye, time.is!

JACK: 17. 18.

[ALI laughs]

JACK: 19. [laughing] 20.

KEITH: Time.is outta here!

ART: Private enterprise fails again!

KEITH: Mhm.

[AUSTIN laughs]

JACK: I have a confession for you which is that I thought time.is was just a comedy bit we were doing based on counting [laughing] and not a real website.

[ALI laughs]

AUSTIN: Wait.

KEITH: Wait, really?

AUSTIN: So you haven't ever been— [laughs]

ALI: [laughing] Wait.

KEITH: Wait, what about earlier when you said "It's not a bit"?

[AUSTIN laughs]

JACK: Oh, well I was— [laughs]

AUSTIN: Was that also a bit?

[ART laughs]

KEITH Yeah! Were you lying—

AUSTIN: Was that an embedded bit?

KEITH: Were you lying before, or are you lying now?

JACK: I— I was using my uh, my system clock.

KEITH: Oh, okay.

AUSTIN: That's—

JACK: Which I assumed was time.is.

AUSTIN: No...

KEITH: Oh, no. There is a real time.is.

JACK: That was probably the issue.

KEITH: And the reason we use it is because it syncs up actual clocks and tells you the actual time?

AUSTIN: And now we've—

JACK: I've assume that was the problem.

AUSTIN: Now we've libeled time.is.

KEITH: Yeah.

AUSTIN: You've made us libel it.

KEITH: We've libeled—yeah.

AUSTIN: Slander it? I don't know what this is.

KEITH: We've gotta put out (JACK: Libel. I haven't written it down.) ahead of this, a press release saying, [over laughter from AUSTIN, ART and ALI] "All opinions about time.is (JACK: Mmmhmmm.) were strictly parody."

JACK: That's the one. [laughs]

KEITH: Alright. So are we gonna do a...

AUSTIN: Well *now* we should do time.is to let them know that we still support them.

KEITH: Yeah!

JACK: Do we—

KEITH: We still support time...

JACK: Well, okay, do I need to now load time.is, now?

KEITH: Yeah, you have to go—you have to load time.is...

AUSTIN: It's a big program...

KEITH: This is a legal issue.

JACK: This is a level of effort that I was not expecting when signing on to a Skype call with my friends.

AUSTIN: Let's clap at five seconds.

ALI: How— mmm. [laughs]

[ART laughs]

JACK: Okay.

[MUSIC - "Autumn Not Winter" starts at 0:03:21]

AUSTIN: At 0:35.

ART: ... 03:05.

AUSTIN: Oh, boy.

[mostly synchronized claps]

ART: Someone didn't do great.

[ALI laughs]

KEITH: Austin didn't do great. It's fine.

AUSTIN: I hit at f— Mmm. Hey everyone, welcome to Friends at the Table. We're an actual play podcast focusing on critical worldbuilding, smart characterisation, and fun interaction between good friends. Currently in the middle of our first big adventure, in Dungeon World, which is a game by Sage LaTorra and Adam Koebel. Does anybody remember... uh, where we— where we left off? Whoever does gets to be introduced first.

KEITH: Uhh. [ART takes a deep breath] We were about to fight a big black knight.

[ART, ALI and JACK laugh]

AUSTIN: Keith Carberry is joining us today.

JACK: (laughing) Keith (NICK: Wait a minute.) that is a direct and outright lie.

KEITH: It's not a lie!

NICK: He didn't get that right; why does he get to go first?

[ALI laughs]

AUSTIN: 'Cause he's not wrong!

KEITH: I'm not wrong!

AUSTIN: He's not wrong. I just listened—

KEITH: [quietly] Weren't we about to fight a big black knight?

AUSTIN: I just listened to the last episode, uh...

KEITH: What do you guys think we did?!

AUSTIN: Yeah! Everyone tell me what you *thought* you did!

[ALI laughs]

JACK: Oh, yeah.

KEITH: My name's Keith Carberry and I'm the only active listener in a podcast about listening.

[laughter]

AUSTIN: Listening isn't in one of our things. Who else is with us? And what do you think— what's one thing you remember from the last game?

NICK: My name is Nick, and the last thing I remember was walking up the stairs from the library.

AUSTIN: Mh-hmm?

NICK: So, I forgot about what happened after... that.

[ALI laughs]

AUSTIN: That's fine.

NICK: Apparently.

AUSTIN: Jack, what do you remember from the last game?

NICK: Oh, there was a cliffhanger!

JACK: My name is Jack de Quidt.

AUSTIN: There was.

[MUSIC - "Autumn Not Winter" ends at 0:04:58]

JACK: My name is Jack de Quidt. I have, uh... I've already been on one podcast this evening, and [AUSTIN laughs] the last thing I remember was a cliffhanger, that I don't remember any details of whatsoever!

AUSTIN: That's how you know it's a good cliffhanger.

[ALI laughs]

KEITH: Mhm.

JACK: You can find me on twitter @notQuiteReal, where I will also fail to remember things that you tell me.

AUSTIN: [laughs] Ali, what do you remember from the last session?

ALI: Um... Yeah, I only remember going up those stairs.

AUSTIN: Okay.

KEITH: Oh my God!

ALI: At the end. [laughs]

AUSTIN: Yep.

KEITH: Oh my— What were you doing?

ALI: I mean there was all the stuff before it that was cool, like all the books (AUSTIN: Uh-huh.) and that weird house.

JACK: Yeah, and all this cool stuff!

AUSTIN: Okay.

ALI: Yeah, there was a lot of things there!

NICK: Yeah, yeah.

JACK: Uh, Keith screwed us over!

KEITH: I— I— You guys pretend— You guys were like, "Oh man, Keith is such a fucking idiot, he thought there was a knight [ALI laugh] that you were about to fight." Like, no, there super was, and none of you remember!

AUSTIN: Art, do you remember...

KEITH: I didn't even get to plug my shit! My name's Keith Carberry, you can find me on twitter @SomethingDumb and you can find the let's plays that I do at youtube.com/RunButton or RunButton.net! I'm a good listener, I listen there too!

ALI: [laughing] Also, he's so good at listening that he interrupted my introduction. My name—

KEITH: It's— No— You don't get—

[ALI laughs]

KEITH: You don't get an uninterrupted introduction, 'cause you didn't remember anything about last week!

ALI: [laughing] My name is Alicia Acampora, you can find me @ali_west on twitter.com.

JACK: Not @somethingdumb.

AUSTIN: Art—?

KEITH: No. But you should go there.

[ALI and JACK laugh]

ART: Hey, I'm Art Tebbel, what I think happened at the end of last time is we went up those stairs and there was that—that guy. I don't remember him being black. I don't know why it's gotta be a black or white thing?

AUSTIN: He's— hmm.

[ALI laughs]

AUSTIN: Hmmm.

ART: But I do remember him saying something sassy like, "Finally you're here," or... [cross] "What are you gonna do with all that ass inside those jeans?"

AUSTIN: [cross] No.

ALI: [cross] Did that happen? That didn't happen.

KEITH: [cross] Was he not wearing black armour?

[JACK laughs]

AUSTIN: Definitely not that. No, he definitely didn't say that.

[ALI laughs]

ART: I dunno.

AUSTIN: Where can people find you, Art?

ART: [laughing] Uh, you can find me on twitter @ATebbel; you can read stuff I write at ComicMix.com, assuming my most recent, really half-assed piece does not have me dismissed from there yet.

AUSTIN: Great! Nick, people didn't—you didn't get to say where you were from.

NICK: Oh.

AUSTIN: On the internet.

NICK: Uh, you can find me at twitch, twitter, youtube/DrEvilBones, and uh, P1LP2 takes you to Player 1 Loves Player 2, a not-as-often-updated video series of mine [AUSTIN laughs] where I play video games with my husband!

AUSTIN: Awesome. And this, Friends at the Table, is kind of a co-production between StreamFriends—which is a group where most of us do a lot of streaming. You can find us at twitch.tv/streamFriends, and archives of our stuff go up at StreamFriends.tv. check those out—and, obviously, Keith already plugged Run Button. Keith does all of the audio engineering, and I wanna thank him for that, on this.

KEITH: You're welcome!

AUSTIN: He's done a really good job on the first episode, from what I've heard so far. The final of that should be up soon...and then, I—

ART: Well, anyone listening to this will have already heard the first one.

[ALI laughs]

AUSTIN: Ideally! Maybe they jumped right in, I don't know. Right into the third session—

JACK: All caught up. [#0:07:55#]

AUSTIN: The third— Yeah.

ART: But then they're not gonna care about the production!

KEITH: Maybe they— Maybe they heard the buzz?

AUSTIN: Right.

KEITH: But they didn't wanna get that backstory.

AUSTIN: It's true. Uh—

KEITH: I need confirmation on whether or not that this knight was wearing black armour or not.

AUSTIN: I'll get there. Jack de Quidt also made the *beautiful* music that you heard at the beginning of each of these episodes, and he's only just made that (JACK: Thank you.) right before this recording, so, we wanna thank him for that. And hopefully we'll have some art for the cover of these things, not— I'll thank that person once that's a confirmed thing, but [ALI and AUSTIN laugh] thanks, Craig, maybe? If that...finishes? Um...

KEITH: Wait, let's call— For safety, let's call him Greg.

AUSTIN: Greg. Thanks, Greg.

[ALI laughs]

KEITH: Or we'll just b**p it out.

AUSTIN: We'll b**p it. We—

[JACK, AUSTIN and KEITH laugh]

AUSTIN: [laughing] This is... [sighs]

JACK: Keith, I'm beginning to suspect that you just like b**p people out.

KEITH: No, it's not that I like b**ping people, it that...I hate R*n.

AUSTIN: Ohh.

[ALI, ART and JACK laugh]

JACK: You...did it again! Oh my God.

[TIMESTAMP: 0:08:51 - Austin's Recap]

AUSTIN: You did it again. God damn it. So, at the end of the last episode, to confirm what Keith had said, you'd climbed up the floor from the library, with the living books, and had climbed into a big open entryway, that had two doors on the left and right side, and then a door straight ahead. The doors to the left and right opened up into kind of a storeroom, and an armory, you could tell. And straight ahead opened up into a big, lush bedroom, with red carpeting and there were some other stuff in there that you couldn't—that you can't see yet 'cause you're still before that, but on the far wall, you saw a replication of that mural that you'd seen downstairs. Which had the tower. A giant tower, sort of like this one, but even bigger; a bunch of different environments behind it, from—ranging from, you know, kind of a seashore, to a deep forest, and some mountains, and some other cities in the distance. And then, there was a knight in black armour.

KEITH: [whispering] Nailed it!

[ALI laughs]

AUSTIN: Black and gold lacquer and metal armour, with gold trim (KEITH: [whispering] You guys are so bad.) and below the torso there was kind of like a skirt of red feathers. And he had a helmet on, with kind of a red plume at the top, and again this kind of like

gold trim and gold accents throughout the armour. And I think the last thing he said was um, something like—

KEITH: Something about jeans?

AUSTIN: He was like, something about your butt in jeans.

KEITH: (laughs)

AUSTIN: I think he—no, he was,

AUSTIN (as the knight): What's this?

AUSTIN: And he looked up at you, and his body shifts. He'd been sitting kind of lazily, you see. But at seeing you, straightens right up.

ART: [laughs] I like that Keith remembered the black armour but not the skirt made of feathers.

KEITH: I remembered something about red, and I didn't know what it was, and I was imagining there was like, like a red helmet thing, but um...

AUSTIN: Right.

ALI: It's really off-brand of me to not remember black and gold armour.

AUSTIN: It is, Ali.

ALI: I feel like this didn't happen. [laughs]

AUSTIN: We have audio proof.

JACK: Austin, when you say— When you say "black and gold armour", are you talking about almost like the um...like the design masks from A Machine for Pigs? Like this fancy inlaid—

AUSTIN: I still haven't played Machine... I still haven't played it.

NICK: Okay.

JACK: Oh, well, okay in that case. (laughs)

NICK: You should play Machine for Pigs. I like that game a lot.

