

## **Live at the Table 20: April 2019**

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Notes:

1. A Twitter username referenced in the March Live at the Table game a little after 00:53:00, which itself was taken from [a list of fake American names featured in a SNES baseball game](#).

--00;00;00--

AUSTIN: Welcome to Live at the Table, an actual play - livestream focused on critical worldbuilding, smart characterisation, and fun interaction between good friends. Today we are continuing on the Road to Season 6 by continuing the story of the Orion Combine's resistance against the invading Divine Principality. But instead of finishing out our game of [dusk to midnight](#), which was by Riley, we are going to be picking up [Beam Saber](#) by Austin Ramsay, and zooming into a key point in the action via a one-shot. My goals are to convey the world – the fictional world honestly, to fill the world with detail – and I've written here in the margin 'fill the world with people who have names, cities that breathe, buttons that click, screens that glow, and cloth that flows' - and to play to find out what happens. I am Austin Walker. Joining me today, Art Martinez-Tebbel.

ART: Hey, you can find me on Twitter [@atebbel](#) and agitate for the return of One Song Only by tweeting [@OneSongPod](#). *[Austin and Keith laugh]*

AUSTIN: We got some – we got another one recently that was like – one came to just me and Ali, recently, that was like *[ALI: Mmmm.]* 'so, is One Song Pod dead'? Ali Acampora is here.

ALI: Hi, you can find me [@Ali\\_West](#) on Twitter, and you can find Friends at the Table over [@Friends\\_Table](#). And you can @ One Song Only at [@OneSongPod](#) and I won't respond to those tweets.

AUSTIN: Hell yeah. *[Ali laughs]* Jack de Quidt.

JACK: Hi, I'm Jack. You can find me on Twitter [@notquitereal](#), and you can buy any of the music featured on the show at [notquitereal.bandcamp.com](#).

AUSTIN: And Keith Carberry.

KEITH: Hi, my name is Keith J Carberry. You can find me on Twitter [@keithjcarberry](#). You can find the Let's Plays that I do at [youtube.com/runbutton](#). I also want to plug that I'm enjoying how dire the One Song Only plug from Art has been every time we recorded for the last three sessions. It has been less and less certain. *[Ali and Austin laugh]*

JACK: Art shows up like, 'the embers dim'. *[Austin and Keith laugh]*

ART: I think we're coming up on the first birthday of One Song Only -

AUSTIN: We are! We're getting there.

ART: - a show that only needed like, twelve episodes. *[Austin and Keith laugh]*

AUSTIN: We got to like five, right?

ART: No, we got way further than that.

AUSTIN: Okay, well-

ALI: Yeah, there were a bunch.

ART: The real thing is we're *so close*.

AUSTIN: Okay, fair.

ALI: Yeah...

AUSTIN: Uh, I just - I love -

ART: He became unfun to talk about. I mean that's - that's -

AUSTIN: Right. That is what happened. *[Ali laughs]* Jack, I just want to let you know that I - that when you said 'an ember dims', I definitely started thinking about what would the Dark Souls opening to One Song Pod be? *[Jack laughs]* And it would be very good. *[with an ominous tone, in a vaguely British accent]* 'Perhaps you've seen it, maybe in a' -

JACK (over AUSTIN): 'You have heard of this singer'. *[Ali laughs]*

AUSTIN: *[laughs]* Yeah, 'maybe in a dream'. *[Jack laughs]* 'But we all know no one man should have all that power'.

JACK: *[softly]* Jesus.

AUSTIN: Um... the... Is there anything else we need to plug? Uh, [friendsatthetable.cash](#) to support us. If you're listening to this now, it means you've probably supported us, or you've

waited until we've put this out to promote season 6 coming up. One or the other. Um, but either way –

JACK: Also -

ART: Merry Christmas, by the way. [*Austin laughs*]

AUSTIN: I – [*groans*]

JACK: Also, I really – I quickly wanna address the fact that like, if you're listening to this on the recorded version, there hasn't been any music on these Road to Season 6 streams.

AUSTIN: Right.

JACK: There are a couple of reasons for that. Music's hard and time-consuming to make.

AUSTIN: Yeah.

ART: Mm.

JACK: Um, and also, it takes a long time to work out what the sound of a season is.

AUSTIN: Yes.

JACK: And I would rather be, at this point in time, spending my energy working on Hieron than developing the sound for 6.

AUSTIN: [*crosstalk*] And Bluff, right?

JACK: Suffice to say –

AUSTIN: You say that. Wait, wait, wait Jack, you say that, but you've been linking me to season 6 – we've been – we have been – I think the actual truth is, we've been developing the season 6 sound.

JACK: We've been working on it. Yeah, exactly.

AUSTIN: It's just not there, which is fine.

JACK: It's not playable right now.

AUSTIN: Right.

JACK: Suffice to say, there might be a time when these episodes have music, [*AUSTIN: Mm-hm.*] but it's not yet, and I'd like to thank everybody for their patience at that point.

AUSTIN: Absolutely. Where can people – I guess we already said, right? [JACK: *Mm-hm.*] [notquitereal.bandcamp.com](https://notquitereal.bandcamp.com). Okay, great. I'm gonna just really quick once again plug Bluff City. Bluff City is really, really, really good, and we figured out something recently that's so – I'm fucking so excited for people to see it. [JACK *laughs*] No fucking idea, ugh! Alright.

KEITH: What's the thing? What is it?

JACK: I can't tell you, Keith.

AUSTIN: Keith, it's a secret.

ART: A secret from us?

KEITH: Mute the stream.

AUSTIN: No! [Keith *laughs*] It's a secret for you too. You'll hear it and you'll be like, 'wow, that was really good'. Um, alright.

ART: Don't tell me how to be. [Austin, Keith, and Jack *laugh*]

AUSTIN: Alright. So, uh... um, for people who didn't listen last time, we did two short games. Two, like, small one-shot microgames that came out of the Emotional Mech Jam. One of them was by Riley, [@jacerethal](#) on Twitter, and that game was called dusk to midnight, which was about a – a group of soldiers fighting in a mech war and either succumbing to disillusionment or going out in a blaze of glory as they committed themselves heroically to a lost cause. Um, and we are picking up that same story with some of those same characters. Um, can three of you – can Jack, Art, and Keith introduce your characters before I turn to Ali and have her introduce her new character?

JACK: Okay. My character is called Smack Talk. He uses he / him pronouns. His first name is Smack. His second name is Talk. His middle name is something like John, or Jacob, or Miles.

ART: [*laughs*] Smack Talk Talk is a powerful name. [Jack *laughs*]

AUSTIN: Uh-huh.

JACK: Um, he – because we're in a, I guess, Forged in the Dark adjacent game, he has a look. And his look is 'rugged face, trustworthy eyes, military hair, compact body, and a practical outfit'. I picture him as a short, compact individual with a military haircut. He pilots a mech called the Blue-of-the-Heavens, and he hates it.

AUSTIN: He does hate it. Let's talk about his brother – or, let's talk about – let's not – let's save the brothers in case there's new listeners, 'cause I like this bit. Art, tell me about your character.

ART: Um... Yeah, I've thought – I thought we had the character sheets here. But yo what it is, this is Memphis Longhand.

AUSTIN: Oh my god.

ART: I'm, uh...

AUSTIN: *[laughing]* He did it immediately! He did it immediately!

KEITH: *[crosstalk]* 'Memphis Longhand is a' –

ART: Agh! And Memphis Longhand is an athlete with some sort of mech sport. Memphis Longhand is here under conscription and also for propaganda purposes. Memphis Longhand's mech is the Queenside Castle.

AUSTIN: It's true.

ART: And, uh, it looks really dope.

AUSTIN: I am, in this moment, going to relink you – this crew to the new sheets. Keith, tell me about your character.

KEITH: Hi, my name is David Talk. You might have heard of my brother. My middle name is Back.

AUSTIN: Great middle name.

KEITH: Yeah. David Back Talk.

AUSTIN: God damnit. *[Keith laughs]* I thought maybe there was a cousin. Cousin Small.

KEITH: It's – yeah well, they considered David Cousin Talk.

AUSTIN: Jesus Christ.

KEITH: I am, uh - I have a calm face. I have trusting eyes.

AUSTIN: Oh, you did the whole thing. You actually went through – yeah, you looked at these sheets.

KEITH: Oh, yeah, yeah, Jack did too, so I –

AUSTIN: Nice, nice.

KEITH: Yeah. Brothers have to pick out – I have to make sure that I'm visually different than my brother.

AUSTIN: Right.

KEITH: Poufy hair. Uh, skinny body. And – hoo – oh, outfit. I had a – I had a word for this, and it wasn't on here. What's the closest thing? Vintage.

AUSTIN: Vintage. Vintage outfit.

JACK: Ooh, vintage. I also just want to take this moment to let my brother know that I'm wearing aviators.

AUSTIN: Great.

KEITH: And I'm wearing transitional lenses.

AUSTIN: *[laughs]* Are those like, medical? Or is it just for fun? Like just for, like, sunglasses.

KEITH: No, those are the – those are the ones – I mean, yeah, I need them. They're prescription glasses. To go outside.

AUSTIN: Right, but I thought maybe – I was curious if David Talk always wore glasses, non-prescription, but *[through laughter]* they did transition to sunglasses.

KEITH: Oh. *[laughs]*

AUSTIN: Um...

KEITH: It's a light prescription!

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

KEITH: It's mostly for the sunglasses. I have sensitive eyes.

AUSTIN: Um, yeah.

KEITH: And they're too trusting, so I don't want people to see them.

AUSTIN: Perfect. So let me set up the situation and then how Ali's character has arrived. Ali, you and I still have to decide on a – you sent me three great potential names, and I'm gonna need you to pick one of them.

ALI: Did I?

AUSTIN: You did. You didn't – you didn't know necessarily that was what you were doing. *[Ali laughs]* So, we – what we see I think after we see the kind of Lunar Leson intro, is a montage of the next few months of the war. Imagine it as the anime opening to this, um, maybe? Like,

imagine what we watched last time was like episodes 1 and 2, and now we're jumping on episode like, 14 or 20, y'know? Maybe it's episode 26, who could say?

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What I see – I think we see from there – is, basically, the course of the war. So last time what we saw was that y'all kind of, were in the south-west part of the Orion – I didn't update these maps. We're calling this the Orion Combine now. It's re-formed itself from a loose affiliation of corporations and oligarchies into a new, uh, kind of a sequel to the Conglomerate called the Orion Combine. Um, and y'all secured for Courageous – or for, sorry, Courageous and you, Courageous was one of the Divines- secured entry for a whole squad of additional Divines to come in and help push back the Divine Principality, which is currently targeting the Orion Conglomerate – the Orion Combine – for colonisation. And that the descendants of the Diaspora, which I've decided are called the Divine Collaborate, which are – it's looser than the Diaspora ever was. The Diaspora was like one big super-state, and this is very much a loose – like, they're not even - they're not a federation, right? It's not the European Union, even. This is a temporary collaboration. This is a temporary coalition. And so it is - the Divine Collaborate have sent – or, a number of Divines have volunteered to come join along with a number of people, to come help push back the Divine Principality, which these – which these groups can immediately tell like, 'oh, this is like an expansive, conquering, like empire'. This is not - like even the Orion Conglomerate at its height was not trying to do the thing that this is. There's only one thing that has ever tried to do the thing that the Divine Principality is now trying to do, and we joined to fucking fight that thing a couple of times, so we should do that again.