AUSTIN: I know. I know, I super should.

JACK: Do you know what I'm talking about, Nick?

AUSTIN: Uh, what I had in mind is...

NICK: Yeah, I do.

AUSTIN: What I have in mind, for the nerds out there, is something close to the Ordinator masks from Morrowind.

JACK: Oh, that's interesting!

KEITH: Oohh.

JACK: Okay, that's interesting.

AUSTIN: Which is, kind of... But not just a gold face.

JACK: Mmmm.

AUSTIN: Like, the black and gold on the face. It's kind of a...

KEITH: Can we agree that this whole thing is "for the nerds out there"?

[ALI laughs]

AUSTIN: Yeah. That's true.

KEITH: And not just that one thing you said?

AUSTIN: That's true. That's fair, that's fair. [laughing] Uh...

JACK: Anybody's welcome! Seriously, anybody's welcome.

KEITH: Yeah yeah.

[TIMESTAMP: 0:11:40 - Game Starts]

AUSTIN: Okay. So, this knight shuffles up from his chair, and begins to reach for his sword. What do you do?

[deep breath]

KEITH: What did—I was just a...I was a halfling at the time, right?

JACK: And you still are. [laughs]

AUSTIN: [cross] Yeah, you've always been playing a halfling.

KEITH: [cross] Well sometimes I'm things like a hummingbird or a bear.

AUSTIN: Oh, oh, oh, oh right, you were just a—

KEITH: Yeah yeah.

AUSTIN: Yeah, you were just a— We kind of wrapped that bit quickly, but yes.

KEITH: Okay.

AUSTIN: Far as I know, you were still just a halfling.

JACK: Um.

KEITH: Um.

JACK: Er, Art, do you wanna take a shot at communicating with him?

AUSTIN: [cross] I mean he's speaking in a language you can all hear.

ART: [cross] No we can all— He's speaking your language.

AUSTIN: Yeah.

JACK: Oh, is he? Yeah, okay.

ART: I can give a shot at commanding him to stop, but (JACK: Mmm...) we've had uneven results with that.

JACK: Maybe save that for a bit. Yeah. Um, I think I'd like to Speak Frankly with him please.

AUSTIN: Okay, what are you saying?

JACK: Ummm, I'd like to ask him—

AUSTIN: Remember, to Speak Frankly, you have to speak frankly.

JACK: Mmm, yes—

AUSTIN: That—you get to use that move, after you've had a frank discussion with him. It's not...

JACK: Yeah...

AUSTIN: In Dungeon World, to do the move, you do the move. You don't just like—

JACK: Yeah, no...that's fair.

AUSTIN: So...

KEITH: Be ready to have him just start attacking you while you're trying to talk to him, okay.

JACK: [laughs] That's okay. I'm talking to him from behind Art, at this stage...

AUSTIN: Okay, okay.

JACK: So, I'm kind of like—

AUSTIN: Also, actually, wait. Before we move on—and this is a mistake that we should have done last time—Jack, what do you look like?

[beat]

JACK: The—sorry?

AUSTIN: What do you look like?

KEITH: What do— your character.

AUSTIN: Your character. What does—

JACK: Ah. I'm a— I'm a kind of...

AUSTIN: What does...Lem look like?

[beat]

KEITH: Hold on.

JACK: Austin...

ART: Is Austin breaking up for everyone?

KEITH: [cross] I think Austin's breaking up for everyone.

AUSTIN: [cross] Yeah, I'm—my connection is being bad.

ALI: He might be—

JACK: He's frozen.

ART: Oh, his video's frozen.

KEITH: Oh— There we go, you're back.

AUSTIN: Am I back?

JACK: He's back, hi.

AUSTIN: Sort of? Yeah, sorry. Canadian internet. This is why—

ALI: Yeah.

KEITH: It should be part of the recording as long as you're recording locally.

AUSTIN: Yep!

JACK: Yeah.

AUSTIN: I am recording locally twice.

KEITH: Great! Yeah. Awesome.

JACK: [laughs] Multiple— Fifteen times!

AUSTIN: Yep.

JACK: Um...what do I look like?

AUSTIN: Yeah, what does Lem look like? (JACK: Okay, so—) This is a thing that we didn't do last time and really should've.

JACK: I guess he's a comparatively diminutive for an orc, but...that's an orc, so I guess he's sort of...a six-feet-tall, leather-armoured-wearing, green-tinted tusked thing?

AUSTIN: Okay. Do you have hair?

JACK: I think probably... sort of like a topknot? Almost...

AUSTIN: Okay.

ART: But what "look" things did you pick?

AUSTIN: That's a good question.

JACK: Oh, um... Okay—joyous eyes, wild hair, travelling clothes, thin body.

AUSTIN: Okay. So thin, but again, for an orc. So...

JACK: Yeah, like, there's a— I think there's a reason that I've probably picked, like, strength as one of my primary skills, which is that even as an orc bard— as an orc archivist— Lem's still an orc?

AUSTIN: Right.

JACK: Which is, you know. Um...

AUSTIN: Tough one.

JACK: So, uh, and I think I'm kind of drenched in this sort of leather archivist's armour, which is lots of pockets, and unfolding pieces, and...

AUSTIN: Okay.

JACK: Like, almost like, you know like nurses wear upside-down watches (AUSTIN: Right.) on their front so they can look down? I think archivists kind of have... components like that. Alright, so um, I head for the um— to the knight like um,

JACK (as Lem): Hi! We've travelled— We've travelled all the way up here. We met the living library. We met the chefs um. We come here in peace; we don't come here in anger. Whom do you serve?

AUSTIN: His... The mask part of his helmet, like, cracks into a smirk. It moves slowly, almost like in stop animation style, you know?

JACK: Mmm!

AUSTIN: And then locks into the smirk.

KEITH: [whispering] Ah, he's a robot!

JACK: Art—Keith, I just said we came in peace!

ART: If relevant, I'm defending...

AUSTIN: Okay. That's—how are you—

ART: Jack

AUSTIN: So you're like—so Jack's behind you and you're like...

JACK: Cheers, Art.

ART: Yeah, but it's a— it's a— defensive pose. Like, my weapon's out, but it's not in a...

AUSTIN: Mm.

ART: It's in a deflect—

AUSTIN: Sure.

ART: I'm primed to deflect, not to attack.

AUSTIN: Yep.

JACK: Thanks.

ALI: Yeah, I imagine Hella's the same way. Like, her hand is on her sword, but she hasn't pulled it yet.

AUSTIN: Okay.

ALI: It's sort of a like, I'm ready to go down.

JACK: Yeah.

ART: I'm like—

JACK: I assume we're pretty...

ART: But like defending is a proper move.

AUSTIN: Yeah yeah yeah it is, but I just need to have the image in my head [cross]
[quietly] of what you guys are doing.

ART: [cross] Yeah.

JACK: I assume we're pretty cautious after the library.

AUSTIN: Sure.

KEITH: Mh-hmm.

AUSTIN: He steps forward once, aggressively, but communicatively—not to attack, but to kind of communicate that you should leave. That's the kind of, the presence that he's giving you.

AUSTIN (as the knight): (harshly) I don't know what in the name o' Good King Samot you want, but this place isn't yours. Get out!

[beat]

ART: [quietly] Huh.

KEITH (as Fero): So, you guys, I think we, instead of getting out, wanna go past this guy.

JACK (as Lem): Hm! Yeah, I'm with you there, Keith. I mean, Fero.

AUSTIN: Though again, to paint you the picture of the— of the space. You're now in this kind of entry hall, and then... He's inside of another room. Like, he's a room away from you, he's just coming towards you through that door.

JACK: Hm!

AUSTIN: He's not at the doorway yet, but he's coming toward that doorway, and then to your left and right are other rooms, that you can kind of see go to the left and the right, and then they go forward, after— They're like L shapes.

JACK: Mhm.

AUSTIN: They're like Tetris pieces. Going that way.

JACK: Okay.

AUSTIN: Do you know what I mean?

JACK: Yeah.

AUSTIN: Uh, I'm making hand motions, [laughing] for the webcam...

[ALI laughs]

AUSTIN: Our audience can't see those! But...

KEITH: I...yeah.

AUSTIN: Like, L shape.

KEITH: Real quick—

AUSTIN: And a reverse "L".

KEITH: Real quick, what do I... I missed the section where we decided what we were using for dice, so I don't have my dice thing up.

AUSTIN: Oh, sorry. It's—we're using rolz.org/group.

ART: "Rolz" with a "Z".

AUSTIN: Rolzzzuh. I linked it. Uh, group is StreamFriends.

KEITH: Alright, great. I'll edit this out, so don't worry about it.

[JACK laughs]

ART: Oh, uh...uh...

[TIMESTAMP: 0:18:00 Ron Tangent]

JACK: So we can just say terrible things at this stage. [laughs]

KEITH: Yeah, say whatever you want. Say whatever garbage you want right now.

JACK: God damn it R*n. [laughs]

KEITH: God damn it R*n, you fucker!

ART: Ugh!

KEITH: Ugh, man! He ruined that game!

[JACK laughs]

KEITH: He knew that his NPC would've died! You filled a oxygen bubble—

AUSTIN: That's not the worst of it! That's not the worst of it!

[ALI laughs]

AUSTIN: There was another worse.

KEITH: What's the game—?

AUSTIN: There was another game I was in—

ART: Ohhh, the worst! The worst! [AUSTIN laughs] The worst of it!

AUSTIN: This might not be the very worst. Actually, see now I don't know what Art has in mind. But the one that I have in mind is when he was in kind of a, like a kind of noir, hard-boiled detective horror game? Uh, that a friend of ours ran. And his whole thing was just like...the most stereotypical, white dude shit. Fedora-wearing, his family had been murdered, his whole life was him trying to get the serial killer who killed his family.

KEITH: Ugh.

AUSTIN: And he finds this guy, who ends up being this kind of like, mystical demon serial killer thing, 'cause like, of course.

KEITH: Mm.

AUSTIN: And the DM makes it very clear that like, this is not the space where you should engage with him. Like, this is me giving you a shot at this character, letting you

know you're on the right track. This is not a safe spot for you. And he's like, [dramatically] "Well, my character would go for it anyway. He has the will to see him through." Like, "This is his whole life." [normally] And he goes after this guy, and...you know, the lights go out— He's fighting in this big, like, dockside warehouse, and the lights go out, and he gets like lifted telekinetically and thrown against shit, and then like keeps going after the guy despite not being able to see him, and despite continually being lifted into the air through telekinetic magic.

JACK: Hm!

AUSTIN: And eventually is like, impaled on a spike with telekinesis and dies! And gets super upset because, quote, [angrily] "That's not how telekinesis works! [ART laughs] You have to see something to lift it with your mind!" And like (NICK: Wow.) nah dog, that's not— that's— it's magic! Like, that's the, "That's not how fireballs work" argument.

NICK: Mhm.

AUSTIN: Which is just like, no it's magic. It works the way it works. Like...

KEITH: Right. [cross] It works the way that I say it works 'cause I made it.

JACK: [cross] For you though, Austin...

AUSTIN: Right.

JACK: For you, Austin, is that more or less egregious than putting him in a ball of pure oxygen and setting him on fire?

AUSTIN: That was more egregious 'cause he was a player in that instance, and was like, trying to tell the GM that his— That, like, the game logic didn't make sense to him, instead of like—

JACK: Yeah, I can see that.

AUSTIN: You know what I mean?

JACK: Mhm, yeah.

ART: This isn't my idea of what the worst thing R*n ever did was, but my favourite R*n as a player story is the time where he was— We were all given, like, famous characters to play?

AUSTIN: Uh-huh.

ART: And he was given [cross] Beowulf and the—

AUSTIN: [cross] [laughs] Oh! No, save this! Save this! Save this! Mmm!

[ALI, AUSTIN and JACK laugh]

AUSTIN: Okay! He was given Beowulf—

JACK: Save this for what, Austin?