Um, and so, those of you who you fought with Courageous and who encountered the Principality stuff, have managed to push northward, and that's this kind of blue colour zoom-in thing here. And the Orion Combine has pushed in from the north, southward, and you've kind of got the centre of the original area where the Divine Principality pushed in under – under lock. That went really well. Unfortunately, the southern end of the Orion Combine did not really do the lifting that they needed to do. The Divine Principality not only started winning those fights to the south, but they started expanding that way, and you can see they are now going to begin expanding down both of these two long arms and pushing that way. So, that is – that is kind of rough. Thankfully, a second wave of Divines showed up, including a Divine called, uh... de-de-de, I have it written down – called Harmonious. And Ali, you will be playing the officer today, and I'll need the name of a bird you would always follow, because that will be your character name.

ALI: Oh, okay. Um, I gave you three choices before.

AUSTIN: You did.

ALI: I think I said Pidgeon –

AUSTIN: Uh-huh! Which is such an answer. *[Ali laughs]* Ali, I love you so much, that I said, 'what's a bird you would follow *anywhere?*' – I put it in italics, '*anywhere*' – *[ALI: Uh-huh]* and your first response was 'pigeon'.

ALI: *[laughs]* They know the city! They know how to get around.

AUSTIN: *[crosstalk]* They do know the city!

JACK: *[crosstalk]* They know what's going on.

AUSTIN: That's fair.

ALI: Um...

KEITH: They – everywhere you go, you'd never not be able to find one.

AUSTIN: That's true! That's true.

ALI: Yeah. Um, I'm just gonna stick with Pigeon – I also Hummingbird or Finch I think Pigeon is a really good name. *[laughs]*

AUSTIN: Oh my God, it's such a fucking good name.

JACK: For a candidate.

AUSTIN: Yeah, totally. I'm gonna pull these sheets over. These sheets that I'm using are, like, through Google Spreadsheets, and they were made – they're for Beam Saber, which again is a game by Austin Ramsay – and the sheets were made... by a person. I'm looking.

ALI: Mmm.

ART: Glad to have that sorted out, though.

AUSTIN: Here we go. By Erik Rådman. Råd – rod, rådman [rod man]? R, A with a little circle over it *[ALI: Oh.]* D – man. M – A – N. And I don't know how to do the 'a' with the circle over it, 'cause I'm not good at languages.

ART: Can I have a brief aside at how weird it is to see stuff – the movie names that are?

AUSTIN: *[crosstalk]* Bro? Bro?

ART: Yeah?

AUSTIN: Did you look through this whole book yet? I need you to –

ART: I'm not gonna look through the whole book. I looked through what I needed to read.



AUSTIN: You should do a search for, I'm gonna say, the word Tebbel.

ART: I don't even know how to search on Windows. What are –

AUSTIN: Oh my -

ALI: ctrl+f.

JACK: T-E-B-B-E-L. [*Austin and Keith laugh*]

ART: Slow down.

KEITH: [*softly*] Wow...

AUSTIN: Uh, we're – this is - Austin Ramsay's a listener, and is a –

ART: No, I knew *that*, but –

AUSTIN: Well, I'm saying – I was gonna lead in to saying that like, there's a character in every group in Beam Saber. Every squad has a direct superior. And Austin very, very graciously included all of us [*JACK: Damn.*] as members of – as potential superiors. And I think this is also Austin's play-test group's names are also in here. But it's very, very, very sweet and good.

JACK: That's brilliant. Thank you!

AUSTIN: Mm-hmm. So, I'm gonna move this back over here. But yes, Art, you're also right, because what – are you the one who has? The two moves I gave you were Rook's Gambit and Regent's Brilliance, so... [*Ali and Jack laugh*] there it is!

ART: Yeah.

ALI: I'd like that one, please.

JACK: And one of my allies – one of my possible allies – is someone called Ibex, 'a disciplined warrior'.

AUSTIN: Huh! Weird.

JACK: Long, long dead. Long dead.

AUSTIN: Yeah. Yeah, absolutely. I don't even know if Ibex was ever near here in space. Space is big. So... che-che-che... So, we should go over characters really quick, and then we should kind of jump into it. I guess I'll – let me finish giving the – the intro set up. You, along with Pigeon – Pigeon kind of joined your squad – OriCom group. I've also decided you're a part of the OriCom Logistics Division. I think people call you the OLDs, or the OLD-timers, or whatever.

Like, they definitely have a nickname around OriCom Logistics Division being, uh, a – being able to be abbreviated to OLD.

ART (as Memphis): Memphis Longhand doesn't play on old-timers day.

AUSTIN: Good. Great. *[laughs]* Perfect. I'm gonna give you a little bit more here. So, one: looking back to that map, things are kind of rough right now. You have this centre locked down, but it's – you're kind of being hit on all sides, so that's tough. Two, the group that you're working with, with the Divines, is called the Beneficial Coalition. It's partially called that because you're working with the Divine Beneficial, who is the leader of the – of the Divine group that came in, but also because it's a Beneficial Coalition, uh, *[laughs]* for everyone involved. And the – the situation is kind of grim. I think your group has reached a sort of – less of a stalemate, more of a 'you see the game is falling apart'. You would love to force a stalemate at this point, but it doesn't seem like that's coming.

And so I think where we pick up is in the halls of your headquarters, which is a Dunlop-class mobile shipping depot called the Topmark. It's basically like, an aircraft carrier meets a UPS depot, because I've made you all a logistics squad, and this is like a delivery squad that is kind of like what you were already were, so I just decided, 'let's just lean in on that'. The name of the ship is the Topmark. And, uh, you have – you – last night, rumours started spreading that there is this like great hope. There's this one new thing. A ship arrived late last night. A smuggling ship that has Yes! Power designa – Yes! Power designation, Yes! Power being one of the corporations that one of the Talk brothers worked for. And it theoretically, or supposedly, is carrying some sort of super-weapon, or some sort of device that could help turn the tide. It, y'know, snuck past Principality scans, it punched through their blockades and chokepoints, and it showed up last night, beaten and broken, half its crew dead, being commanded by a scientist named Doctor Kirst Bittenbach. And Bittenbach claims, rumour says, to have something that will save the day here, basically. We'll learn more about that in a bit.

For now, I want to introduce characters again, and just get an image like, what are you doing at like, y'know, 10am on a Tuesday morning on this base? Let's start with David Talk. And there's one more thing I'm gonna need everyone to do, but we'll do that after. Actually, I'll say what that is now, so people can start figuring it out. One of the abilities I've given you from the logistics squad is *[reading]* 'Renegades: each Player Character may add +1 action rating to Scan, Bombard, or Manoeuvre, up to a max rating of 1'. But, just go ahead and – I'm just gonna say you – we kind of – that was the starting one, and so you started with one of those. So just go ahead and add one more to Scan, Bombard, or Manoeuvre here, on each of your sheets. I'm giving you a pretty good leg up here. And you can mouse over those terms to get a break down of what those moves do, *[someone sneezes]* because this sheet is dope.

JACK: This sheet's so good.

AUSTIN: It's really good.

ART: *[crosstalk]* How do we...?

JACK: Between this and, um, the dusk to midnight to sheet with the dice rolling, we've had some good Excel.

AUSTIN: Yeah, totally. Oh, y'know what? Sorry, I just realised you don't have edit – just do a refresh now, and you should be able to edit.

ART: Are we just putting X? Is it putting Xes – is it like double-clicking?

AUSTIN: Just X, a capital X.

ART: Okay.

AUSTIN: It doesn't matter. We're gonna have to roll in Roll20, um, so...

ART: Oh, it's not? Okay.

AUSTIN: Yeah, yeah, yeah. But there are macros that I set up, so that should help. So, David.

KEITH: Hi.

AUSTIN: Who are you? What's your deal?

KEITH: I – sorry, I'm trying to get my sheet. I think it's here. Okay. I had the Beam Saber PDF open, and I couldn't open a new thing.

AUSTIN: Oh, I gotcha, I gotcha. *[softly, not directed at Keith]* I did not mean to move that.

KEITH: But I'm good now. Sorry, I – what was the thing that I need to change, now that I've actually got the thing open?

AUSTIN: You can add one point to Manoeuvre, Bombard, or I wanna say Scan. Is that what I said? Scan.

KEITH: *[crosstalk]* Oh, this is not – this is not the right thing.

ART: Oh, *four*.

AUSTIN: I linked you in your chat. Our private chat.

KEITH: Okay, got it.

AUSTIN: It should be the most recent link.

KEITH: Okay, great. I did the thing again where I turned the PDF into a Google doc.

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AUSTIN: Oh, weird. Who is which – that's a good question - who is which [*phonetic*] ananimal – ananimal, anonymous animal in the spreadsheet? I don't know that we can tell that, right? You can't tell what type you are, can you?

ART: You can tell by the process of elimination.

JACK: [*crosstalk*] You can do it by elimination.

ALI: Yeah.

AUSTIN: Okay. I have Loris, Wolverine, Turtle, and Anteater.

ALI: Oh, I'm a Loris.

AUSTIN: Nice.

ALI: Huh.

KEITH: I'm an Anteater.

JACK: I'm a turtle. [*laughs*]

ART: I'm whatever the fourth one -

AUSTIN: Wolverine.

ALI: What's a loris?

AUSTIN: Loris' are really cute. [*crosstalk*] What am I? Wait.

JACK: A loris is like a – it's like a very slow bird with a long finger and big eyes.

ALI: Wait, is it?

KEITH: A bird? No, it's not a bird.

JACK: [*crosstalk*] No, no, no, nope.

AUSTIN: It's absolutely not a bird! *Absolutely* not a bird! [*laughs*]

JACK: Not a bird, not a bird. [*Ali laughs*] The opposite of a bird.

ART: Can I go...

AUSTIN: Jack, I –

KEITH: It's like a – it's a pseudo-monkey with big old eyes.

AUSTIN: Why is this not...? What?

JACK: Not a bird.

ALI: I don't like the look of this.

AUSTIN: Show me a loris! Wait, what am I? No-one's – no one told me what I was.

ALI: Oh...

JACK: It says you're Austin Walker for me.

AUSTIN: Oh...

KEITH: Yeah, it says you're Austin, Austin Walker.

ALI: Yeah, you're just Austin.

AUSTIN: I guess 'cause I invited you. This is a cute fucking animal, I'll tell you what.

ALI: *[laughs]* Wait, so it's... Scan, Bombard, or Manoeuvre?

AUSTIN: Or Manoeuvre, yeah. Yeah, yeah, yeah.

KEITH: Alright. Okay, alright, now that I have the thing open, where is – where is this thing I'm adding?

AUSTIN: Ace. It's the – it's the first tab.

KEITH: Ace. No, no, no, where's, um, -

JACK: Scroll down. It's on the right.

KEITH: On the right.

AUSTIN: How zoomed in are you? I guess you might be more zoomed in than me.

KEITH: What's the heading? What is the heading of the thing that I'm looked for?

JACK: Acuity!

AUSTIN: Acuity.

JACK: Bombard, Manipulate, Scan.

AUSTIN: And then Manoeuvre is right above Acuity. It's like, all your actions on the right-hand side of your page.

KEITH: Okay, got it. Got it, got it, got it. And we can add 1 to any of these?

ALI: Mm-hm.

AUSTIN: To Manoeuvre, Bombard, or Scan.

KEITH: Yeah.

AUSTIN: And you can mouse over to see what those are.

KEITH: Manipulate, Bombard, or Scan?

AUSTIN: No. Manoeuvre, Bombard –

KEITH: What?

AUSTIN: I'm telling you the move [*KEITH: Okay.*] – the move that you're getting this bonus from is, uh, [*reading*] 'Renegade: each PC may add one action point to Scan, Bombard, or Manoeuvre'.

KEITH: Okay, got it.

AUSTIN: It's not anything under Acuity.

KEITH: I was confused because –

AUSTIN: No, no, no.

KEITH: Alright, alright, alright. Now I understand.

AUSTIN: Simon Sweetman recently drew a loris that is also a mech pilot. I would like to see – I would like to see that. [*laughs*] Just, that's the end of my sentence. I would like to see that.

KEITH: I would like to see that. Yeah.

AUSTIN: Yeah. Totally.

KEITH: Um, okay. Alright. So, it's 10am on a Tuesday.

AUSTIN: And also, who are you? What's your deal? I know that you used to be a Better Brighter , like, mech pilot of some sort.

KEITH: Yes. Sorry, I used to work for the company Better Brighter.

AUSTIN: Right.

KEITH: I am no worse of a pilot than –

AUSTIN: Okay.

KEITH: Better Brighter is a company, not a descriptor of me.

AUSTIN: No. Yes. Yeah, yeah, yeah.

KEITH: Just for people that weren't here last time. Better Brighter is a competing, uh, utilities company of Yes! Power that my brother Smack works for.

AUSTIN: *[crosstalk]* Yes.

KEITH: On a Tuesday? Let's see, I'm drinking, uh, I guess whatever artificial space coffee we have to drink.

AUSTIN: Okay. Good.

KEITH: Do we have rations? What do we have?

AUSTIN: I think so. Again, I think – I think –

KEITH: 'Cause we're in like a war, we've got like – we've got like –

AUSTIN: You're in a war. Pilots of mechs on this side are probably – like, the thing I said last time I think is still true. Pilots are probably treated better than infantry are, in a way that probably makes the infantry grumble kind of about it. I bet you the infantry - like, the same way that Air *[KEITH: Yeah.]* – like, that Air Force pilots have more perks than, y'know frontline infantry grunts do. So my guess is like, you probably don't get real coffee, but.

KEITH: Right. So here's my – here's my guess. So, I don't know a tonne about the army because I never was or would be in it, but I'm pretty sure that how it works is, y'know, they mass-produce these different meal ration menus, that go in these little bags, and I think you just get whichever one which you pick out. I bet the pilots get to choose, and everyone else has to get one at random. So like, pilots can go in and grab the menu item that they like, and then everyone else gets the random leftovers.

AUSTIN: Great. Good. You are an Ace. You have two abilities from the Ace thing. 'Last Stand: When you take a dire action because your vehicle has exhausted it's last quirk', which we'll get into, 'you can continue to act on a 4, 5, or 6, instead of just on 6es'. And you have Advanced Prototype, which means that in the middle of – when we're in our mission you'll be able to tell

me one really cool thing you just fucking have, basically. Aces are pilots who do really – who are good pilots. We don't need to go through your whole sheet. We will get there.

KEITH: Mm-hm. Yeah.

AUSTIN: But what I do need from you is to – on the bottom here, give me some, uh – some beliefs that you might have about your brother, about Memphis Longhand, and about, um, *[laughs]* about Pigeon.

KEITH: Okay.

AUSTIN: So you don't have to tell me them. Just, you type them while we're doing other stuff.

KEITH: Okay. Got it, got it. Okay.

AUSTIN: Ah, one for each 'X' that I've marked here.

KEITH: Got it.

AUSTIN: Um, Memphis –

KEITH: So do you...?

AUSTIN: Memphis Long – go ahead.

KEITH: I need five total?

AUSTIN: Five total.

KEITH: Five lines?

AUSTIN: Yeah, total. *[KEITH: Got it.]* These are basically your bonds *[KEITH: Yeah]*, which is a neat system. Memphis Longhand?

KEITH: Wait, I didn't get to tell you about my newspaper.

AUSTIN: What? About your newspaper?

KEITH: Yeah, that's what I was doing! All I said was 'I bet we don't have coffee'.

AUSTIN: Right. Well, what's your newspaper?

KEITH: Okay, no, no, no, it's fine. It's fine.

AUSTIN: Okay. We gotta play a game here. Memphis Longhand?



ART: Yo.

AUSTIN: What's your deal? What are you doing at 10am on this base?

ART: 10am? By 10am I've already had an hour-long conversation with my manager.

AUSTIN: Okay. *[laughs]*

ART: Um, just checking in on things, y'know?

AUSTIN: Yeah, I gotcha, I gotcha.

ART: Gotta make sure all the wheels are turning.

AUSTIN: Yeah. Which wheels?

ART: All the wheels!

AUSTIN: Okay.

ART: The front wheels, the back wheels, even the spare tire's gotta be moving!

AUSTIN: That one doesn't make any sense. *[laughs]* That's a whole different type of all-wheel drive.

ART: You 'aint seen my car.

AUSTIN: Okay. Memphis Longhand used to be an athlete, is now a propaganda officer. I've made you an Envoy here. You have a couple of moves. An Envoy is a stylish and persuasive socialite. I've given you Rook's Gambit, which says that you can 'take 2 stress to roll your best action rating while performing a different action, so long as you can justify adapting your skill to this use'. It's a familiar one for people who've heard us do other Blades in the Dark or Forged in the Dark games. And then you also have Regent's Brilliance. Which is: 'You and your entourage have increased effect when Consorting and Swaying so long as you take advantage of how truly impressive you are'. One other note is: your mech, the Queenside Castle, um, has a special thing that I just really want to underline which is 'stylish appearance, decal spoilers, custom paint jobs, and other decals – or details – that make your vehicle stand out'. You described this as being like what NASCAR is.

ART: Uh-huh. Where, uh – where is it on the sheet?

AUSTIN: It's under vehicle gear, which is a little bit under where you've clicked now. If you follow my clicking.

ART: *[softly]* Scroll a little way. There we go.

AUSTIN: It's under vehicle gear.

ART: There, okay. Got it.

AUSTIN: So. So, yeah. So you are a star athlete. You described yourself as the Bo Jackman of mech sports. I love it. And we saw you last time do a cut-in advertisement for the new Orion Combine.

ART: Memphis knows mech sports.

AUSTIN: Memphis knows mech sports, yeah. Memphis knows a lot of things. I've also pre-written you some connections here. Feel – Based on things you said at the end of last game. Feel free to throw these out and write new ones. You will also need to write one for Pigeon regardless, who we'll learn about in a moment, I think. Um, Smack Talk. What are you doing at 10am?

JACK: I am playing with one of those - one of those punch bags on a string – on a spring.

AUSTIN: Mm-hm.

JACK: Except it has one that is effected by gravity differently, [AUSTIN: *Ooooh.*] 'cause we're in a sci-fi story. I don't know whether or not it has less gravity or more gravity, so that it's harder or easier to hit. [AUSTIN: *Right.*] Perhaps it varies. It comes at me in different ways. That's what I'm doing. I'm having a good time. I'm smoking a cigar while I'm doing this.

AUSTIN: [laughs] Okay, perfect. Good! How old are you?

JACK: How old am I?

AUSTIN: Yeah.

JACK: [laughs] I always have to check with my brother.

AUSTIN: Great. Good. Are you twins?

KEITH: We're – we're 31.

AUSTIN: Okay, so you're twins.

JACK: We're not twins! I was born -

KEITH: No, we're not twins.

AUSTIN: You just happened to be born -

KEITH: [crosstalk] I was born nine months earlier.

AUSTIN: Okay. You are a soldier –

KEITH: We're both the same age.

AUSTIN: Right. Right now, at this moment. Um, you are a Soldier, a mighty violent warrior, Smack Talk. Smack, I've given you two abilities. *[reading]* 'Robot Fighter: You know the weak points of the inanimate and you gain increased effect in combat versus machines'. And you're 'Menacing: When you unleash physical violence, it's especially frightening. When you Command a frightened target, take +1d'. I'm gonna say really quickly that move has a different – has Savage – but I'm like, ah, savage is one of those words where it's – *[JACK: Mm-hm.]* that has some connotations, so I rewrote it as menacing. Uh, though –

JACK: Menacing is good as well, because it has a broader palette of scariness.

AUSTIN: Yeah, yeah, yeah, yeah, exactly. You can be someone who punches a punching bag while smoking a cigar and be menacing. Or you could keep your hair really nice and have like a really nice outfit on. I've again given you some connections here. Or no, I haven't. You've written all of these. These are good, these are good ones.

JACK: I don't have one with Lunar yet. And I don't think I -

AUSTIN: Or with Pigeon – with Pigeon yet.

JACK: Oh, is this supposed to be Pigeon?

AUSTIN: Yeah, it is.

JACK: Oh, okay. I can write this one straight away.

AUSTIN: Yeah, totally. Um, a thing to know about these. These are things you believe to be true. They might not be true, *[JACK: Yes.]* and a system that we're not gonna get to, but is really fucking cool in Beam Saber, is a downtime move that lets you check if they're true or not, basically. There's a downtime move called Cut Loose, which is Beam Saber's kind of equivalent or version of Indulge Vice, in which instead of like, 'oh, I'm gonna play cards' or whatever, you and another player character go out and cut loose and spend time together. And if you complete your clock – your belief's clock with them – your connection clock with them, you will be able to kind of ask them about the truth of one of these beliefs you have, which is really good. Pigeon?

--00;30;22--

ALI: Hi.

AUSTIN: Hi. I've written some stuff here for you *[ALI: Okay.]* that is important I guess for you to know, but is not like – it's all on a wipeboard. You wanna wipe it away and go somewhere else with it, you go for it. I've written you as an Officer, which is *[reading]* 'a tactical and personable

trooper'. You are from the – you were originally from the Beneficial Coalition but now you are part of OLD. You have a history in local politics. I've kind of imagined you as an alderperson. And then, I think you – something happened with Courageous' death, which was your tragedy. Every character in Beam Saber has a history, which gives them one point of something. Of like, a skill. They have a tragedy, which is when the war touched them. And then they have – someone honking outside their door – they have an opening, which is kind of like 'what were they doing right before they joined the squad'? For other characters I didn't really fill in a lot of those, 'cause we saw what those were. We kind of played them already. And some of them didn't really have a very clear tragedy yet. But for you, I wrote 'local politics', 'Courageous' death', and then 'you led the second wave of Divines that joined up'. So, work with that. If you don't want it, you don't need to go with it. What is Pigeon's deal? How – what is – one, what are Pigeon's pronouns? And then two, what are they like?

ALI: Um, yeah, okay. So Pigeon is she / her.

AUSTIN: Cool.

ALI: Pigeon is a Divine Candidate, I guess?

AUSTIN: Yeah, I'm gonna use Candidate for the descendants of the Diaspora still, [ALI: Okay.] instead of spending time developing an entirely different one that we probably won't see again on-screen for a little while, y'know?

ALI: [laughs] Just for shorthand that's what she is.

AUSTIN: Yeah.

ALI: Yeah, I dunno. I think it's interesting that she's coming to this later, with this like new group. I'm kind of imagining her like Diane Neal, who is the red haired ADA from Law and Order: SVU.

AUSTIN: Perfect. [Ali laughs] Great.

ART: Wait, is that the...?

ALI: Mm?

ART: I don't wanna - never mind, I don't want to get into Law and Order spoilers. [Ali laughs]

AUSTIN: Don't get into Law and Order spoilers! Boom.

ALI: And, yeah, I don't know. We haven't started playing this game yet, so. [laughs]

AUSTIN: Sure! Yeah, you'll find her as you play. That's okay.

ALI: Yeah.

AUSTIN: You're a Tactical Genius, which means that *[reading]* 'Twice per mission you can assist a teammate without paying stress'. And you can Rally, which means that you can spend one stress per direction to either *[reading]* 'direct an unaffiliated crowd to perform an action, to have an unaffiliated crowd commit violence, or to prevent an unaffiliated crowd from causing damage'. So those are your big picture things. And then you should also have beliefs and connections with the rest of this crew. I would say take at least one with each of them, based on what I just told you, so put an X next to each of those things kind of at the bottom left of your sheet. Do you see where I'm talking about? Down here where it says connections?