AUSTIN: I was gonna say another episode! It's so good. It's one of the best R*n stories.

[ALI laughs]

KEITH: Okay.

[JACK laughs]

KEITH: Damn it R*n.

ART: So I am or I'm not saving it?

KEITH: You are saving it, yeah.

JACK: Are you saving this for when we tell your Ron story on (unintelligible)?

AUSTIN: Save it for next week! We'll tell the Beowulf R*n story next time.

KEITH: Every week we'll have a R*n story. (laughs)

AUSTIN: Oh...

ART: [laughing] But they'll all be b***ped! He's gonna figure this out, guys!

[ALI laughs]

KEITH: [laughing] There's no way he didn't figure it out off the first one! He knows!

AUSTIN: [laughing] He was a nice man! I just can't play RPGs with him.

KEITH: I'm sure R*n is a sweetheart. I just...don't...th—

AUSTIN: Who's... Alric?

KEITH: What?

AUSTIN: Who's Alric?

KEITH: I said "I'm sure Ron is a sweetheart".

ART: That's Keith.

AUSTIN: No no, sorry—

ALI: That's—Keith just changed his name.

AUSTIN: Ohhh, Keith didn't change his name when he entered—

KEITH: Oh. [laughs]

AUSTIN: Okay. [laughs] I thought we had an intruder. So!

ALI: Anyway.

[TIMESTAMP: 0:21:22 - Game Resumes]

AUSTIN: A man is coming towards you!

ALI: So yeah! (laughs)

KEITH: Yep.

AUSTIN: Said some things...

JACK: Uh, we need to make this distinction— We need to make this distinction clearer for Keith.

ALI: So, what are the—

JACK: Let's do a pause, and then let's start.

AUSTIN: Yes.

ART: So, uh, we didn't go over this, but I've always imagined my holy symbol is a ring that looks like the crown?

AUSTIN: Mmm. Mh-hmm. Mh-hmm.

KEITH: I think you mentioned that last time, didn't you?

AUSTIN: Oh! Art! You notice something as he's coming towards you.

ART: Okay?

AUSTIN: At the centre of his armour, which is this kind of black lacquer, again, gold and it almost looks like a bug carapace. It's rounded, it has like really bulbous pauldrons and like...the inky—like there's an inky blackness to it, the way like a beetle shell might have. But on his chest is (ART: Gross.) uh, is a symbol—a much more primitive symbol? Like, not like a— not primitive in like a sociological way, primitive in an artistic way, like there's— It's just shapes; it's just geometric shapes—is a symbol that you recognise as being a version of the Samothres symbol.

JACK: Huh.

AUSTIN: What's different about this is that it hurts to look at it. Normally that doesn't happen. And for you, Art, it— You can see... it kind of being... It's a little wavy. It sort of has like that heat, like the way heat can make a highway look blurry and wavy. No-one else can see that, but for everyone it's kind of hard to look at.

JACK: Mm.

ART: I was gonna hold my hand out so he can see the ring?

AUSTIN: Mh-hmm.

ART: And I'm gonna—and I'm gonna not use the powered version of this, but the mundane version of, you know.

ART (as Hadrian): I also serve the Great King. I've pledged to him that I needed to investigate this place. There are strange things, and we need to find out what's going on. Please let us pass.

AUSTIN (as the knight): If the King sent ya, why didn't he tell me about it?

ART: Oh. That's a... strange thing to say.

[ALI laughs]

JACK: That's a... semi-aggressive answer right there.

ART: Uh...

JACK (as Lem): Fantasma?

NICK: [quietly] Uh...Fantasma turns invisible. No.

[ALI, AUSTIN and JACK laugh]

NICK: [laughing] Fantasma just shrugs.

ART: Um...

KEITH: I think that we should ask him why the, like if the king knows that he's here.

ART (as Hadrian): The— Well no— The—the King speaks to you often?

AUSTIN (as the knight): When he needs.

[beat]

ART: [sighs] I...

AUSTIN: He's kind of slowed his step here at this point. Uh, he recogn—But is still—he has not, like, lifted his hand off his sword, but he hasn't continued walking towards you.

ART: Sure. Uh...[sighs] I don't know how to prove this. This is...this is hard. Uh...

[ALI laughs]

NICK: What if you did your, um...?

ALI: Yeah, don't you have a spell version of what you just told him?

ART: Well, yeah but I don't know—I don't really know how that metaphysically works. I guess we could find out here.

[ALI laughs]

AUSTIN: Mhm.

[JACK laughs]

NICK: I was gonna say what if you did part of your...your prayer ritual? For him?

ART: Uh...

ALI: I mean.

KEITH: Well I don't know if this guy's a paladin, right? He's just a (ART: I don't—yeah but—) king guy.

ART: Well I can tell you what I—what me the player thinks is happening, but it's...

JACK: I mean, what is it we want out of this guy? Do we want just to pass him, or do we want some sort of information that we're not getting yet?

ALI: Well he seems—

ART: His phrasing—I mean I guess we just don't wanna—I don't wanna kill this man. Uh, but his phrasing—

JACK: Right, yeah, neither do I.

KEITH: Austin, what is the—?

ART: His phrasing is odd, right? Like, I the player am picking up his phrasing as odd. But my character, who's you know, better version at this fake religion than I am also finds the way he's talking strange, right?

JACK: Yeah.

AUSTIN: Mhm. That's fair.

KEITH: It doe— Yeah, it seems— He definitely seems confident.

ART: Well, he might— He might have known— He might be really old.

KEITH: Yeah.

ART: He might be used to talking...

KEITH: So you're saying that—

ART: He might have talked to Samothēs when he was a person.

JACK: Yeah, he might (KEITH Do you—?) be more versed in Samothēs than any of us are.

ART: Well...[quietly affronted laugh]

KEITH: D'you...do you think that he's been here long enough that...the king that he's talking about is a different king?

ART: No, I think it's like (KEITH: No?) literally the same king.

KEITH: Okay.

ART: But like (KEITH: Um) in a way that like—

KEITH: Austin, what does the rest of the room look like?

AUSTIN: Um...have you (ALI: Well, we're in a ha—) stepped into his room yet? Or you guys are still in the entryway. So, in the entryway—I'll describe the entryway. The entryway that you guys stepped into is tiled marble floors, with kind of...like a white marble there, but then like on the fringes, on the edges of the room, is kind of a bluish-green marble? And above the doorway, into his— into that big bedroom, is a plaque that was hung there, that has the same sort of symbol that's on his chest. But you can see, even at a glance, that there's something behind *that plaque*, that the plaque is covering.

KEITH: Okay.

ART: I think I should go for it. I think I have to go for the (KEITH: You should tell him about—) proper version of the command.

KEITH: You should try telling him about the waves first, since you're already talking to him. Be like , "Hey, the— We're here because of the waves."

ART: Okay...

KEITH: Yeah!

ART: I guess I can start with that. Um, you know, I'm continuing to hold my hand up, at him, and it's, you know,

ART (as Hadrian): We were sent here because waves emanate from this island. It's disturbing people. If you tell us what's causing this, we can leave.

AUSTIN (as the Knight): ...Then you don't come from Samot.

AUSTIN: And he draws his sword.

AUSTIN (as the Knight): Cali! Brutus!

AUSTIN: And you hear some movement from the rooms behind him.

ART: I didn't hear what you s— Okay.

AUSTIN: Okay. I'll re—I'll re... My connection's—

ART: You broke up and I didn't hear what you said.

ALI: Yeah.

AUSTIN: He said:

AUSTIN (as the Knight): Then you don't come from Samot.

AUSTIN: And then called for his compatriots, Cali and Brutus.

ART: Alright I gotta use the—I gotta use the powered version of this.

JACK: Yeah, go for it.

ART: Alright.

JACK: I got no objection.

KEITH: What is the powered version of it? You just [cross] say the same thing you did before, but it...?

AUSTIN: [cross] Yeah, can you read the—this is—?

ART: I give him a command, with divine authority, and I can get an advantage on him.

JACK: I'm concerned here, though, that if this guy seems to think that he's working for Samoths, I don't know to what extent your divine authority will play out. But I guess we'll see!

ART: I—I can't— 'Cause again it's—it's again—'cause I don't quite know how this metaphysically works. But it gives him three options.

AUSTIN: Mm.

ART: He can attack us, which it seems like he's doing anyway.

[JACK laughs]

ART: He can back away cautiously and then flee, which would be an improvement, or he can do what I tell him to do? Which would be an improvement.

JACK: Yeah, yeah, yeah.

ART: So like, there's no...there's no loss here, right?

AUSTIN: Right.

KEITH: Right, yeah, I say use it.

NICK: Wait a minute.

AUSTIN: And no matter—if you succeed you get a (NICK: Before you do that—) forward on him. Mh-hmm?

ART: Right.

JACK: Fantasma?

NICK: Before you do that, Fantasma turns invisible.

[ALI and JACK laugh]

AUSTIN: Go ahead and and make that roll.

NICK: For real this time.

[ALI laughs]

AUSTIN: Okay. Go ahead and make that roll, Fantasma.

NICK: Uh, let's see. INT is plus... 2d6 +2.

KEITH: Cat!

JACK: Oh my God, a cat just appeared.

NICK: Oh, okay.

[JACK laughs]

AUSTIN: There it goes.

JACK: What a roll.

NICK: 11.

AUSTIN: Good roll. So, Fantasma, how do you disappear, again? What's your— How's that look?

NICK: Uh, it's the like, "You can't see me (ALI: The— The hand—) I'm invisible", moving his hand down in front of his face.

AUSTIN: Right.

NICK: Yeah.

AUSTIN: So, he's now—

NICK: And then he like— He fades out over the course of moving his hand across his face. [JACK laughs] And then like, there's this...glow, and he's gone.

KEITH: Great.

AUSTIN: Okay.

ART: Alright, so I'm gonna try my thing.

AUSTIN: Mh-hmm.

ART: You know...

ART (as Hadrian): Sir Knight, I assure you, we serve the same lord. Samoths, the Sunbringer, once and future king of these lands. I demand that you— that you assist us, or let us pass.

ART: Roll dice.

AUSTIN: Uh, for people using the dice roller, you can do 2d6, and then plus or minus whatever your attribute is, and it will automatically do the calculation.

JACK: That's really good.

ART: Well, I didn't do that.

AUSTIN: Art—right.

ART: But, uh. [laughs] What's my CHA? [AUSTIN laughs] That's a 7.

JACK: Ooh, jeez.

ART: Which is...which means it works. I do not get the forward.

AUSTIN: You don't get the forward. Um... Alright. But it's still a success, which means that instead of waiting for backup, he charges ahead towards you. [JACK laughs] Sword drawn high in the air as he passes through the doorway and into the entry hall. Which is—

KEITH: I would like to—

AUSTIN: Which is better positioning for you at this point. But now you're all at his sword length. What do you do?

KEITH: I would like to please be a cougar!

[ALI laughs]

ART: I don't think you're gonna pick him up...

KEITH: Uh... I'm gonna—no no no, I'm not gonna pick him up as a cougar, I'm gonna fuckin' bite his face!

ART: No, like, like... like... pick him up. Like.

KEITH: Oh!

[JACK, AUSTIN, KEITH and ART laugh]

KEITH: Okay, I thought you were referring to when I was an eagle and I was picking up pirate people.

AUSTIN: Right, but—

KEITH: Okay, I've got— I rolled a 12 on that.

AUSTIN: Which means you get uh— you get to keep...

KEITH: I get—

AUSTIN: Four? Three.

KEITH: Three, three.

AUSTIN: You get to hold three forward, as this cougar.

KEITH: Yeah.

AUSTIN: He slices down at you, Fero, but you turn into a cougar and like, just dodge out of the way.

KEITH: Yeeeeeeaaaaah! What's up?

JACK: Um, I'd like to... like, stepping back behind Art (AUSTIN: Mh-hmm.) pull my violin out, and begin to perform a, uh... 1d4 forward damage on an ally?

AUSTIN: Tell me what that sounds like.

JACK: It sounds pretty dissonant.

AUSTIN: Okay.

JACK: Especially coming after the— Like, the pleasant music of the waltzing book people?

AUSTIN: Mh-hmm.

JACK: It's not necessarily particularly pleasant, and everybody kind of... like, balks, a bit, but everybody, at least on my side, can feel the weird pattern magic coming out of the violin. And I'd like to send 1d4 forward towards Hella.

AUSTIN: Okay, so make that roll?

JACK: Uh, I don't make a roll on that!

AUSTIN: Yeah, you do. You...

JACK: Do I?

AUSTIN: It says—yeah— "When you weave a performance into a basic spell, choose an ally and an effect," and then there's the list, but then it says, "Then roll plus CHA." Plus Charisma. "On a 10+ the ally gets the intended effect; on a 7-9 your spell still works (JACK: Oh, I'm sorry, I thought that was—) but you draw unwanted attention (JACK: Okay, cool.) or your magic reverberates to other targets, affecting them as well."

JACK: No, I can do that. 2d6 [cross] + ... 2...

ART: [cross] I would—

AUSTIN: [cross] Plus your Charisma bonus— Your Charisma modifier.

ART: I would just like to say I think that should definitely be 'CHA' [*cha*, soft 'ch'] and not "CHA" [*kah*, hard 'k', as per Austin].

AUSTIN: But it's *kah*-risma.

KEITH: I...

ART: But it's...but— but no.

[NICK and ALI laugh]

AUSTIN: Okay.

ART: It doesn't sound good.

KEITH: I would like to go... 'Charisma.'

JACK: I've— [laughs]

KEITH: Let's go whole word on Charisma.

JACK: I've rolled—

ART: Charisma's different.

JACK: I've rolled 8?

AUSTIN: What's your— Oh, okay, 8 total. Okay.

JACK: Yes.

AUSTIN: The music swells in such a way that obviously the kind of... Uh, semantics—Is that what we decided? Or we decided 'semiotics.' Semiotics is what we decided it was—

JACK: Er, semiotics, yeah. Or 'pattern magic.'

AUSTIN: Or pattern magic. Colloquially, pattern magic. The universe falls into such a way that, Hella, you feel a little bit stronger. You feel like your slashes will hit closer to home. However, Lem, you also, as you, you know, you strum your—not strum. What's—What do you do with a bow?

JACK: Uh...I guess bow?

AUSTIN: Bow? your third or fourth note, you see, across the— through that hallway, into the bedroom, a man, kind of a human size, a little stocky, with tight leather armour. Not wearing one of those—not wearing one of those masks. He has a human face with, you can see he has an etching in his forehead. He draws and points a crossbow at you.

AUSTIN: A single-handed crossbow at you, and pulls the trigger. What do you do?

KEITH: [muffled by a yawn] Oh shit.

ALI: Um... Is this just for Jack...?

AUSTIN: Not really.

ALI: Okay.

AUSTIN: If someone else wants to jump in the way, that's fine.

JACK: I would, uh... I'm not saying no to anyone jumping in the way. [ALI, ART, AUSTIN laugh] I'd just like to make it clear that's not something I'm opposed to?

AUSTIN: Sure.

ALI: Can I make the attack that I wanted to make, 'cause I guess I'm not noticing this happening? 'Cause Hella, like, hears this music...

AUSTIN: Let's resolve this shot first.

ALI: Okay.

AUSTIN: I mean you still have that bonus forward, do you know what I mean?

ALI: Yeah, okay.

JACK: Yeah.

ART: I imagine that my actu—like, I'm—I don't know how quickly I'm reacting (AUSTIN: Mh-hmm.) but if possible, I'll defend Jack. Or...

AUSTIN: Okay. So you wanna, like—do you have a shield? Who has a shield here? What's the...

ART: No, I just have big armour.

AUSTIN: Okay.

ART: I passed on a shield because— because it didn't seem thematically...

JACK: Did you pass on a shield on the boat, or in character creation?

ART: In character creation. I decided to get a bigger weapon and not a shield. [JACK laughs] I thought that fit better.

JACK: Yeah, no, I can see that. I kind of picture you—

KEITH: I've got a shield but I am currently a cougar.

JACK: I— [laughs]

ALI: I have a shield but I'm still distracted? [laughs]

AUSTIN: Yeah, I think that's—

ALI: [laughing] [cross] I really don't wanna help Jack.

JACK: [cross] I... have... a...

AUSTIN: If we're being honest, it sounds like you're going for...you're about to shield this bro, so.

ALI: Yeah.

JACK: I have... a... [cross] comprehensive knowledge of the history of this continent.

ALI: [cross] I'm sorry, Jack. [laughs]

KEITH: It's— Ali, you've— your character is evil. Remember?

JACK: (laughs)

KEITH: So like, you're good.

ALI: She's a nice person! [laughs]

AUSTIN: Mh-hmm.

ART: Oh, that's not how Defend works. Never mind. I can't defend Jack.

AUSTIN: Yeah, I think you have to state, Right?

JACK: Oh, hey man—

AUSTIN: Oh, but you did stand— You did set that up previously, though, that you were standing in front of Jack, right?

ART: Right.

AUSTIN: Or that Jack was standing behind you. I think that's fair! I think if we're being honest to the fiction, you've set that up.

[TIMESTAMP: 0:36:23 - Agenda]

ART: Alright you can roll—

KEITH: Yeah.

AUSTIN: I should— I should again, really quickly before we move on even a little bit further, I forgot to do the thing I want to always do, which is read off the three points agenda for Dungeon World. Which are, (KEITH: Sure.) make the world fantastic, fill the characters' lives with adventure and play to find out what happens. Art, what did you roll?

ART: I rolled a 7, and then when I got impatient I rolled a 6. Uh...

AUSTIN: Wait.

ART: It didn't like roll fast enough [cross] so I rolled again.

AUSTIN: [cross] Oh, oh, I see, I see.

ART: Uh, but I got a 7 is—

AUSTIN: Plus your...

ART: +1 so it's an 8.

AUSTIN: Okay, so it's an 8. Defend says, "When you stand in defense of a person, item or location under attack, roll+Con. On a 10+ hold 3. On a 7-9 hold 1. So long as you stand in defense, when you or the thing you defend is attacked, you may spend hold, 1 for 1, to choose an option."

JACK: Oh cool.

AUSTIN: "Redirect an attack from the thing you defend to yourself. Halve the attack's effect or damage. Open up the attacker to an ally giving that ally +1 forward against the attacker. Or, deal damage to the attacker equal to your level." Which I don't think is— (ART: Okay.) is feasible here given this instance.

ART: The last one doesn't— You don't think I just deflect the— Like the Boss Mobile Smash.

KEITH: Catch it— Catch it in your hand and then whip it back at him.

AUSTIN: And then like, to do— to do—

ART: Well it would hit Jack so I'd like pull it out of him— It would hit Jack and then—

AUSTIN: Right, it would hit Jack.

JACK: No I don't— I'm not feeling that.

ART: Then— And then I'd throw it back. I forgot (AUSTIN: Right.) Jack's character name and I feel terrible.

JACK: Lem.

KEITH: Lem.

AUSTIN: It's— It's Lem.

ART: Lem. That's right.

KEITH: Lem. Lem King.

AUSTIN: Lem King.

ART: Lem King. Um, yes, that one doesn't make any sense. I'll halve the attack's effect or damage.

AUSTIN: Uh, alright great. Can somebody do a roll for that damage? It is... uh, d6. 1d6 damage.

NICK: I'll do it.

KEITH: I've got it.

AUSTIN: Ope. Just one person.

NICK: Too late. Oh.

AUSTIN: Just one person. I should— Okay.

KEITH: Mine— Mine was first.

ART: But you rolled two dice.

AUSTIN: You did roll two dice.

KEITH: Oh you're— Oh.

AUSTIN: So...

KEITH: I thought I deleted the first one. Nevermind.

AUSTIN: Let's go with— Let's go with Nick's.

KEITH: So it's— So it's— Alright good. That's a way better one, anyway.

AUSTIN: It actually *isn't*. If you actually look at what you act— If you'd only rolled one, you would've done better.

KEITH: Oh yeah, that would've been a 3, uh.

AUSTIN: But, let's go with Nick because he rolled the right amount of dice. Um...

KEITH: Yeah.

AUSTIN: So the arrow, or the bolt, gets lodged into your shoulder, Lem, um and you're able to—

JACK: In my shoulder? Oh jeez.

AUSTIN: Yeah, yeah. He just— Let's say it bounces off of— uh, off of Hadrian's armor.

JACK: Hadrian.

AUSTIN: Yeah, so it doesn't get a clean— It would've hit you lower. It would've hit you right in the middle of the torso, but because he like, moved into the way of it, it went off his shoulder armor and caught you in the shoulder. Um...

[JACK takes a deep breath]

AUSTIN: So take 2 damage. Um...

JACK: Okay, cool.

AUSTIN: Hella, it sounded like you were about to swing.

ART: He takes 1 damage. I— We halve it.

AUSTIN: Oh, you halve it. Right, right, right, sorry. My bad.

JACK: I take 1 damage?

AUSTIN: You just take 1 damage.

JACK: Okay, cool.

AUSTIN: Uh, Hella, you were about to swing on the man in the black armor.

ALI: Yeah. Moving backwards.

AUSTIN: So wait, mmm.

ALI: Well, I mean, I guess regardless.

AUSTIN: Yeah.

ALI: I had planned to attack like as he was attacking towards Keith (AUSTIN: I see.) and he turned into a cougar.

AUSTIN: To get away, yeah.

ALI: [cross] But it's still like this—

NICK: [cross] Freed up—

AUSTIN: It's all happening in very quick amounts of time.

ALI: Yeah, so...

AUSTIN: And here's the other thing to be clear about. When you roll to attack, that isn't a single swing of the sword. When you roll to shoot a bow, that isn't a single shot. It can be an exchange and you're kind of— It's an abstract roll representing an effort to hurt the other person. So it can be a few clashes of the sword. It can be a block and then a stab, do you know? So here he's just swung and missed— missed Fero uh, the man from the other room has fired his crossbow and caught Lem in the shoulder. Hella, what do you do to the man in the mask?

ALI: Um, so, like I assume that his side is open.

AUSTIN: Sure.

ALI: So I kind of lunge at him. Well... There's no like sort of breaks in his armor, right?

AUSTIN: Not that you can tell and not like from a quick glance or...

ALI: Okay.

AUSTIN: Given more time, maybe you'd be able to see that.

ALI: Um, but regardless, like even if I don't think that I can pierce his armor, it would be enough of a distraction to attack him in the side.

AUSTIN: Yeah, sure.

ALI: 'Cause I would do that in sort of like, I guess, a piercing action.

AUSTIN: Okay. Thrust forward.

ALI: Yeah, yeah.

AUSTIN: Go ahead, that sounds like Hack and Slash. (ALI: Alright.) Um, unless you have some sort of special— I don't think you have a special like attack yet, or anything.

ALI: No.

AUSTIN: Go ahead.

JACK: Hella, you have my— You have my semiotics, uh, dice.

ALI: Oh, nice.

AUSTIN: Which is that plus— But that's only to damage, that's not to the roll. So go ahead...

JACK: Yeah, that's 1d8.

AUSTIN: Go ahead and roll Hack and Slash. And for our listeners, Hack and Slash says, "When you attack an enemy in melee, roll+Strength. On a 10+, you deal your damage to an enemy and avoid their attack. At your option you may choose to do +1d6 damage but expose yourself to the enemy's attack. On a 7-9, you deal your damage to the enemy and the enemy makes an attack against you." So...

ALI: So... I got a... 7.

AUSTIN: Plus... Oh a 7 total, okay.

ALI: Yeah.

AUSTIN: So again, on a 7 to 9, you deal your damage as normal. So go ahead and roll your damage.

ALI: Uh, what would that just be 1d6.