ALI: Oh, yeah, yeah, yeah.

AUSTIN: So one for Smack Talk, one for David Talk, and one for Memphis Longhand.

ALI: Okay. *[laughs]* Sure.

AUSTIN: And these are, again, things you believe about them.

ALI: Okay.

AUSTIN: The character sheets on – like, in the book – or not the character sheets. The playbooks section in the book has some good suggestions for what types of connection beliefs you should have. So for instance, the Officer ones are things like 'they trust my plans, and I won't let them down', or 'they have a good head, and I trust their instincts', or 'they refuse to see how their actions affect the squad', right? Things like that.

ALI: Mmmm.

AUSTIN: Let's go back to Keith. What are your connections with people, if you have them yet? And if you don't, *[KEITH: Uh...]* I can go somewhere else. I can go to Jack, who I think has them.

KEITH: Give me one more minute to finish the last one I'm writing.

AUSTIN: Totally. Smack Talk? What are your –

JACK (as Smack): Here are some things I know about my brother.

AUSTIN: Okay. Great.

JACK (as Smack): He cares deeply for my well-being.

AUSTIN: Mmm. Mm-hm.

JACK (as Smack): He knows he is a better pilot than me.

AUSTIN: Ooh, okay.

JACK (as Smack): And I could beat him in a fight.

AUSTIN: *[laughs]* Great! Love it! Ugh, I want to play this game! Because I want the Cut Loose that resolves, and we learn the truth of 'I could beat him in a fight'.

JACK: *[laughs]* Yeah.

AUSTIN: Fuck. Um, what do you believe about Memphis Longhand?

JACK (as Smack): Memphis Longhand would much rather be in a comfortable player's suite.

JACK: I was gonna say 'than in a combat mech', but I was worried about overlapping.

AUSTIN: Uh, one note. An important note here is that one of the things that Memphis Longhand could take for his combat mech is 'luxurious passenger space'. *[Jack claps]* 'This vehicle has a well-appointed interior that has room for a few people'. *[Jack laughs]* So –

JACK: Memphis Longhand would much rather be in a comfortable player's suite.

AUSTIN: *[laughs]* Yep!

JACK (as Smack): Memphis believes in the encouragement he gives. He gave me a pep-talk *[AUSTIN: Ooh, good.]* at the end of the last session, and I felt really good about it.

AUSTIN: Yeah. Yeah. Um, and Pigeon.

JACK (as Smack): As for Pigeon, a Divine candidate is exactly what we need to save us.

AUSTIN: No pressure. Great. Smack Talk or – or sorry, not Smack Talk – Memphis Longhand or – I love that we have a character named Smack Talk who is not the star athlete – Memphis Longhand or David Talk, what are your connections?

KEITH: Give me one more minute.

AUSTIN: Sure.

ART: I'm still working on just rewording the Smack Talk one.

AUSTIN: Yeah. That's fine.

ART: But until I get there – 'cause I want them all to just be a little in-character.

AUSTIN: Sure.

ART: Oh, hold on. [???] [35:21]

AUSTIN: Yeah, please. Thank you. Thank you for fixing. Um...

KEITH: Okay, I got it.

AUSTIN: Alright. Let's go to you then, David.

KEITH (as David): No matter our differences, my brother will have my back.

AUSTIN: Good.

KEITH (as David): Smack's enthusiasm for the war worries me for his safety.

AUSTIN: Okay. [*Jack laughs*]

KEITH (as David): For Memphis Longhand: Memphis Longhand is the most overrated pilot in mechsports.

AUSTIN: Wow...

KEITH (as David): Everyone knows Memphis Longhand can't handle the spotlight. [*Austin laughs*] And then for Pigeon: meeting a Candidate is terrifying me.

AUSTIN: Good. Yeah. [*Ali laughs*] Fair. Fair and good. Um, Memphis, Pigeon, y'all have any direction here? Need help?

ALI: Oh, um... Not yet.

AUSTIN: Okay. Memphis?

ART: I mean I'm – I'll word – the Smack Talk ones are fine, they're just not there yet. I can go.

AUSTIN: Yeah, I gotcha. Yeah.

ART: So for Smack Talk I have 'he needs to carry himself with confidence and flair'.

AUSTIN: Mm-hm

ART: His skills are outside of a mech, not in one.

AUSTIN: Mm-hm.

ART: And his commitment to the war is an inspiration.

AUSTIN: I wrote those.

ART: Yeah.

AUSTIN: You can tell because they're not written from the voice of Memphis Longhand.

ART: Right. So for David Talk, where I have gotten to it, I have

ART (as Memphis): Game recognise game. Who's this?

AUSTIN: Great. *[All laugh]*

ART: And for Pigeon,

ART (as Memphis): The only god Memphis Longhand has ever seen in a mech is in his onboard mirror.

AUSTIN: I fixed that one for you. Wanna give that one more try?

ART: Oh, I was – I did that on purpose.

AUSTIN: Oh – *[laughs]*

ART: The only god Memphis Longhand has ever seen in a mech is in Memphis Longhand's onboard mirror.

AUSTIN: Then you undid it on purpose?

ART: Yeah, uh-huh.

AUSTIN: Okay, good. Fuck, okay. Great.

ART: It's just so long.

AUSTIN: It's so long. It's so – y'know what, I learned this in the last one though, is you can hit – you can hit ctrl and enter to do a return, and then you can just see it all, instead of it disappearing. *[ART: Ah...]* Yeah. It's very smart. Alright. Um, Pigeon, do you need – do you wanna fill these in maybe as we go?

ALI: Yeah, I'm, um - *[AUSTIN: Alright.]* I'm like, almost there.

AUSTIN: Okay. *[pause]* God...

ART: Too bad I was never good at sports. *[Ali laughs]*

AUSTIN: You would've been a great star athlete. Y'know?

ART: Yeah...



KEITH: I need one more – I need one more connection. I think this wasn't filled in before, for uh – for David.

AUSTIN: Ah, you moved one. You moved one from Memphis, I think, up to – or maybe you didn't. Maybe you didn't. Oh, you know what it was? You were originally - this was gonna be Lunar Leson, and then I changed it to this other character, and there were two there, [KEITH: Okay.] and now there's – yeah. So you need one more for Smack. For your brother. But it's – you can fill that in as we play.

KEITH: Yeah, yeah, yeah.

AUSTIN: What's important is you're at 3 and that we have a good idea of what – of what's going on here. Um, chu-chu-chu... So, really quick, I'm just gonna go over high-level rolls and stuff, just so you know, as a reminder of how this works. For the most part, you're gonna wanna do a thing, and you're gonna tell me how you do it. So, you're gonna say 'I wanna kick down this door', and I'm gonna go 'how do you do it?', and you go 'uh, lemme use Wreck. I want to just act with brutal force', which is what Wreck does. And I'll say, 'okay, well to do that – well, you know. There's no one really putting you in danger'. And I'm gonna describe the, - uh, the – the fictional position that you have, whether controlled, risky, or desperate. And then I'm gonna tell you what the degree of effect is that you're gonna have. And I'm gonna say 'okay, y'know what? This is cheap wooden door. This is a great effect'. Maybe you won't be able to do it in one kick, but it'll get you most of the way into this room, y'know? Or, I'll say 'oh, this is a big metal door. You can try to kick it open, but it's going to be a controlled, limited effect'. So limited, standard, or great effect. Things will get different as we get into actual mech stuff, and we'll get through that as we – I mean the basic to do a thing roll is gonna be similar. And Expertise and Acuity – those subgroups: Battle, Destroy, Manoeuvre, Bombard, Manipulate, Scan – are the things that you'll roll for your mechs. And Resistance there is a little bit different, but we'll get into that as – as we play. Are we ready to kind of jump into it a little bit?

--00;40;13--

AUSTIN: So I think about around noon – or maybe 10, let's go earlier. Let's say by 10:30 a briefing is called. Y'know, there is a brief announcement that says, y'know, 'flight crews report to conference room'- uh, I bet you they have really stupid names. I bet you they have names that are like, um, named after trees. What's a – what's the worst tree?

ART: [laughing] The worst tree?

JACK: Plane.

AUSTIN: [crosstalk] What's the worst tree there is? Excuse me?

JACK: Nah, Plane is fine.

ALI: Birch.

AUSTIN: Birch?

JACK: Birch is lovely!

ALI: Birch. No, they're like, weak. [*laughs softly*]

AUSTIN: Wow...

ALI: They look like they can peel off.

JACK: I have a silver birch in my garden.

AUSTIN: I'm gonna go – [*Ali laughs*] listen, I'm gonna go with the candidate. The candidate says birch. Pigeon says birch. So, yeah -

JACK: [*grumbling*] 'A candidate is exactly what we need to save us.'

ALI: [*crosstalk*] [???] [40:25]

AUSTIN: 'Mission team, please report to conference room Birch'. And you go in, and it is all like, birch furniture. It's all like synth-birch. It's – it is – y'know what, I think what it is is like, it's basically some like, um, condensed and pulped wood that then has been painted a birch colour, and has been like – the little birchy flecks are kind of pulled out of it so there's little holes – not holes, but like, it's clear someone has tried to do a birch tree – a birch bark effect on this stuff. It just looks bad.

KEITH: I know I'm late to the party. I have considered it and the worst tree is spruce, but we can keep birch. [*Jack laughs*]

AUSTIN (as unnamed commander): Thank you David. Thank you everyone for joining me in Birch. I know we wished we could've been in a different room.

AUSTIN: This is your commander. Her name is Relevant Kehj. Uh, Chief Dispatcher Relevant Kehj. K-E – Relevant like relevant, Kehj like K-E-H-J. I kind of have face-cast her as a – God, what is – what is her name? Um... she's a famous Azerbaijani actress. Hokuma... Hokuma Gurbanova. Um, there's a – very severe dark features, uh, like a little round, but like the way movie stars used to be allowed to be. Dark features, severe stance, um, world-weary eyes. She feels like she knows a lot about the world, and she is the person who in charge of dispatching all – like basically everything here in the Topmark, but is especially associated with military missions and delivery missions of an important nature. And she calls you all to order. I guess everyone shows up in time. You've been doing this for a while.

JACK: Mm-hm.

AUSTIN: No one shows up late. No one is like, half-tuned in.

KEITH: I'm a little early.

AUSTIN (as Relevant): Oh, perfect. Thank you David, as always, for being here on time, and early. So, the rumours are true. A ship did arrive last night carrying a rare and important shipment. So rare, so important in fact, that I don't know what particularly it is. But we have been given our orders. We are to deliver it along with its appointed scientist, Dr Bittenbach, to the planet of – a planet that I've forgotten the name of.

KEITH: Oh my God, I thought that – I thought it was Bach was the last name.

AUSTIN: No, Bittenbach is –

KEITH: I thought it was Kirst-Bitten.

AUSTIN: No, not – oh, that's good too. Kirst-Bitten Bach is pretty good. Kirst-Bitten Bach is a Bloodborne boss. [*Ali and Keith laugh*]

AUSTIN (as Relevant): The name of the planet is Grona. G-R-O-N-A. Um, and there is a city there called Zibeline [zi-bel-een] city – or, Zibeline [zi-be-laine] city, and you need to deliver that box there. That box – that box has something that we don't know what it is. Bittenbach and the paperwork he brought confirms, or claims, that it is something that can turn the tide of this war in our favour.

KEITH (as David): You didn't ask?