AUSTIN: No, I think it's— It should be listed on your sheet. Uh, each class, one of the things in Dungeon World, instead of having all of your damage determined by your weapon, it's determined by your class which means that, you know the fighter who wants to use a staff or something, isn't severely penalized because they're not using a broadsword. So in this case—

KEITH: Thieves get d— 1d8. Yes, I love it.

ALI: So it's... it's d10. So this is—

AUSTIN: Yeah, so you're gonna roll a d10 *plus* 1d4, from— from Lem's—

JACK: From me.

ALI: Is that a separate roll or do I just type that in.

AUSTIN: I think you can do 1— I think you can do 1d10 + 1d4. I think it'll do that. We'll check to make sure it did it right. Woof. That's a good hit. Uh...

ART: Yeah.

AUSTIN: Make sure that that— Yeah. So you got a 10 on that first hit. So you— you do. Like, you actually— Let's say that you actually, based on you saying it, you were looking for that little, just a little gap in his armor. And you found like a joint, in between like where it's— Like I said, I described it as kinda being bug-like, and so that there's— not a gap but like a little uh, not hinge either but it's segmented they way like a bug's body is. And so there's a spot where you could shove your sword through his armor. Um, and you do that, and uh, strike him very, very, well. Uh, but while it's in there, he kind of like pulls out and turns and slashes at you with his short sword. Because it's short he can move it quickly in this much more enclosed space. Go ahead and give me a... what's his damage? Uh... I'm just gonna let Hella roll this. A d8 damage for yourself. So 1d8 to determine how much you damage.

ALI: So he got a 7.

ART: Oof.

AUSTIN: Slashes you hard across— Make sure, if you have armor, to subtract [cross] the total damage from that.

ALI: [cross] Oh, yes I do.

AUSTIN: Same thing Jack. Do you have leather armor on that gives you any sort of [cross] thing?

JACK: [cross] Oh uh, yeah, I do. Sorry, um my leather armor is just 1 Armor.

AUSTIN: Okay, but that's fine. (ALI: So I have tw...) That means you didn't take any damage from that arrow. That crossbow bolt got stuck in your armor.

JACK: Oh, cool. Cool.

ALI: So— So I have 2 Armor so that's just 5?

AUSTIN: That's just 5.

ALI: So that's— He takes 5 off of me?

AUSTIN: Mh-hmm. Yeah. Woah.

JACK: So that's on Hella.

ALI: I have 25.

AUSTIN: Suddenly from...

JACK: [shocked] You have 25?

ALI: That's true.

[TIMESTAMP: 0:44:24]

AUSTIN: Suddenly from the right side where the armory is, really loud footsteps shake the armor that's in them.

KEITH: Oh dang.

AUSTIN: And uh, a woman bursts through that door. She is taller than Hella by a foot or so. How tall are you Hella?

ALI: [takes a deep breath] Um...

KEITH: The taller you say, the scarier this is.

AUSTIN: Uh-huh.

[laughter]

ALI: How tall is Art?

ART: Uh, I assume I'm you know, reasonably big and broad shouldered, but like, reason— Like I chose— I chose bulky body. (AUSTIN: Oh, okay.) So I assume that I'm like [cross] reasonably large.

NICK: [cross] Right now, you're two feet tall. Okay?

[ALI, AUSTIN and JACK laugh]

ALI: No, I'm trying to think like, does me, the Player Ali, is 5'3" (AUSTIN: Right.) and I want her to be taller than that. I'd say like— Maybe like 5'11"?

AUSTIN: Okay, this woman is—

ALI: I was going to say six feet for myself. I imagine nutrition's worse.

AUSTIN: This woman is almost seven feet. Uh and she has [cross] on the ground, behind her a...

JACK: [cross] Jeez. (ALI: Yes.) Taller than everybody.

AUSTIN: Yeah, she's the tallest person here. She's like dragging along the ground this heavy hammer that she *lifts up* onto her shoulder and starts to swing down into the whole group. What do you do?

JACK: Oh god we got a (KEITH: Oh shit.) Smaug situation going on here.

NICK: [cross] Um. So what's the—

ALI: [cross] So what's the—

AUSTIN: Fantasma, yeah, what's up with you Fantasma at this— at this point.

NICK: What is—

JACK: He's fucking invisible.

NICK: So we're— we're in a hallway, right?

AUSTIN: You're in like an entryway. Like, I'm seeing it as a rectangular room, that has (NICK: Okay.) enough space for all of you, but it's getting really crowded.

[ALI giggles]

NICK: Is there— Um, is there a space— Like is there a corner that the other room does not have a view of?

AUSTIN: Yeah, you could go— So at this point, you could go down the hallway to your left, which is the kind of storeroom hallway. And that would get you out of this room.

NICK: Do we have a drawing thing? Can you draw this for me?

AUSTIN: Yeah, let's pop this— Yeah, absolutely.

JACK: Cool.

AUSTIN: What's that drawing thing we've been using?

JACK: Um, I don't know.

AUSTIN: Does anybody remember? Uh...

JACK: Drawing world.

KEITH: Draw— Drawscope.net.

AUSTIN: Is that what it is?

JACK: Keith, that's a lie and you know it.

NICK: Flock— FlockDraw.

ALI: No, it's true.

AUSTIN: FlockDraw, okay.

KEITH: FlockDraw, there we go.

AUSTIN: Get out the FlockDraw.

JACK: [cross] Help him people, draw. Room since 2014.

AUSTIN: [cross] Creating a session named streamfriends. "Stream Friends" all lowercase, session created. Let me know once you're in there.

ALI: Can you put it in the Skype chat?

AUSTIN: Yeah. Yeah, in fact this link might just go right to it. Okay so, this line— I guess let me know when you can see my cursor.

NICK: Uh...

JACK: I accidentally went to Stream Frides.

KEITH: Ope, I see it.

NICK: I see Radberry.

AUSTIN: You see it?

ART: I see it. I see Austin.

KEITH: Oh, I see Nick, I don't see you, Austin.

AUSTIN: Nick, do you not see it?

NICK: Nope.

AUSTIN: I see Art. That's all I see.

KEITH: Alright, I'm gonna click your link.

JACK: Oh, I see Nick.

AUSTIN: Click my link. Everyone click my link. That's not good. I can't— I have to— Great.

NICK: Oh yeah.

JACK: Shout out to FlockDraw.

AUSTIN: How does this clear— How do I clear things again?

KEITH: There we go, I see that.

AUSTIN: I don't remember how to clear things.

KEITH: Uh, the eraser and then change everything to the biggest thing.

AUSTIN: I got it. Okay. So this room is... there— Guys, guys. We have a limited amount of time. It's going to get late in England, soon.

JACK: [laughs] I'm good, I'm good.

AUSTIN: I'm just saying. Only 'cause— Only 'cause Nick just asked me to do this thing. Otherwise I'd be way more chill about it. So stairwell's at the south here, at the bottom, right? Um, I'm seeing... What I'm saying is, kind of this entryway here. Doorways where

there's blank spaces. Um... And this opens up into a long hallway here that goes *up*. And the same here.

NICK: Okay. Um...

AUSTIN: And you see here there's a bedroom and then top right is where that archer came from, that crossbowman. There. And then the hammer lady, Cali, just came in. Ope, that's not great, that's not a great arrow, from there.

NICK: I get you. Okay.

AUSTIN: And I can draw in more detail as you move through space.

JACK: And where's the armored man?

AUSTIN: Uh, like here.

JACK: Oh jeez, alright, okay.

NICK: Okay.

AUSTIN: He's in there with you at this point.

NICK: While everyone else has been attacking um...

AUSTIN: Mh-hmm.

NICK: Fantasma, invisible, has been making his way around the edge of the room, back here, into that corner.

AUSTIN: Oh, okay. Okay. That's fair.

NICK: Um... And uh, when he sees the large lady—

AUSTIN: Which is, for the listeners who can't see this, he's in the far— he's in the far right corner where Cali, the lady with the hammer, just ran past (NICK: Right.) to swing her hammer down into the middle of the room. What's Fantasma doing?

NICK: Um, as she's pulling it up (AUSTIN: Mh-hmm.) As she's like, picking her hammer up in the air, uh I uh, Fantasma cancels his invisibility.

AUSTIN: Sure.

NICK: And then casts Magic Missile. Uh...

AUSTIN: What's that look like for you?

NICK: Right at her head.

AUSTIN: What sort of... Okay.

NICK: Um... His Magic Missile uh, it takes the form of um... It takes the form of uh, magic, semi-transparent purple arrows that actually trace (AUSTIN: Okay.) the whole path from his hand to its destination.

AUSTIN: Cool. Okay.

NICK: Like it looks like the— It looks like the giant— It kinda looks like the giant aiming arrow from Civ 5.

AUSTIN: Okay.

[ART laughs]

ALI: Um, is it like bright enough— Is there like a light attached to that?

NICK: There's a little bit. I mean—

ALI: Okay.

NICK: If this was totally pitch black, it might light up the room a little but, but (AUSTIN: Right, for a few seconds until it—) I was assuming that there's light in here.

AUSTIN: Mh-hmm. There are torches. Uh, there are torches on the left and right wall near those doors.

NICK: Okay. So yeah, um, I'm gonna roll my— roll to see if my spell works. Spell roll is an 11.

AUSTIN: That's a good spell roll.

NICK: So I successfully cast it. Um. So I was aiming—

AUSTIN: Yup. And you don't forget the spell.

NICK: What's that?

AUSTIN: And you don't forget the spell. Nothing bad happens to you. So go ahead and roll the damage on that.

NICK: And then the damage is 4. Um, that's not a great damage roll. So I do 4 damage. Um, but really the intended effect was to try to... Like I was aiming right at her head (AUSTIN: Right, yeah.) to try to destabilize her as she's pulling the hammer upwards.

JACK: Yeah.

AUSTIN: That's fair. She pulls it up and gets caught twice in the head. She isn't wearing any— any head armor. I should describe her a little bit. She has like a deep tan to her skin. Um, strong body musculature and uh, kind of red hair in a ponytail coming down behind her. Um. Fantasma's Magic Missiles hit her in the back of the head and daze her for a second. And then make her turn with a swing at you to— to like, hopefully hit you, but you're far enough away where that doesn't happen. However, she does hit the wall separating this room from the bedroom and the wall crumbles. At that point—

KEITH (as Fero): Uh, guys don't get hit by that hammer.

AUSTIN: At that point the archer, the crossbowman, lifts up his bow and starts to move forward, looking for a good target to aim at. Uh, what do you do.

JACK (as Lem): [takes a breath] Fero.

KEITH: Uh, the black knight is— is still alive, right?

NICK: Like, this wall is—

AUSTIN: Yes.

KEITH: Okay.

AUSTIN: Holding his arm— Holding his, uh in the scene here.

KEITH: Um, I— I—

AUSTIN: Yes, that wall is crumbled.

KEITH: I would like to attack uh, him, um...

AUSTIN: Tell me what you're— what you're doing.

KEITH: I want to lunge directly at the open wound on his side.

AUSTIN: Sure.

KEITH: Um... His side, right?

AUSTIN: Yeah, it's his— I'm seeing it as his left side. Blood is coming out.

KEITH: Right, um and uh, so that is a... That's not the right roll.

NICK: Oh right.

JACK: I've just got to uh...

NICK: I want to describe really quick.

JACK: I've just got to let my puppy out.

AUSTIN: Yup. That's okay. Fantasma?

NICK: I want to describe how uh— how the Magic Missile was cast.

AUSTIN: Sure.

NICK: So everyone— Everyone sees Fantasma suddenly appear in a corner of the room. He does the opposite, so you see him slowly fade into view. Or not slowly, very quickly fade into view, as he's like bringing his hand *low* to *high* in front of his face. So upwards in front of his face, and then he like, in a very ridiculously pompous and dramatic flourish (AUSTIN: Mh-hmm.) keeps his hand moving upwards and then brings it around and then he's like *this*.

[AUSTIN laughs]

NICK: He's got one hand back by his face, sort of like using his thumb as like an aiming tool.

AUSTIN: Right, right.

[JACK laughs]

NICK: And the other hand is like stuck out in front of him. And that's where these like, purple arrows like almost cartoonishly purple arrows coming shooting of his uh, hand.

JACK: He's a showman.

NICK: Yeah.

AUSTIN: He is a bit of a showman.

NICK: He's totally a showman.

AUSTIN: He is *the Great Fantasma*. He didn't—

NICK: He is the Great Fantasmon.

AUSTIN: No one called him the great for no reason.

NICK: And like his uh, like as the uh, as the arrows go shooting out, like it sends wind back and him and his once glorious but now tattered robes sort of flap a little bit.

AUSTIN: Mh-hmm.

JACK: What a guy.

AUSTIN: Um...

KEITH: So I rolled an 8.

AUSTIN: To hit.

KEITH: To hit.

AUSTIN: And then rolled a 1 for damage.

KEITH: Right.

AUSTIN: Uh, do you get anything— Do you get any sort of bonus from being a cougar in terms of damage? I don't remember how that works.

KEITH: Uh, not right now, no. I do have—

AUSTIN: As you— As you level up?

KEITH: It does— I do technically the move that I used was called Trample Them. Uh, which, so I— I don't know like what that— All it says is Trample Them, I don't know what that means besides like...

AUSTIN: Where are you seeing the Trample Them move or whatever?

KEITH: It just says common animal moves in hardy beasts.

AUSTIN: Oh, okay.

KEITH: It is Trample Them or Break Through.

AUSTIN: Trample Them should, you know, illustrate what you're doing, I guess, so...

KEITH: Really, really I think that's more for like, if I was uh, maybe something taller than a... like bulkier than a cougar where I would not purposefully try to knock them over but step on them.

AUSTIN: Right, sure, sure.

KEITH: So I feel like really I was just biting it. Biting him.

AUSTIN: Okay, that's fair.

KEITH: Yeah.

AUSTIN: So, two things happen because you roll— you said you rolled an 8. On an 8 in Hack and Slash, they get to do damage back to you. Um, but also you only rolled a 1 on the damage so uh... So first, there's a couple things here. You bite into the armor where— where Ali's sword just was. And you can't find purchase. Your teeth kind of can't grip hard enough to pierce through it. Uh, the second thing that happens is, that your mouth *burns*. Roll 1d4 and take that as damage.

KEITH: Okay... 3.

AUSTIN: Okay, so take 3 from that. (KEITH: Mmm.) Your mouth is just in incredible pain.

KEITH: Okay. And then that— that— My— I don't have my armor right now, because I'm a cougar.

AUSTIN: Yeah, I don't think you do.

KEITH: So I don't— Yeah.

AUSTIN: So...

KEITH: It doesn't— It doesn't say anywhere that I lose it, but I assume that I lose it.

AUSTIN: Also your armor wouldn't help here. Because it's touching your face directly, like...

KEITH: Yeah, right, oh, yeah, yeah, good point. [ALI laughs] No, no, I have a— I have a—

ART: I'm wearing inner-mouth armor. We don't disclaim that.

KEITH: We have what?

ART: I wear inner-mouth armor. I didn't want to disclaim that.

KEITH: I technically have a tongue greave.

AUSTIN: [laughs] Um, great, great.

[ALI and JACK laugh]

KEITH: And so I take 3 damage.

AUSTIN: And then—

KEITH: I have 19, that's not bad.

AUSTIN: That's not bad. Then, because you failed that roll, he gets to make an attack on you. That was not his attack, that was a reaction to you biting his armor.

KEITH: Okay.

AUSTIN: Uh, roll, what did I say it was before? It was a d8? Yeah, roll d8 armor. Or d8 damage.

KEITH: 7.

AUSTIN: Yeah, so.

KEITH: Dang.

ALI: Oh...

AUSTIN: With your mouth like, clung up on you, he like, I kind of imagine like moving like, twisting his torso really hard so that he shakes you off of him and while you're in the air, slashes down onto your cougar form. [KEITH takes a deep breath] causing a huge gash across your— your cougar belly.

JACK: Ouch.

AUSTIN: John Cougar Bellycamp. Um...

[KEITH and JACK laugh]

ALI: That's bad news.

NICK: Wild night.

AUSTIN: That is *bad* news.

KEITH: That's bad news. I'm at half health. Uh...

ALI: Oof.

AUSTIN: That's bad news.

JACK: Oh jeez.

ART: Hey Austin.

KEITH: Don't bite this guy.

JACK: Um...

[TIMESTAMP: 0:58:14]

AUSTIN: Hey Art, what's up?

ART: Hey Austin, what here is Evil?

AUSTIN: Um, Cali.

ART: Right.

AUSTIN: Who is the hammer lady. Uh, uh...

ART: Sure.

AUSTIN: Let's look at my—

KEITH: Hella.

AUSTIN: Rivalo. Yeah, Hella. Rivalo, who is this man in the armor. Uh, and Brutus who is the man with the bow. Um, also...

JACK: So everybody.

KEITH: We got four evils.

AUSTIN: Also, you can recognize that there is other evil that is on this floor that's not— You only get to know living evil or just evil in general?

ART: Uh, the thing just says, "What here is evil? And the GM will tell you honestly."

AUSTIN: Then that's— Then that's just the stuff, let's say, that you can see. It's just that stuff. Those people.

ART: Okay. Then I—

AUSTIN: There's nothing else in this visible area, so...

ART: Sure. I don't think it tells me their names either if you wanted for future.

AUSTIN: It doesn't but I wanted— Yeah.

ART: It's not like a...

AUSTIN: Yeah.

ART: It's not like an identify, "Who are you?"

AUSTIN: I wanted to start by just saying their names.

JACK: "And also, are you evil?"

AUSTIN: "And also how are you doing?"

ART: "What here is Evil and what do their parents call them?" [ALI and JACK laugh] Uh, so the cat and the armor is closest to me or the chick with the hammer is closest to me?

AUSTIN: I think you're almost pinned now, but she has her back to you because she wants to go after the Great Fantasma at this point.

ART: Well that seems *dire*. Uh, I'll— I'll swing my halberd at her 'cause she and I both have range. If I can take her (AUSTIN: Oh man.) I think I can theoretically out-range the other guy.

AUSTIN: Yeah, okay.

ART: Tactical.

AUSTIN: There's just enough room in here also, for your halberd.

JACK: Out rage him?

AUSTIN: Out range. Range? I'm guessing.

JACK: Oh.

ART: Yeah, out range.

AUSTIN: Yeah, alright so you swing down at her.

ART: 'Cause I have reach.

AUSTIN: You do have reach. Um... So go ahead and make that roll.

ART: Okay. It's 2d6+Stra? Or Str.

AUSTIN: +Str.

ART: +Str... That's a 9.

AUSTIN: Okay. So then go ahead and do your damage.

ART: Oh, make sure I've got my weapon here, correct... 2! That's alright.

[JACK laughs]

AUSTIN: Oh Art. Uh, so...

JACK: How the hell did you roll that?

ART: 1.

AUSTIN: That's not great. Um, she had been at 10 and then armor. Oh buddy. Um... So then she— So you— you slash her down with the halberd, right?

ART: I mean, the real point is to get her off Fantasma, like...

AUSTIN: Right, which was— which was successful.

JACK: Yeah, that's true. You're just kiting her.

AUSTIN: Um, she spins— She has the hammer up, right? She like, up above her shoulder, going towards Fantasma and spins it down and grabs it backwards so that her right hand is gripped up close to the actual uh, hammer, the head of the hammer. And then like, slams it backwards at you. Like, that way, like— like behind you. Do d10 damage to yourself. Take a d10 damage.

ART: Well I mean. I did really bad at rolling a d10 last time.

AUSTIN: Yeah, so we'll see what you do this time. And then depending on that, I'll describing something else.

ART: 3.

AUSTIN: Okay.

ART: Uh, plus my armor is 2, so that's 1.

AUSTIN: So that's— You take 1, but the weight of the armor slides you *past* Lem and Rivalo, the knight, and into the next room. Um, into that room [JACK laughs] the storeroom over to the left. So like, you've been flung across this room. Your armor has protected you from the damage of it, thankfully, but her force is mighty. She turns to—

ART: This room?

AUSTIN: That room.

KEITH: Austin, I think you called me Lem again.

AUSTIN: Fuck. Fero. My bad. I keep doing it.

KEITH: Yeah.

AUSTIN: You're such a Lem. You're such a like, ugh... [ALI laughs] So yeah, that room, Art. That's the room you're in.

JACK: You are an unconventional bard.

AUSTIN: You are!

ART: Okay, is there anything in this room? Or is just like a storeroom?

AUSTIN: Uh, it's— That's a storeroom with foodstuffs and rope and building supplies. All sorts of just like, stuff. But now that you're over there, you can see that it goes up to here and then makes a right turn, this way.

ART: This— So that this goes all the way up here?

AUSTIN: It goes all the way up. Yeah, so you're— Once you're in that room, you can see that there's a huge hallway that goes up past— well past the length of the bedroom that you can clearly see now that— now that one of the walls holding that bedroom separate is gone. You can see it's like, twice the distance from the entryway to this floor, to the big bedroom.

JACK: Mmm.

ART: Is it all supplies or is that another hallway?

AUSTIN: This is all supplies. It's just a huge stockpile room of supplies.

ART: Wow.

AUSTIN: Um, some of the crates are empty. Like, it's been used, you know?

ART: Yeah.

JACK: Alright, Fero... Like, Fero and I have been together for awhile, now? Um...

AUSTIN: Yeah.

KEITH: Mh-hmm.

JACK: Fero, for whatever reason that we— that we haven't quite worked out yet, Fero came to the Archives and we joined up together upon my— my um, flight from the Archives with this violin.

KEITH: Mh-hmm.

JACK: So we've known each other for a good while and it is, really uncomfortable to me just to see Fero suffering this way. Um, so pulling out my violin, I— I being to play some semiotics and pattern magic that feels, to a lot of the people who haven't seen *quite* how this works before, *wildly* inappropriate. Um, in that it's—

[KEITH and AUSTIN laugh]

JACK: In that it is, in comparison to the circumstances, and it takes quite a lot of effort to keep this going, it's remarkably calming and upbeat and comfortable. And uh, it takes a lot of effort for me to not crack up in— in fear or in discomfort while playing this, just 'cause it feels like this isn't what I should be doing *at all*.

AUSTIN: Sure.

JACK: So I'm gonna heal 1d8 damage for Fero. I need to roll um, 2d6 plus— plus Charisma, um...

AUSTIN: +Cha, I guess.

JACK: So I'm gonna do—

AUSTIN: Uh, I should just mention one of the things—

KEITH: You have a lot of explaining to do if it fails.

AUSTIN: Uhh. Uh-huh.

KEITH: To the party. [laughing] Like if this doesn't work like, oh my god, Lem, what were you *doing*.

[ALI laughs]

AUSTIN: For the listeners, one of the things that we discussed off stream, or off recording was how Bardic Magic, in this world, isn't just regular magic. Uh, the archivists practice a sort of magic, that they would never admit was magic, but in fact for them, is this kind of mathematical or almost linguistic, it's an ordering of symbols, an ordering of spaces. Uh, it's all kind of—

KEITH: An arrangement of things.

AUSTIN: An arrangement of things. It's about putting things in order in *just* the right way to move the world into that sort of effect. Um...

JACK: Yeah, like um, they call themselves. I don't know what the word would be. They call the magic 'semiotics.'

AUSTIN: It'd be semioticians, is what they would call themselves.

JACK: Semioticians, yeah, they call themselves 'semioticians' or I guess 'archivists.'

AUSTIN: Right.

JACK: Um, but people call it pattern magic or pattern magicians because they see it as putting everything in— in different sorts of patterns.

AUSTIN: Right.

JACK: Um, and I guess—

AUSTIN: The— Fantasma's group of magicians just thinks like, "Yeah, no that's just magic. They're just doing like, one part of magic."

JACK: "You're just describing magic here."

AUSTIN: "Yeah, what you're describing is magic."