AUSTIN (as Relevant): Of course I asked. It was above my pay grade. We deliver things, we don't check the packages.

JACK (as Smack): I have a question.

AUSTIN (as Relevant): Mmm. Smack Talk.

JACK (as Smack): Do we have insurance?

AUSTIN: Oh... Out of character, what do you mean by insurance?

JACK: Is the – is the delivery of the package insured? If we lose it or we go missing, what kind of compensation can we expect?

AUSTIN: So I think then she says, like,

AUSTIN (as Relevant): This is high-grade. They've insured it at the highest level. If you're lost in combat, every - we are authorised to pursue every method of retrieval for

you and the shipment. If we confirm that you are dead, you will be buried with highest honours, and your families will be taken care of.

JACK: Smack Talk's, like, nodding and taking notes and looking at his brother.

AUSTIN: Mm-hm. She continues and says,

AUSTIN (as Relevant): Here is what we know about Zibeline city, and where you will be delivering it.

AUSTIN: This is - and again, don't look on the stream at this point, 'cause there is stuff that is my stuff and stuff that is your stuff, and you should only be able to see your stuff here.

AUSTIN (as Relevant): You'll need to deliver this package to the Better Brighter headquarters in Zibeline city, as whatever it is is a collaboration between Yes! Power and Better Brighter. And no, the irony therein has not been lost on me, Talk brothers.

JACK (as Smack): Hm.

AUSTIN (as Relevant): When you deliver it there will be some sort of operation and you will need to defend it until its use comes into effect. What we know about this –

AUSTIN: So – so, really quick, employer is the Orion Combine, or, I guess, is more broadly the Beneficial Coalition. Your target – the kind of group you're working against – is Courage, which we know is inside the western half of Zibeline city. For people listening and not watching, Zibeline city is a coastal town that has a river running through it, kind of like it pops – it pokes up in the middle of it. Imagine a potato, right? Imagine a potato-shaped town, and it's laying horizontally west to east. Right in the – [*Keith laughs*] the dead centre south of the potato there's a coastline and some docks. And, like going north into the centre of the potato just a little bit, and heading east, is a river. And that kind of cuts the town into this big central area, and a little – like a little inlet to the southeast.

ART: Hey, Austin, real quick?

AUSTIN: Yeah?

ART: You stand a lot of potatoes up on the end in your...?

AUSTIN: No, but, y'know, just in case. [*Ali laughs*] If you imagine a potato in your head, maybe you imagine it standing vertically? Maybe you – I don't know if you imagine it vertically or horizontally. But - [*laughs*] yeah. Nameoftheyear says 'Potato Horizontally is my etc, etc', yeah, thank you. [*Jack laughs*] Um, that's not a good name. Don't use Potato Horizontally, it has a terrible mouth feel. [*Keith laughs*] This is why you can't just throw names together.

ART: Potato Diagonally.

AUSTIN: Better. Much better!

KEITH: No. No, I think it's worse.

AUSTIN: Potato Diagonal?

ALI: Diagonal Potato is a great name. [???] [00:46:56]

AUSTIN: That's a band name. Right?

ALI: Is it? Well...

AUSTIN: It could be. Diagonal Potato. [*Ali laughs*]

ART: [*mock shouting*] Oh, we are Diagonal Potato!

AUSTIN: Yeah, see that sounds great.

KEITH: [*mock shouting*] It's our third day this week! [*Ali and Austin laugh*]

JACK: And we're all bassists! [*Keith laughs*]

AUSTIN: T-shirts are on sale because they have the past two names!

[*pause*]

AUSTIN (as Relevant): We know that Courage is the west side, holding a large structure we believe to be part of the city government's infrastructure. We know that the Principality holds a group of residential buildings northwest of the city walls, and we know that there are – they also hold three orbital cannons, which will complicate things quite a bit. Those are those three red triangles on the map. One inside of the city walls, two outside of the city walls. We also know that there is a big open-air market in the centre of the map – or in the centre of this city – which has become kind of a no-mans land, because there is no cover for infantry or Rigger units. We know that OriCom holds some farmland to the south-east, outside of the city walls down near the coastline. And we know that the Divine Collaborate has people somewhere. The last thing that we knew was that the Divine Collaborate was sending in a Divine called Rogalian, which was basically a massive thirty / forty storey tall walking flamethrower. And the last thing we know is that was headed westward into what we believe to be Principality-held land. However, there has been cloud cover and interference produced by the Principality, and so we don't know the current state of things, and that's a complication to take into account.

AUSTIN: One of the things that Beam Saber does is it has rules of engagement. These are rules put on you by your employer that give you a set of things that you need to not do. And there are penalties for not doing them, basically. I guess I will read here: 'the directives an

employer places on its squad. These define the circumstances, conditions, degree, and manner in which the use of force or actions that may be construed as provocative may be applied'. The – a faction, y'know, might wanna be trying to perform, y'know – make people like it more, and so they wanna make sure that no civilians are hurt, for instance, right? The, ah – if the rules of engagement get broken, you lose trust with whoever your employer is, and – and maybe they don't – they won't wanna work with you again, right? In this case, the rules of engagement are pretty simple.

--00;49;52--

AUSTIN (as Relevant) You need to do your best to limit the destruction of buildings and infrastructure – city infrastructure – because,

AUSTIN: And this is again what Relevant Kehj is telling you.

AUSTIN (as Relevant): What we've been told is that this device, that's a collaboration between Yes! Power and Better Brighter, needs to draw on the power grid and solar grid of Zibeline city to be activated. And so, we need to make sure that a big – a large amount of buildings aren't destroyed, where their solar generators won't be able to provide additional power. Or that you don't knock out a power substation, because we need to draw from that power substation in order to power whatever this device is. So that is like the rules of engagement here.

And the other thing – the other objective is make sure no one – I guess two other sub-objectives. Big objective: deliver this box to Better Brighter HQ, and defend it while whatever it is is activated. Two, make sure no one looks at that box. And then three, and this is like a side-objective, if you can take out two of the three orbital cannons, then a nearby Divine fleet will be able to drop additional support in. A Divine will drop in to help you defend Better Brighter HQ as you perform your last step of this mission. That's optional. That's up to you if you think you can do it. That's what we know. And, uh, I guess there's also the fact that there is a Principality fleet in orbit, which you'll have to somehow get past in order to land and begin your mission. And so that is also an added complication.

KEITH: Um, is there any way to find, like – is there any way to find out if there's more information about this box that we're – that Kehj has but we're not getting?

AUSTIN: I can tell you Kehj is not lying to you.

KEITH: Got it.

AUSTIN: Like, if one of you had the Kehj is not lying – is this person lying to me skill, [*Jack laughs*] Kehj is not lying to you.

KEITH: Okay.

AUSTIN: There might be more information. Kehj doesn't have it.

KEITH: Got it.

JACK: And also, just to be sure, who has the flamethrower Divine?

AUSTIN: That had been with -

JACK: [*crosstalk*] That's the Principality's?

AUSTIN: No, no, no, that had been with the Divine Collaborate, your allies. Or, the last you saw of it. It was headed west in the city to take out – basically to go fight Courage.

JACK: Right. And those orbital cannons are the little red triangles?

AUSTIN: Yes, yes. So there's one inside of this building that's marked Courage, which is where you last saw Courage, and knew that that's where like, the, um - the what'd you call it – the front – not the front, but like the spearhead of the force was. And then the other two are outside, alongside some residential districts [*JACK: Mm-hm.*] to the north and south of it. Those are all orbital cannons, yeah.

JACK: So we, in theory, have the flamethrower Divine.

AUSTIN: Yes. In theory.

JACK: In a city we're supposed to not destroy.

AUSTIN: Yes. Uh-huh.

JACK: Great. [*laughs*] Okay.

AUSTIN: Art in the chat says 'oh my God I just figured out a theme song for Memphis'. What is it?

ART: Oh, do you know Whiz Khalifa's Black and Yellow?

ALI: Mm-hm.

AUSTIN: Of course I know Whiz Khalifa's Black and Yellow.

ART: Did you know that Memphis Longhand has the same number of syllables as Black and Yellow? [*Jack laughs*]

ALI: [*laughing*] Oh my God.

AUSTIN: Yeah. Uh-huh.

JACK: So it's not – okay.

AUSTIN: Yeah. Uh-huh. [*laughs*] Wait, what's up Jack? [*Art laughs softly*] What's up?

JACK: So it's not really a theme song you've invented so much as you've just –

AUSTIN: You just go, 'you know what it is! [*chanting to the tune of Black and Yellow*] Memphis Longhand, Memphis Longhand, Memphis Longhand!' Love it. Great.

JACK: Mm-hm!

AUSTIN: Is the rest the same?

ART: It's been a long time. No one knows that song.

AUSTIN: That's true! No one does know that song.

KEITH: Oh, you mean you didn't - you're not open about it. This is – [*Austin laughs*] this is – you're plagiarising, you're not – this isn't like a cover, or...

AUSTIN: It's out of copyright by now. Even – even our draconian, like -

ART: [*crosstalk*] Yeah, it's public domain.

KEITH: It's out of copyright, but if someone was like 'wow, I can't believe you wrote that song! That's really catchy' or something, and then Memphis Longhand says 'yeah, Memphis Longhand wrote that'.

AUSTIN: God...

ART: It's like, if I went around going like, [*to the tune of Camptown Races*] 'Memphis Longhand sing this song, Doo-dah! Doo-dah!' [*everyone laughs*]

AUSTIN: Oh, your previous theme song you mean!

JACK: [*laughs*] Before a character change.

AUSTIN: Yeah. Uh-huh.

ART: 'Memphis Longhand five miles long, oh the doo-dah' – yeah. [*Keith cackles*]

AUSTIN: Great. Good. Perfect. Alright... Um, so that's-

KEITH: Five miles long is big for a guy.



AUSTIN: Yeah. Memphis Longhand is big. [*Austin and Keith laugh*]

KEITH: Does Pigeon pilot Memphis Longhand?

AUSTIN: Jesus Christ. No, Pigeon pilots a Divine, so – so that's fun. Alright. I guess at this point, like, you absolutely could – we could totally throw this out and play a different game, in which you try to find out what's in this box and make some decisions. We can do that. I'm letting you know that, like, if that's what David Talk is about, that's what David Talk is about.

KEITH: No, I had a funny checklist of questions to ask [*AUSTIN: Gotcha.*] in the case of, uh – if we had to – if we were trying to figure what was in this box, and Kehj had more information.

AUSTIN: There are people who –

JACK: We can always try and talk to Bittenbach.

AUSTIN: Yeah, Bittenbach is the person who – who would maybe know more about this, being the scientist associated with it.

KEITH: Okay, yeah. Maybe we'll give Bittenbach a call, just for –

AUSTIN: So Bittenbach's coming with you. So you'll see Bittenbach.

KEITH: Oh, okay. Okay.

AUSTIN: Bittenbach is – so, two things really quick. One, I've given you a cohort. Cohorts are – you maybe remember in Beam – uh, in Blades in the Dark, you ended up with Miss Salary and Caroline Fairplay as like a crew that was with you. Right? Like a – I don't know if they were called cohorts in that. Do y'all remember? You know what I mean.

ALI: I think they were.

AUSTIN: Um, so in this case, you have a group of rovers, which are space truckers basically. The book describes rovers as 'drivers, astronauts, urban spelunkers, et cetera'. They are a fire team. They have an edge, which is 'loyal'. 'Loyal' means they can't be bribed or turned against a squad, but they also have a flaw, and that flaw is 'wild'. They're drunken, debaucherous, and loud-mouthed. And they have names. They are Cowtipper, Avignon, Buttermilk, and James. And those are the people -

KEITH: Oh my God, I love them.