[ALI laughs]

JACK: Yes. But I suppose the distinction is whereas Fantasma does these fancy hand gestures, a semiotician's procedure would look much more just like kind of standing in the corner of a room and closing one eye and looking down the angle of a desk or something.

[AUSTIN, and KEITH laugh]

AUSTIN: Right, right.

JACK: Like carefully looking down the angle of something—

AUSTIN: Just line things up. Like an— Like an Escher paint— Like an Escher drawing, lining things up so a different reality comes into focus.

JACK: Right, exactly. So in— in— The— Essentially, this is our justification for, I've never been particular comfortable with inverted-commas, "bards" and "bardic magic," um, and so to an extent the orc— the orc archivists and semiotics and pattern magic is my justification for how bardic magic works. So in— in performing here, I'm performing a very strange series of musical scales. Like musical scales that nobody has ever really heard before.

AUSTIN: Sure.

JACK: Um, that works as a form of pattern magic, even though pattern magic can be performed through... painting or maths or (AUSTIN: Or ordering a warehouse.) through arrangement of objects on a table.

AUSTIN: Right. Yeah, yeah.

JACK: Yeah, exactly. (AUSTIN: Alright.) So I'm rolling— I'm rolling...

AUSTIN: 2d6 +Cha.

JACK: 2d6 +2. Mh-hmm. And I've rolled 13. (AUSTIN: That's a really good one.) So on a 10+ the ally gets a selective effect. You can thank me later, Fero.

AUSTIN: Mh-hmm.

KEITH: Uh...

AUSTIN: So it's 1d8. You choose— You choose an ally and an effect.

JACK: Uh-huh. I choose—

AUSTIN: So I think you then—

JACK: I choose Fero and I'd like to heal him please. So do I roll 1d8.

AUSTIN: Yeah, yeah. You can go ahead and roll that.

JACK: Okay cool. Okay, um, 1d8. And the result is 1. [laughs]

AUSTIN: Oh brother.

[ALI laughs]

JACK: [laughing] Oh my god.

KEITH: I...

JACK: So— So I play the tune and I kind of just finish and just look fundamentally disappointed in myself.

AUSTIN: Oh no.

KEITH: I... You can see that I improve about 1/19th. Approximately 1/19th better.

JACK: Oh God.

AUSTIN: Reminder, again, people who failed. I see a Keith fail, I see an Art fail, make sure you've marked those down as experience points.

KEITH: Yeah, yeah. Got it.

AUSTIN: This was—

ART: Did I?

JACK: That was a success for albeit a really pyrrhic success.

AUSTIN: It looks like— It looks—

ART: Is that a 6? I thought I did things badly.

AUSTIN: Oh, oh, you know what? Art, you're not rolling the pluses *in* the system. You're just adding them pluses after.

KEITH: Oh, I'm not rolling them either.

ART: I started— The last couple rolls have.

AUSTIN: Okay, but before you haven't, so...

KEITH: Well, okay. So does— So does— My negated damage roll not count as a fail?

AUSTIN: What's your negated damage roll?

KEITH: It was a damage roll that did 0 damage.

AUSTIN: No, that's not a fail.

KEITH: Okay.

AUSTIN: Uh...

JACK: So that was a succeed for me (AUSTIN: It was.) but that was just a really pyrrhic succeed.

AUSTIN: Listen. Well, listen, that 1 can save— You know, we'll see. We'll see.

[ALI laughs]

JACK: Yeah, no, but it super didn't, Austin.

ART: What's the plan if we all die in this room?

[TIMESTAMP: 1:09:06]

AUSTIN: You'll be fine. Seeing— [JACK laughs] seeing that uh, Hella is of great threat, the Brutus, the man with the crossbows, lowers the one and lifts the other one— Oh, he pulls the trigger. He was looking for a target. He sees that there's all this motion happening and that Hella still hasn't moved from when she— when she attacked Rivalo, the captain in the knight armor and pulls the trigger with an arrow flying towards her chest. What do you do?

ALI: Um... I have a shield. Wait.

AUSTIN: You do. Yeah. You could—

ALI: I do.

AUSTIN: So uh, I think that'd— If you want to lift it to take the block, I think that'd be like a Defy Danger with Strength. Um, probably.

ALI: Yeah.

AUSTIN: Make sure you hold up the shield strong enough.

ALI: Okay. So what's the roll. It's just a...

JACK: Art's vanished.

AUSTIN: Defy Danger says when you act despite an imminent threat or suffer a calamity. I guess actually you should be doing something besides just defending here. Like if you want to... Like what are you doing besides defending yourself?

ALI: Um...

AUSTIN: It makes more sense to be kinetic here.

KEITH: Yeah, 'cause if— if—

ALI: I mean...

KEITH: If she's just like raising her shield, that sounds like a Defy Danger +Armor or something.

ALI: Yeah.

AUSTIN: Well it'd be +Strength, probably.

KEITH: +Strength.

AUSTIN: But like, but like it's not a... If that's all you're doing, like still roll it but I just want to make sure that we have some momentum going. Like I want to know what she wants to do after she defies the danger.

ALI: Yeah. I mean, so that's tough because he's too far away for me to do anything. But like—

AUSTIN: You could charge him.

ALI: I guess I could. I guess my endgame here... especially seeing that Art's character has gone into that room is to get everyone else in there.

AUSTIN: Oh, okay. That's interesting.

JACK: Yeah.

ALI: But like...

ART: Oh, I don't know that that's a— Okay. [laughs]

ALI: I mean, 'cause we can see from there that it goes back. Art is the only one that knows that it turns but... (AUSTIN: Mh-hmm.) that's definitely more room for us to move around, right?

AUSTIN: Yeah.

JACK: Than this tiny room.

AUSTIN: Than this tiny room.

ALI: Yeah. Yeah. So um... So I wouldn't want to go into that room to go after that guy but I have adventuring gear. Am I allowed to like... define what's in there (AUSTIN: Yeah, you can.) like a knife that I can throw or is that like a...

AUSTIN: Yeah, you totally could have a— Ahh, hm. I'd say you could have like a knife in there. Like, a knife can be part of adventuring gear.

ALI: Not a throwing knife, but...

AUSTIN: But it's not really a throwing knife, you know what I mean?

ALI: Right.

JACK: A cooking knife.

AUSTIN: You have a cooking knife or a...

ALI: Yeah.

KEITH: You could throw *any* knife.

AUSTIN: Yeah, you could absolutely throw...

ALI: Right.

KEITH: It's just not designed to be (AUSTIN: Right.) a throwing knife.

AUSTIN: Right.

ALI: And like on a good enough roll, it would hit him.

AUSTIN: Right.

NICK: Think it— Think it would be better if she threw a fork at him.

[ALI laughs]

AUSTIN: Yeah, that would be pretty— That would actually be pretty great. But— But the thing is, at that point, we have to imagine her blocking this thing, taking off her pack, digging in for a fork (ALI: [laughs] Okay, okay, yeah, yeah.) and that ends up getting to be a little bit much.

ALI: That's not something I— Okay, fair.

JACK: Like, Joel in the Last of Us, prepping.

AUSTIN: Exactly. Which is cool and like—

NICK: Maybe she just reaches in and then uh...

AUSTIN: [laughing] Yeah.

NICK: Austin comes up with something like totally random.

AUSTIN: I roll like on a chart of something.

NICK: Yeah.

ALI: [laughs] So actually, so that's how much I roll. Um, I mean I—

AUSTIN: Do you want—

ALI: Is there any way I can—

AUSTIN: Go ahead.

ALI: I can like, not just dodge with my shield but sort of roll away to get into a better position to...

AUSTIN: Yeah. How you want to defy this danger would help. Like (ALI: Okay.) just tell me where you wanna go here on what you see as the rooms and that can be where you wanna go. If you want to like push someone else in there with you, you can totally do that. Like if your goal is to move people into that room (ALI: Okay.) and people are— want to move with you, that would work for me as a thing you're doing.

ALI: Okay.

JACK: I'd go with Hella.

ALI: Oh, well then in that case, can I sort of roll out of the way and grab cougar-Fero?

AUSTIN: Yeah.

ALI: Who's like on the floor and like—

JACK: I'm not—

AUSTIN: Right, John Cougar Ferocamp. Uh...

ALI: Just— Just to sort of get him into safety.

AUSTIN: Yeah, totally. Go ahead.

ALI: Okay.

NICK: Who is— Who is currently hurting so good.

AUSTIN: Ah, yes.

ALI: Fair.

AUSTIN: So that would be— That would be Defy Danger +Dex if you're like rolling out of the way.

ALI: Okay.

AUSTIN: Defy Danger +Strength if you're using your shield.

KEITH: What's your— what's your Dex bonus?

ALI: Uh, +0.

AUSTIN: Then you might want to—

KEITH: Yeah!

AUSTIN: You might want to just hold that shield up and like back, you know, like back away, grab— grab Fero and drag him.

ALI: Okay.

AUSTIN: You know, like, that seems fair.

ALI: Yeah, that doesn't have to be a roll, that can just like pull him.

JACK: The old cougar grab and drag.

AUSTIN: Yeah.

ALI: Yeah, exactly.

KEITH: Hold on, I'm not passed out on the floor.

AUSTIN: No but you're— you're hurting.

ALI: You're hurt. You're bleeding.

AUSTIN: Also, let's say—

JACK: You're currently incapacitated, Fero.

AUSTIN: Yeah. Your— Your cut scars up very quickly because of the pattern magic that Lem was playing. Um...

KEITH: Okay.

AUSTIN: [cross] Little fuzz starts to grow back. A little bit, yeah.

JACK: [cross] Pretty shitty pattern magic.

KEITH: Yeah.

ALI: But yeah.

AUSTIN: He didn't transfer you into a world in which you were never cut. Just like cut slightly less bad.

[ALI and JACK laugh]

KEITH: Or like cut a week ago.

AUSTIN: A week ago, right. Yeah, exactly. Um... So go ahead, Ali.

ALI: But okay. So I guess the actual action is like, I lift my shield but I also like grab Fero by the scruff of the neck and pull him away. Um...

KEITH: I growl the whole fucking time, so bad.

[ALI and AUSTIN laugh]

AUSTIN: I love it.

KEITH: I growl so bad.

ALI: I'm helping. So it's um...

AUSTIN: So yeah, go ahead and 2d6 + whatever your Strength Modifier is.

KEITH: Yeah, guess what? Cats don't know when you're helping them.

ALI: Wait— Wait but you have the intelligence of a man (AUSTIN: He does. Go ahead and make your—) as a cat.

KEITH: But you can still like—

AUSTIN: Oh my god.

KEITH: We're in the middle of a fight. Why is she doing that to me?

AUSTIN: She'll ex— Maybe she's— Maybe you say something, Hella? Do you say like, everyone in this room, be like— try to tell people your plan here?

ALI: I sh— No.

AUSTIN: Okay.

KEITH: Yeah, so then I growl. I growl the shit out of this thing.

ALI: [laughs] Both because it's frantic and also 'cause I guess, I don't like have an answer.

AUSTIN: Mh-hmm.

KEITH: Because you're evil.

ALI: Yeah, went— I'm evil so I wouldn't say anything.

AUSTIN: Mh-hmm.

ALI: Do I get a...

AUSTIN: Woof. Okay.

KEITH: Plus something?

AUSTIN: No that's after the plus.

ALI: No that's— That is a 1 and a 3 plus a 2.

JACK: [sarcastically] We are rolling well today.

AUSTIN: This is— So (NICK: Ooh.) mark experience.

KEITH: I don't like this new site.

AUSTIN: Mark experience, Ali.

KEITH: Can we go back to Roll Biz or whatever it was?

ALI: Is that— Is that a true fail?

AUSTIN: Yeah, that's a fail.

JACK: Screw you Fantasma.

ALI: Oh.

AUSTIN: Anything under a 7 is a fail.

ALI: Oh no.

KEITH: Yeah, you failed. You didn't— You didn't do any of that.