AUSTIN: They are the ones who drive your space trucks where your mechs are stored, and also where this – the Bittenbach device will be stored. And so Bittenbach will be travelling in a ship with one of them. I imagine they are just big, long ships that are in a ship convoy. Yeah, Peg and Zaktrak were also part of that cohort, that's true. Thank you – thank you Toms in the – Thomas in the chat. So, the space truckers are there and Bittenbach will be in this group also. I mean, I

guess theoretically I could have made Bittenbach also a specialist cohort. I guess I – mm, I'm not gonna make him a cohort. He's not loyal to you. He's part of this mission, he's cargo for sure. The reason I bring this up is because – why did I bring this up? I guess because I just wanted to make it clear he's gonna be travelling on one of this space trucker trucks along with y'all. I guess while I'm over here, two other quick things. Your vehicles all have a custom operating system that prevents them from being hacked. I mostly did that so we didn't have to deal with hacking at all in this game. *[Jack laughs]* None of you know how to hack. I mean I guess if you wanted to try to roll Interface to hack something you could still do it, but I didn't want to build apps, or ICE, or anything similar to that. And so I was like, 'oh yeah, their ships, their mechs can't be fucking hacked'.

JACK: God. This is – this is the 'oh, let's put the game in first person' of tabletop decisions.

AUSTIN: Uh-huh! 100%, yeah. Totally. So, yeah. So that is the deal with them. When do you talk to Bittenbach, David? Is it ahead of shipping out? Is it while you're in space?

KEITH: It's definitely ahead of shipping out. It's definitely ahead of shipping out. I wanna make sure that this package is safe, *[AUSTIN: Yeah.]* 'cause it sounds like it's not – I mean, it's explicitly *not* safe –

AUSTIN: It's not, yeah. Well-

KEITH: - when used properly.

AUSTIN: Right.

KEITH: Um, so I just wanna make sure that there's nothing that we need to know about this.

AUSTIN: So I have one note here. With Bittenbach, the only description note I put together here for Dr Kirst Bittenbach is 'he got a tall head'. *[Jack and Keith laugh]* And I don't know exactly what I mean by that.

KEITH: I know what you mean! Like a cartoon mad scientist.

AUSTIN: Like a – yeah, but not a big head!

JACK: *[crosstalk]* Five miles long.

AUSTIN: *[laughing]* Yeah, five miles long, tall head.

KEITH: Tall head. Yeah, I know tall heads. Yeah.

AUSTIN: Tall head. Yeah, Mr Tall Head. Kirst 'Tall Head' Bittenbach. I imagine he's like, grey suit – or like, not even a suit. Grey – grey like – he has one of those like, military-looking fucking hyper fold-over suits. Do you know what I mean? Jackets where it folds all the way over to like, above his, like, his left breast basically , and then goes down like a sharp line. It's like, grey with

white trim. And he got a tall head. So – so, you catch him in like the hangar, as he's loading in – it's like there's a box being loaded into another box, which will then be loaded into one of the space truck, uh, trucks. What – yeah, you know what? Terrance is right, I am thinking of Jamaican from – from Zeta Gundam. That boy got a tall head too. Yeah, uh-huh. Basically this. Basically this motherfucker here.

KEITH: Oh, yeah, this is – yeah, this is pretty much what I was picturing, [AUSTIN: *Yeah.*], but more squirrely looking.

AUSTIN: Yeah, and that's fine. Add some squirrely-ness to this guy. Alright.

JACK: How do you spell this guy's name?

AUSTIN: It's Jamaican [*i.e. the country*], but you pronounce it Jamaican [*Jam-eye-can*]. [*Ali and Keith laugh*] And then type in Gundam, [KEITH: *Rortugal.*<sup>1</sup>] 'cause otherwise you're gonna get a picture of Jamaican people, because that's what the word is.

JACK: He's got a big tall head!

AUSTIN: He got a big tall head. Um, -

KEITH: Yeah. He's got a tall head and also a big forehead, too.

AUSTIN: And also a big forehead, which is different than a tall head. I wanna be clear, I'm not talking about big foreheads. He also happens to have a big forehead. You can have a big forehead without having a tall head.

KEITH: [*crosstalk*] Right. He has both. Yeah.

AUSTIN: Anyway, so you catch him there and he's like, [*Austin finding the pitch of Bittenbach's voice*] a little lower, yes.

KEITH: I crouch down.

AUSTIN: Not – mmm.

AUSTIN (as Bittenbach): Commander Talk, yes?

KEITH (as David): Uh, yes. Bittenbach. I –

AUSTIN (as Bittenbach): A pleasure to meet you.

KEITH (as David): I had questions about our package?

--01;00;02--

AUSTIN (as Bittenbach): Yes, yes, I'm sure you do. I will be able to answer them as soon as we complete this mission.

KEITH (as David): No, no, I need to know – I have some basic safety questions.

AUSTIN (as Bittenbach): Some safety questions? Very well.

KEITH (as David): I need to know – I need to know –

KEITH: I mean, I do have these questions as a joke, but I do actually wanna know stuff about the package.

AUSTIN: Of course.

KEITH: I don't know if – okay.

KEITH (as David): So, just a standard checklist. Is the package fragile?

AUSTIN (as Bittenbach): Yes! Extremely fragile.

KEITH (as David): Okay, so in what condition should the package be stored?

AUSTIN (as Bittenbach): Inside a defensible spaceship.

KEITH (as David): Okay, what if we get shot at and it's jostled?

AUSTIN (as Bittenbach): Ah, light jostling should be fine.

KEITH (as David): Okay.

AUSTIN (as Bittenbach): We have built a device that is prepared for the rigours of combat, [*David: Okay.*] but which should not come under any direct harm, period.

KEITH (as David): Is the package likely to leak, swell, melt, burn, explode, et cetera, [*Jack chuckles*] in either normal conditions or under stress or humidity?

AUSTIN (as Bittenbach): I cannot comment.

[*pause*]

KEITH (as David): That's concerning. That's concerning me.

AUSTIN (as Bittenbach): Some elements of the device must remain secretive.

KEITH (as David): Which of these is it likely – most likely – to do? Leak, swell, melt, burn, or explode? Or other?

AUSTIN (as Bittenbach): Explode!

KEITH (as David): Okay. Bad. Okay, bad. Okay. Does the package contain life of any kind, including synthetic, and if yes does it need to be fed?

AUSTIN (as Bittenbach): I cannot answer, but no. [*Jack laughs*]

KEITH (as David): Okay. So we have an exploding box.

AUSTIN (as Bittenbach): It *might*.

KEITH (as David): It might be an exploding box. Okay. Honestly, that's a little bit better than I thought it would be.

AUSTIN (as Bittenbach): [*crosstalk*] Many things explode. We are not carrying a living creature. There are no Lorises aboard, if that is what you are afraid of.

KEITH (as David): Oh, the old saying, 'if there's a loris aboard', yeah. [*laughs*]

AUSTIN (as Bittenbach): 'A Loris aboard is', that's right. A classic episode of the television series Mr Loris.

KEITH (as David): That's my favourite episode of the television series!

AUSTIN (as Bittenbach): Yes.

KEITH (as David): Alright.

AUSTIN (as Bittenbach): Any other questions, Mr Talk?

KEITH (as David): I – no, I suppose I – I suppose that's enough.

KEITH: Can I tell if there's anything cagey going on here? Is there a roll I can make?

AUSTIN: Yeah, absolutely this motherfucker knows some shit!

KEITH: Okay. Well – obviously knows some shit, but like, how do I – how do I – [*AUSTIN: You could -]* in Blades in the Dark, or whatever fucking game this is.

AUSTIN: [*laughs*] Beam Saber!

KEITH: Beam Saber.

AUSTIN: Use the name!

KEITH: How do I figure this out?

AUSTIN: You can roll to try to get more information from him. [KEITH: Okay.] The way you do that is by choosing a relevant stat, and I'll tell you what the fictional positioning is, and what the effect is. [KEITH: Okay.] Here, it would be some sort of Resolve roll. It would be a Command, a Consort, or a Sway, is my guess, depending on how you wanna do it.

[reading] 'When you Command, you force immediate obedience. You might lead a fireteam in combat or browbeat a person to give in to your demands. You could try getting a superior to do what you want, but sway might be better. Consort is: 'when you Consort, you mingle with allies and acquaintances. You might gain access to resources, information, people, or places. You might make a good impression and you might make a new contact with your social grace. You could try to persuade someone with social pressure, but Sway might be better'. And Sway is 'persuading someone with guile, wit, or charm. You might negotiate better ceasefire terms; you might convince a guard that you do in fact belong in the restricted area. You could get nervous militia to change – uh, to charge the enemy, but Command might be better'.

KEITH: I... I think it's Sway.

AUSTIN: Okay! So, coming back over to Road to Season 6 on Roll20, you can give me an action roll. There's a button here that says action roll that you can click on, on the bottom left. Do you see that? I'm hoping you see that.

KEITH: Ooh, how bottom left?

AUSTIN: All the way bottom left.

KEITH: Under connections?

AUSTIN: No, no, no, no. It's like, on the map screen, underneath our names.

KEITH: Oh. Oh, okay.

ART: Underneath our names?

AUSTIN: In the bottom left. Do you not see these macros?

ART: Mmmmm...

KEITH: No... Oh, is it these four dice?

AUSTIN: No, it's – it's like, underneath our names. It's not part of the map screen.

KEITH: No, I don't have that. [???] [1:04:20]

JACK: No, we don't have these.

ALI: No...

AUSTIN: Okay. Let me – let me see if I can give you macros. Let me see if our macros are hidden. Uh... De-de-de... Tch-tch-tch... I could do it, but... I'm checking the chat to see if anyone – I've like, never used these macros. Like, maybe once.

KEITH: [*very quietly, probably because he's sitting away from his microphone*] I've used the macros. I used to use them [*now back to his usual volume*] [AUSTIN: Did you?] – I used to use them in old setup, yeah.

AUSTIN: Hmmm. Hmmm.

KEITH: I actually still have them on my page.

AUSTIN: Oh, that sucks. Austin Ramsay says each person needs to put the macros in themselves because of Roll20. That's a pain in the ass.

KEITH: I mean, I can just do – I can just type it out.

AUSTIN: We can do the roll then. Yeah, that's fine. You go ahead and roll. So, this'll be a 1d6. 4 or 5 will be a mixed success. Oh, what are you using? Sway, you said?

KEITH: +1, yeah.

AUSTIN: Yeah.

KEITH: Wait, is that how that works? Yeah, it's how that works.

AUSTIN: Yeah – no, it'd be 1d6, 'cause you have that – you have a 1 in Sway.

KEITH: Right. Right, that – now remembering how this system works.

AUSTIN: [*crosstalk*] What you want – yeah, what you want is a 4, 5, or 6. 4 or 5 would be – I'm gonna say this is controlled. This is like, you're talking to a scientist on your own spaceship. [KEITH: Yeah.] It's not even that risky. 4 or 5 you would hesitate. You could withdraw and try a different approach, or else succeed with a controlled consequence. 6 would be a success. 1 – 1 and – y'know, that's about a 50/50 chance you succeed here. [KEITH: Yeah.] The alternative is you could also – you could also push yourself, and take 2 stress to get a bonus die on this.

KEITH: [*sighs*] Boy, taking stress right away...

AUSTIN: Yeah, so I would -

KEITH: How much stress can I take?

AUSTIN: You can take 9 stress.

KEITH: 9 stress?

AUSTIN: Here's the thing to note is in this game, when you're in mech combat, your pretty much not taking stress unless you're doing pilot abilities. As long as you're doing mech abilities, you are for the most part going to instead be spending quirks [*KEITH: Yeah.*] to do a lot of what you would traditionally be doing with stress.

KEITH: Yeah, I'm gonna push.

AUSTIN: Okay.

KEITH: I feel like this – it seems low stakes, [*AUSTIN: Hey!*] but if there's something like, really weird about this box, [*AUSTIN: Totally.*] it's worth it to find out now.

AUSTIN: So what are you doing? What's it look like? What's this Sway look like here?

KEITH: Um, y'know, okay, Bittenbach's gonna be on the ship.

AUSTIN: Yeah.

KEITH: Okay, c'mon, like. The – like, us knowing the exact amount of danger that we're going to be in transporting this box [*AUSTIN: Yeah.*] is something that could save our lives and your life and this box.

AUSTIN: Yeah, okay. Go ahead and give me a 2d6. We'll take high. That's a 5.

KEITH: 5.

AUSTIN: So, and I said it was controlled – controlled standard, basically.

KEITH: Mm-hm.

AUSTIN: This has a really good breakdown of what consequences are on a 4 or a 5 or whatever. I'm gonna say you're gonna get limited – limited – you're gonna get a limited outcome here, but you succeeded. He's like,

AUSTIN (as Bittenbach): I understand your concern and reticence. Understand this about my device: people like you and I are under no threat. Yes, it could explode, but only the way that any piece of advanced technology could explode. The explosion is not what it is built for. This is not a bomb.

[*short pause*]



AUSTIN (as Bittenbach): Now, I need to be getting to overseeing more things getting put in boxes.

[*pause*]

KEITH (as David): I'm satisfied.

AUSTIN (as Bittenbach): Mm-hm.

AUSTIN: Alright, so then I think we're gonna cut to y'all being in the spaceships. I don't think you're like – maybe you like, go out to fly in your mechs to be on defensive missions, but I think by and large they stay in these big space trucks, and you launch from the space trucks when you need to launch them. Maybe like, one of the space trucks has your mechs in them. It might even be like, the Riggers are all on one mech – or, one truck – and then Pigeon, your Divine is in a different one. Y'know what I'm gonna do is I'm gonna bring over one of these over here so I can look at it without the chat needing to see it all the time, or see me looking at stuff. Um... What's the – what's life like on the space trucks with Cowtipper, Avignon, Buttermilk, and James? And Bittenbach, now? How do you enjoy going out on missions with these wild folks?

JACK: [*sighs*] I wonder if, like, there's a tension in the ships, because we – Bittenbach – we feel like Bittenbach is breathing – or at least, I feel like Bittenbach is breathing down my neck.

AUSTIN: Okay.

JACK: And I can't let loose in the same way that I could with Cowtipper, Avignon, James, and...

AUSTIN: Buttermilk.

JACK: Buttermilk. In, y'know -

AUSTIN: Yeah. Please don't forget Buttermilk. Never.

KEITH: Was James correct? Was that...?

AUSTIN: Yeah, James was the last one. Yep.

KEITH: Okay. Got it.

AUSTIN: Mm-hm. Yeah, it's a weird name, so I get how you could forget it. [*Jack laughs*]

KEITH: Yeah, it seems like they're all – they all have similar – similarly-themed names, and then one of them just has a name that really doesn't fit.

AUSTIN: No, one of these things is not like the other. Yeah, you're right.

KEITH: Yeah. Isn't that right, Smack Talk? [*Austin, Jack, and Keith laugh*]

AUSTIN: Great.

JACK: Also, like – and I mean, I guess the way we see this is we see like, Smack Talk like, walks into the cockpit where one of the – where Cowtipper is working, and is just sort of like,

JACK (as Smack): Well, everything okay?

AUSTIN: (as Cowtipper): Yeah, yeah, yeah, yeah, yeah, yeah, yeah. This, uh, doctor guy, I dunno...

JACK (as Smack): Uh, y'know. I don't – I don't know.

AUSTIN (as Cowtipper): [] Never met a doctor I liked.

JACK (as Smack): There's never been a doctor you've liked?

AUSTIN (as Cowtipper): Never once.

JACK (as Smack): What about that time with your arm?

AUSTIN (as Cowtipper): Eeeeeehhh.

JACK (as Smack): When she put it back on?

AUSTIN (as Cowtipper): Eeeeeeeehhhhhhhh. [*Keith laughs*]

JACK (as Smack): Not a fan? Not a fan?

AUSTIN (as Cowtipper): She did good work, I guess, you're right. Maybe I'm taking things too harsh on this doctor.

--01;10;00--

JACK (as Smack): Well, but there's a difference -

AUSTIN (as Cowtipper): [*crosstalk*] I met a doctor once that I liked! Put my arm back on!

JACK (as Smack): Yeah, and there's a difference between appreciating good work, and liking someone. Like Memphis.

AUSTIN (as Cowtipper): Good worker. I like Memphis

JACK (as Smack): Good worker –

AUSTIN (as Cowtipper): I like Memphis. Disagree.

JACK (as Smack): He's an asshole.

AUSTIN (as Cowtipper): No, he's a star. He signed – listen, tell you this about Memphis Longhand. I brought him five stuffed Memphis Longhand dolls. He signed all of them five times each. Said they'd be five times –

JACK (as Smack): I'll sign them all six times each! [*Keith snorts, Ali laughs*]

AUSTIN (as Cowtipper): Smack Talk, I – you know I respect your work. Buddy, you 'aint – you 'aint Memphis Longhand. My kids know who Memphis Longhand is. They don't know Smack Talk. What's that even mean? Everyone knows what Memphis Longhand means. They don't know what Smack Talk means. Come on.

JACK (as Smack): [*sighs*] Yeah –

AUSTIN (as Cowtipper): Aah, you know I love you! You know I love you! You know I do!

JACK (as Smack): And you know I love you! You know I do! But he's a dick, and uh, that's all I have to say about the matter. [*Keith laughs*]

AUSTIN (as Cowtipper): Alright.

KEITH: You're cowboys.

ART: You started by complimenting the work, and then became about something else.

AUSTIN: [*laughs*] Oh, God. And I think it goes on like this until we – y'know, we get the fun banter scenes. And please, let me know if anyone wants to talk to anybody else before we show up at the *war zone*. [*Jack laughs*]. Now is the time for conversations, before we do an engagement roll.

JACK: Before we do the –

ART (as Memphis Longhand): Memphis Longhand has conversations everywhere.

AUSTIN: Uh-huh.

JACK: Before you do the engagement roll, could we do like a two-minute break real quick?

AUSTIN: Absolutely. Let's take a five-minute break right now. I'm gonna – I'm gonna put on some music, and I'll be back.

JACK: 'kay.

AUSTIN: That's the wrong – that's the wrong thing.

ART: Oh, you mean for the chat.

AUSTIN: Yeah, for the chat, not for y'all. Y'all don't get music. [*Jack laughs*] Alright, I'm also gonna leave this call so that – so that y'all can chat without hearing. Without your talking showing up on the call. So, BRB.

JACK: Great. Bye!

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AUSTIN: Oh, maybe Jack's not back. Jack's not back.

ALI: Mmm.

JACK: No, no, I'm back. I just had my mike muted.

AUSTIN: Oh, there we go. I thought I heard Jack briefly before. Um, I did a clap so that I can cut all the shop talk.

ART: [*crosstalk*] So, can I tell my sad Jack story?

AUSTIN: Yeah.

ART: Or, tell Jack my sad story?

AUSTIN: Yeah.

JACK: Uh-oh.

AUSTIN: We're live, just so you know.

ART: No, no, it's fine.

AUSTIN: Okay.

ART: So um, KB came over this week. They were working at UFC and then – and then joined us for dinner.

JACK: Mmm.

ART: And, um, they came by the house first, and sat down, and Mabel just came up and like – chh – right on their chest and like, was like licking their face. It was darling.

JACK: That's very sweet!

ART: Yeah. Then Mabel jumps down, and like, runs to the stairs and goes down, [*Jack gasps*] and we think that Mabel was looking for you. [*Jack gasps*]

JACK: Oooh, Mabel! [*laughs*]

KEITH: Ooohhh...

AUSTIN: That's so good! Mabel...

JACK: Well, tell her that I'll be there, y'know, in April.

ART: Sure.

KEITH: Does she know about April?

ART: I don't know that she does.

AUSTIN: She's smart.

JACK: She's – mmmm.

KEITH: You can probably explain April.

AUSTIN: Let me say this. Let me compliment this dog. She's smart.

JACK: She's a good dog.

ART: We've been doing find it a lot lately, and we've been [*cuts out*] we've been –

AUSTIN: You cut out when you said you – you cut out. What've you been doing?

ART: We've been doing find it.

AUSTIN: Uh-huh.

ART: And we've been – we've been picking up some treats at the end.

JACK: Oh. She's – she's not been finding it.

AUSTIN: Hmm.

ART: She has not been finding all of them.

KEITH: What's find it?

ART: Where you like, show a treat and then –

AUSTIN: You cut out again, Art. You've got to get this fixed.

ART: I don't think it's fixable.

AUSTIN: That's not true!

ALI: That's not –

*[Keith laughs]*

AUSTIN: You – you have a different internet connection that just works.

ART: Uh, yeah. Uh-huh.

AUSTIN: It's important. This is our job!

KEITH: Do you have – Art. Art, do you have a router that puts out two different bands – wireless bands? Or are you ethernet right now?

ART: ... Ethernet port either –

AUSTIN: We couldn't hear the answer because your internet was cutting out!

KEITH: Yeah. Yeah, it's true, we couldn't hear it.

ART: Either the ethernet port on my router or – and like, the cable – or my computer doesn't work.

KEITH: Okay. So you are wireless.

ART: Yes.

KEITH: Okay. So, I think first of all you should figure out the – the ethernet port thing, but the other thing is, if you a router that's putting out two different bands, you should try switching to the other band, and maybe that will work, if you haven't done that already.

ART: Well if I switch bands, aren't I gonna disconnect from the –

ALI: Also, check if Discord has the high packet priority thing on.

AUSTIN: That's a good question too.

KEITH: Oh, that's – that's also true. Well, I mean, yeah, you probably wanna disconnect for a second, or you could just try it – nah, try it now! Yeah, just in case.

AUSTIN: Just try it now! Let's switch bands.

ART: Where's the – where's the high packet thing? Should I do that first?

KEITH: Yeah, try that first, I guess.

ALI: I think it's in Voice, and whatever.

ART: Where's that?

KEITH: Yeah, it's voice, video, and then all the way down at the bottom, I think?

AUSTIN: [*crosstalk*] It's setting, voice – yeah. Uh...

KEITH: Or, no, it's in the middle.

AUSTIN: It's in the middle.

KEITH: Quality of service. Enable quality of service high packet priority.

ART: Yeah, that's – that's on.

AUSTIN: Try turning it off!

KEITH: Yeah – uh, no, I wouldn't try that.

AUSTIN: Well it says, 'some routers or internet service providers may misbehave when this is set'.

KEITH: Oh, okay, I didn't read that.

ALI: Mmm. Yeah, that's why I turned it off.

ART: Okay, I turned it off [*immediately cuts out*] I don't know how to test if it's-

AUSTIN: You just talk for ten seconds and we will tell you if it fucks up.

ART: Alright. Um, here we go. Uh... uh... why can't I fill ten seconds? This is really embarrassing. [*Ali laughs*] Um - [*cuts out*]

AUSTIN: No!

KEITH: No, it's still doing it.

ALI: No.

AUSTIN: Still broken.

KEITH: Yeah, try switching bands.

ART: Alright. BRB.

AUSTIN: This is the classic content right here. Troubleshooting. The stream's already started.