AUSTIN: So you've—

KEITH: And I don't—

AUSTIN: You've lifted— You've started to drag uh Fero into that other room but while you're reaching down to grab him the— the shield just isn't in the right place. Um, roll a d6, 1d6, for damage on yourself. Um. Actually, I'm gonna— I'm sorry, I'm looking at this character and what his moves are that I've made. Uh, you can like throw— You're able to push Fero into that room, but the bolt goes under your uh, shield and catches you in the— in the leg, or the foot, pinning you in the ground there. Making it— Making it so that you can't move from that room. Uh... Not—

ALI: Like, pinning me completely or just (AUSTIN: Pinning your foot.) stumble? Oh.

AUSTIN: No, it's in— it's through your foot into the ground.

ALI: Oh.

JACK: Ouch.

AUSTIN: Roll 1d6 for...

ALI: Fuck.

KEITH: Hey.

AUSTIN: Roll 1d6 damage.

ALI: Okay, he only gets 1 on me.

AUSTIN: Oh that's good. In fact that means you, hm...

KEITH: Maybe it goes through the [cross] foot armor but it doesn't go through the foot.

AUSTIN: [cross] The foot armor but it misses— Yeah, but it misses the foot itself. It like goes through the tip of your foot armor. Um, what kind of armor are you wearing again?

ALI: Okay, so like the—

AUSTIN: Some sort of like scale mail or plate or something.

ALI: No, no, no, I just have— I have chain mail but I guess I can [#1:16:45#] right now.

AUSTIN: Oh yeah, that's fine, though like. Catches some of those and pins you down there.

KEITH: Yeah, the boot isn't chain mail.

ALI: So I guess the only thing that's keeping me to the floor right now is the metal.

AUSTIN: Is the metal. You could like rip it off fine, but like at this point, you don't get in the other room is the important thing.

ALI: Okay. Alright, fair.

AUSTIN: Uh...

ALI: And then I go down to my knee.

KEITH: So you threw me. You just picked me up and threw me.

ALI: Okay.

AUSTIN: Yeah. Brutus drops both of those bows, having shot them— or both of those crossbows, having shot them. Um...

KEITH: Did— Is— Is Brutus near... Did I get moved nearer to Brutus?

AUSTIN: No, no, you're further away from everything at this point. So, over in that left hallway are Hadrian and Fero and Lem, I guess, said he was also going to move with you guys. In the middle room are Fantasma— Or not the middle room but the— the entryway. Fantasma, Hella and uh... I think just those two plus the knight and Cali, the sword— or the hammer...

[TIMESTAMP: 1:17:44]

JACK: I'm gonna um... I'm gonna take a charge on Brutus.

AUSTIN: Okay.

JACK: I'm gonna roll Hack and Slash.

AUSTIN: Okay, so what are you doing? So you're going to sprint across from...

JACK: I'm going to [pages turning] I'm armed with a uh, a dueling rapier.

AUSTIN: Okay.

JACK: Uh, which is in orcish culture, essentially a weird extended machete, essentially.

AUSTIN: Okay.

JACK: Um, it's not what you would expect a dueling rapier to look like for humans.
(AUSTIN: Mh-hmm.) Um, because I suppose it's built on a history of orc tradition, orc culture.

AUSTIN: Mh-hmm. Sure.

JACK: Um, it is a— It's essentially like a machete. Like a— Like a wide bladed uh, slashing instrument.

AUSTIN: But well— Mh-hmm.

JACK: But long. Longer.

AUSTIN: Is it— Is it um... You're keeping it with those tags, though? Close and Precise?

JACK: Uh.

AUSTIN: So Precise, the tag means that you use your Dexterity to hit with it, instead of your Strength.

KEITH: I'm...

JACK: Um, so...

AUSTIN: Or, because it's an orcish thing, does it not have that design? (JACK: Uh, I don't—) I'm could go either way there. Like, I'm fine with you getting to be the Bard that uses Strength.

JACK: Is there any chance we could push it towards Strength?

AUSTIN: Sure.

JACK: 'Cause I kinda feel like that's what an orc would spec towards rather than Dexterity.

AUSTIN: Yeah, I think that's that's fine.

KEITH: Yeah.

AUSTIN: I have no problem making that a— Yeah. A dueling machete.

KEITH: I'm picturing like a— like a scimitar. Is that what the— Is that what we're doing?

JACK: I-I'm sorry, a what Keith?

AUSTIN: A what?

KEITH: A sc— Is that what it's called? A scrimi— A scrimi—

AUSTIN: A scimitar.

KEITH: Isn't there— I've never— I've never had it heard. I've just read it in books.

AUSTIN: Right.

KEITH: And it's just like—

JACK: Now this is an orcish scimitar. It's—

KEITH: Is that what— That's what it sounds like.

JACK: It's for scrimmage.

KEITH: It's for scrimmaging.

NICK: Well scimi—

KEITH: You put on— Everybody put on your pinnies.

AUSTIN: I think it's scimitar.

NICK: Scimitars are curved.

KEITH: Scimitar?

JACK: It's not a scimitar.

KEITH: I mean machetes are kind of— kind of...

JACK: Basically you know the sort of— the kinda— a kinda— you know this length.

AUSTIN: Yeah, I know what you mean.

JACK: I'm gesturing at the camera. Like, a this length machete. (AUSTIN: Mh-hmm.)
Imagine that but a bit longer.

AUSTIN: Okay.

KEITH: Yeah.

JACK: And the traditional—

NICK: Sounds like a traditional Roman sword that kinda looks like that?

JACK: Like a scutum? Or is that more of a standard legionnaire's weapon?

NICK: No...

AUSTIN: No, isn't a scutum a shield? A scutum looks like a shield.

JACK: It *might* be. I did not study the Romans since like— like year three, so I don't—

NICK: Um. No, I guess not.

AUSTIN: Anyway, so, I—

JACK: Anyway, so the thing about— the thing about orc weapons is that um, one of the things that the orcs have got in the Archive is that they've got weapons just *everywhere*. (AUSTIN: Mh-hmm.) Like they have recovered weapons from basically every conceivable place, constantly so any orc weapons— no orc weapons are smithed by orcs. They're just handed— They're assigned to people from the Archives. Like, "Oh hey, this is your weapon." Um, so I'm gonna— I'm gonna charge Brutus.

AUSTIN: Okay.

JACK: I'm going to pull my— I'm gonna sling my violin back onto my back and I'm going to charge across the room towards Brutus.

AUSTIN: Sounds good.

JACK: So this is uh, 2d6 plus my Strength.

AUSTIN: Mh-hmm.

JACK: Um. Uh, which is... that. And I have rolled uh, a 5. Jesus.

AUSTIN: You guys.

JACK: So I'm gonna mark—

KEITH: I don't like this new website! [AUSTIN and ALI laugh] We're using this new fucking website, I don't like this.

ALI: I'm— I'm okay with it.

NICK: I'm alright, for it.

AUSTIN: What it does mean is you're getting a lot of XP, though, guys. That'll add up. Yeah.

KEITH: But not if we die.

[ALI laughs]

ART: Fill up those experienced corpses in the cemetery. Have all the best corpse powers.

[NICK laughs]

KEITH: It's actually scimitary.

JACK: When do I level up?

ALI: Oh my god, can we just replay this game as ghosts?

AUSTIN: [laughs] Lem...

JACK: I level up, current level + 7, so I level up when I've got 8 EXP which is miles away.

AUSTIN: Uh...

JACK: So I essentially charge towards him (AUSTIN: Right.) with a 5.

AUSTIN: You're— You um, as you run past though, you gain the attention of Rivalo, the knight captain, who charges like, after you. And just before you're ready to swing, grabs you by your, like your shoulder and spins you around. (JACK: Oh jeez.) And stab— thrusts in at you, d8 damage.

JACK: 1d8.

KEITH: Yeah, I don't know about Jack.

AUSTIN: 1d8.

JACK: 1d— Okay. Um, 1d8, that comes out as 5.

AUSTIN: Whoo.

JACK: So minus my armor?

AUSTIN: Yeah.

JACK: Which is -1 so I lose 4.

AUSTIN: Mh-hmm.

JACK: Uh, so I have—

KEITH: Oh, you know what I never did. I never, oh no, never mind. I take it back.

AUSTIN: Okay. You're in this room now, Lem, and you can see that there is like a really nice bed, next to, on like the near wall, uh near the door. I'll just draw that in and stuff. Um...

KEITH: Jack is in— Lem is in the room opposite to us, right?

AUSTIN: No, Lem is now in the room— is in the bedroom. Is in this bedroom here.

KEITH: Okay.

AUSTIN: 'Cause he charged Brutus who is here at the— inside the bedroom. This is like a nice (JACK: Jeez.) bookcase here and then there's like some stuff in the corners... um just kind of there. And some torches.

JACK: I'm gonna search the hell out of this place if I survive.

[ALI laughs]

KEITH: Wait, so.

AUSTIN: So, Lem.

KEITH: If we were— If we were here.

AUSTIN: Yes.

KEITH: If we were in the— in the (AUSTIN: The entryway.) the bottom room there.

AUSTIN: Yes.

KEITH: So now.

AUSTIN: You are here.

KEITH: Oh.

AUSTIN: You and Hadrian are in here.

KEITH: Oh, that's the room he got pushed in. Okay.

AUSTIN: Hella is in the middle, Fantasma is in the middle. Now Brutus and Rivalo are here. And Cali, Calithane, the woman with the hammer is here, who's turned her attention to Hella who is pinned. Uh.

KEITH: Okay, I wanna get at—

AUSTIN: Hey let's go— Here's a question. Hadrian hasn't moved in like forever. What are you up to, Hadrian?

ART: I actually think Fantasma's before me.

AUSTIN: I mean, we're not doing an ordered system and I don't— The last thing you did was like, get hit, right?

ART: No, that was the counter that you tried to cancel out.

AUSTIN: Oh that was the counter. Okay, yeah, (KEITH: Yeah, yeah.) then Fantasma, what are you doing as— as once again, Cali has turned her attention away from you and is now moving in on Hella.

[TIMESTAMP: 1:23:54]

NICK: Um, Fantasma is going to go invisible. Or try to.

AUSTIN: Okay. Okay. Um... Go ahead and make that roll.

ALI: That's it? [laughs]

AUSTIN: Uh-oh.

KEITH: Can I see Fantasma doing this from where I'm standing?

AUSTIN: Oh, I don't know what just happened there. Oh you tossed out another plus, I think. Go ahead and just reroll that. Um, yeah you can. Why— Oh, you're doing '#Spell.' I didn't see—

NICK: Yeah, I— I've messed around with this website. (AUSTIN: Whoo.) So that's bad.

AUSTIN: No, that's cool. That's a cool website. That's bad though.

NICK: I made a spell roll macro, basically. So I can just like— I can type uh, '!Spell.'

AUSTIN: And then it'll make that roll. That's really useful. Uh, when you fail a spell, um. Uh... Let's see. I get to make— [cross] Okay, well you failed— you failed the spell so mark that— Mark that XP.

KEITH: [cross] Woof guys, we are not doing great.

AUSTIN: Um. [sighs] Okay, um...

KEITH: [whispering] This is going so bad.

NICK: How much should I—

[MUSIC - "Autumn not Winter" starts at 1:25:00]

AUSTIN: So you— How should I— Uh, as you... as you begin to cast the spell, uh Hella and— and Calli kind of cross weapons and Hella, despite being pinned down, manages to push Cali back, on to you, um. [ALI laughs] You don't take any damage from this but her weight sends you stumbling through the now open wall there.

NICK: Okay.

AUSTIN: Um, and into the other room. Uh, she then turns and steps in there with you. At this point the party is like all over the place. So that all of the bad people are in this bedroom. Hella is pinned in this uh, entryway. Hadrian is off in the corner here with Fero, uh, in this storeroom and Hella remains— and Lem is alone. No, Lem and Fantasma are in the bedroom, surrounded by these rough boys. The rough boys gang.

[MUSIC - "Autumn not Winter" plays out in full]