KEITH: This is – wait, listen. My other show is Run Button and this is right in my wheelhouse: [AUSTIN: *Uh-huh.*] stopping in the middle of a thing to do some fun tech support.

AUSTIN: Yeah.

KEITH: I feel right at home.

AUSTIN: A link to Beam Saber is in the chat, and for people listening it's [Austin hyphen Ramsay. R-A-M-S-A-Y .itch.io/beamsaber](https://AustinhyphenRamsay.R-A-M-S-A-Y.itch.io/beamsaber).

ART: Is this on?

AUSTIN: Hey!

ART: Hi!

AUSTIN: Do you wanna fill another ten seconds?

ALI: Ooh, that's worse.

ART: Uh, yeah. Is this worse?

AUSTIN: Is it?

KEITH: No, no, it sounds better now. For – when you first joined you sounded bad, but I think it's just Discord catching up with itself.

ART: Okay.

AUSTIN: Gimme a tight ten seconds of material.

ART: Alright, I'm just gonna read from this Elive bottle?

AUSTIN: Great. [*Keith laughs*]

ART: Um, stomach bleeding warning.

AUSTIN: Okay, content warning!

ALI: [*laughs*] No, no, no, no.



AUSTIN: Read a different thing!

ALI: Maybe just the directions, or the promise?

KEITH: Active ingredients?

ALI: Yeah.

AUSTIN: Active ingredients.

ART: Um, oh, I have to peel the label back for that. [*Ali laughs*] But directions: 'adults and children, twelve years and older, take one capsule with water every eight to twelve hours while symptoms last. For the first dose you may take two capsules within the first hour. Do *not* exceed three capsules in a 24-hour period. Children under twelve years' – [*cuts out*] 'questions or comments' -

AUSTIN: No!

ALI: Mmmmm.

AUSTIN: Still does it.

ART: '1800-395-0689'

AUSTIN: It does it.

KEITH: It might be a little better.

AUSTIN: It might be a little better.

KEITH: How far away is your router?

[*short pause*]

ART: Two and a half, three feet?

KEITH: Mm-kay.

AUSTIN: So that's not the – okay.

ART: The router's on the table, and – is on the desk - and the computer's on the floor under the desk.

AUSTIN: I'm gonna buy you a new router and an ethernet cable.

ART: Um, I don't – it's the cable company's modem, so it's almost certainly a piece of garbage.

KEITH: Is it Cox? You have Cox?

ART: No, we have Spectrum.

ALI: Mmm...

KEITH: Yeah, I would try that – I would try getting a new modem and retry using the ethernet.

ART: [*crosstalk*] I've figured out – [???

ALI: [*crosstalk*] [???

AUSTIN: Ali -

ART: It is worth noting that my other computer has no problems with this.

ALI: Mm-kay.

AUSTIN: Ali, what's up? What were you saying there?

ALI: Oh, I was just saying that it's easy to call the company. I've done it three times since I've been here.

AUSTIN: It's true. Thank you, Ali.

ALI: Yeah.

ART: I should probably also get a new network card.

AUSTIN: Probably.

KEITH: Hey. Okay, cool.

AUSTIN: Are you back now Keith, or is it - ?

KEITH: So I said hey because it looked like my mic maybe shut off, but it didn't, it didn't.

AUSTIN: No, y'all are good. Okay. We should jump back to it.

KEITH: Alright.

ALI: Mm-hm.

AUSTIN: I'm gonna clap again, so I can see that. [*Jack laughs*] Alright, we are back, and about to do an engagement roll, unless someone else wants to do a scene on the ships before they – we do an engagement roll.

KEITH: I would love more scenes to happen, but I had a just whole long scene just now, so...

AUSTIN: You did, you did. I'm gonna say we should get into it, because it's getting late and we should get down to this planet. Do y'all remember basically how engagement rolls work?

JACK: We pick someone, right? We pick someone who's gonna lead it.

AUSTIN: You do pick someone to roll, to do a roll. The key is –

JACK: And we're rolling a specific thing.

AUSTIN: Yes. So if you have the book open, what you want to be on is on page 45. But I've also put the engagement tactics on the sidebar here, for people to take a quick look at that.

[reading] 'After a mission is planned', which, you know – I guess we – we haven't quite done that quite yet – I guess we've kind of gone through the gist of what the mission is. I've left open how you want to handle this, and you can discuss this now. But you have to decide a tactic, and a tactic is 'the method that the squad is going to use to accomplish the objective. It's a general strategy. It requires a detail that explains how the mission opens. You select one of the following tactics and then determine the detail. An assault is open violence against a target'. The detail that you'll have to give me is the 'point of attack where the open violence will happen'. Deception is luring, tricking, or manipulating the target. The detail is the method of deception. Scientific is engaging with technological power. The detail is the unusual procedures used. Social plans are when the squad negotiates with, bargains, and persuades the target. The detail is the social connection. Stealth is for taking action undetected. The detail is the point of infiltration. And transport is carrying cargo and people through danger. The detail is the route and the means'.

In this case, the specific thing that you need a tactic to get past is the orbital cannons and a fleet that is blockading the city of Zibeline that is preventing you from just like safely, quickly landing. So that is the tactic that I'm gonna need to figure out. Do y'all have any plans? Any ideas for which of those to use?

--01;20;35--

KEITH: Well as a transport vehicle transporting cargo, [AUSTIN: Yeah.] I think that we should use the transport cargo move.

AUSTIN: At that point, the thing that I would need is a detail, which is like 'how do you get past these orbital cannons just by flying'?

[pause]

KEITH: Under.

AUSTIN: [*taken aback*] Yeah?

ART: Mmm.

KEITH: Yeah. Well, they can't see under, right?

AUSTIN: [*confused*] What?

KEITH: I've never met an orbital cannon that I couldn't fly under.

AUSTIN: You're in space. They are pointed at space.

KEITH: Well, they're pointed at one point in space.

AUSTIN: They're on the ground pointed up, to be clear.

KEITH: Oh, okay. On the ground pointed up.

AUSTIN: That's – those are the three orbital cannons you can see on the map. The red triangles.

KEITH: Am I...? Okay. Now I- okay, I get it. I thought they were in space too.

AUSTIN: Yeah, yeah, yeah. No, no, they are pointed upwards orbital cannons. They are defending the city from reinforcements dropping down, [*KEITH: Got it.*] which is why as an optional objective you can try to knock them out, which would allow new reinforcements to land.

ART: This – this an Empire Strikes Back situation.

AUSTIN: It's an Empire Strikes Back situation. Yes.

JACK: So a kind of – if – [*sighs*] we could also try deception, which is we... we could say we're not [*laughs*] – I'm being loose here. We could say we're not carrying a superweapon. We could – we could try and broker passage.

KEITH: Oh, and they might not even ask!

JACK: [*laughs*] That is true. We could try and broker passage in by being like, 'oh, we're like a regular convoy', or something. We could try and mask our drive signatures or something.

AUSTIN: That would be – masking your drive signatures -

JACK: Would be stealth.

AUSTIN: Feels like it would be stealth. 'Cause it would be like, 'I don't wanna get seen'. Social would be like, 'we'll toss you a couple couple bucks', or, 'hey, we're not the people we seem'.

JACK: Deception would be [AUSTIN: *Right.*] 'we're a travelling - huge travelling circus'.

AUSTIN: Right. 'We're *definitely* not associated with OriCom. We are independents. We are blah blah blah blah blah.''

JACK: Right.

AUSTIN: Any of those are all viable things. It might be worth looking at –

ART: Maybe some of them have five dollars they wanna have signed five times.

AUSTIN: Right, like, I was gonna bring this up. Uh... Memphis Longhand does have a move called Regent's Brilliance: [*reading*] 'When you and your entourage have increased effect when consorting and swaying, so long as you take advantage of how truly impressive you are'. I would count that for this engagement roll, [JACK: *Yeah.*] if you were doing something that was in that wheelhouse.

ART: [*crosstalk*] Truly impressive...

AUSTIN: Truly impressive. I don't know what that looks like. You'd have to tell me. And that might not even be what you wanna do.

KEITH: Um...

ART: You ever seen a chaff grenade in a disco ball?

AUSTIN: No!

KEITH: I – [*laughs*]

ART: Looks great! That's what Memphis Longhand's like, a chaff grenade in a disco ball.

AUSTIN: Great.

KEITH: Now that – now that I'm seeing the map, could we – could we try just coming from the west and staying low to the surface of the planet?

AUSTIN: You mean the east? Or do you mean –

KEITH: [*crosstalk*] [*quiet*] The east. Yeah, further east.

AUSTIN: You mean further? Um, so, yeah, you can totally –

KEITH: Towards the west. East to west.

AUSTIN: Yeah, yeah, I think that is totally a thing you can try to do. The orbital cannons have all this area in range. You could try to go to a different place that is not, um – that is not as

protected, and then try to go in overland, for sure. The thing that I'm gonna say there is the risk is do you get there quick enough? Are you gonna get picked up by the fleet instead of being picked up by the orbital cannons? Like, there is still risk there, but that is also – that would be a transport plan, for sure. Which is like, find a route that isn't protected and then kind of come in under the radar. I would be fine with that. It's up to y'all as a group to decide which one you wanna use. Pigeon, do you have any like, Divine related plans or ideas here?

ALI: Um, yeah, I – I have the Divine Harmonious.

AUSTIN: You do.

ALI: Um, I don't know that that would help me get into the city. I think that it would help us act as a unit, if we were [AUSTIN: Yeah.] sneaking, or doing some sort of situation like that.

AUSTIN: [cross] We haven't really – I mean, for what it's worth, we haven't really described what Harmonious is or does. I've imagined it as being birdlike, and I've given it, so far, two quirks. I'm gonna need two more quirks there. I should have specifically asked you if you had thoughts on that. [ALI: Mmm.] Quirks are special things that every mech in this game has. They are things that both can help and also things that can hurt. So for instance, the HXE-44 has – which is – which is David's mech – has 'hard to handle', 'overcharged wiring', 'a spacious cockpit' - or no, wait, I thought we got rid of – we got rid of spacious cockpit, right? What did we change that to?

KEITH: I got rid of 'spacious cockpit', yeah. It was supposed to be 'common parts'.

AUSTIN: 'Common parts'. So it's like – oop, I didn't mean to do that. Wait.

KEITH: Can you ctrl+z it?

AUSTIN: I can. There we go. 'Common parts' and 'it's a box'. And you spend those to get benefits or to resist bad outcomes in your mech. And so, like, you can imagine those as being – I imagine them in two different ways. One is like, 'oh, those are things that could work well for you or against you', right? You could imagine expending your overcharged wiring and we get a shot of, like, 'oh, energy pulses through your - your mech's wires in such a way that it gives it the strength it needs to just like, toss aside an enemy mech, right? Burning out those things. Or you could imagine it being framed as like, 'oh, your overcharged wiring burns in such a way that, like, your cockpit catches fire', right?

ALI: Mm-hm.

AUSTIN: And so, for Harmonious right now, the two that I've written are... are – that's logistics, I was like, 'wait, it's gone' – are 'universal comms channel'. So like, you have the access - because you're a Divine you have access to both Divine and OriCom comms channels. And 'paper-thin wings'. Which again, can be really cool wings, or it could be like 'uh-oh, those wings are shot through'. [ALI: Mm.] The other way I like to think about it is just, like, it's a thing the

camera can focus on for a beat that – y’know, you think about it in a - almost in a - not non-diegetic way, but almost in a structural storytelling way. Which is, like, quirks are things the camera takes notice of, and provide momentum narratively for the next moment to occur, if that makes sense. And people in the chat who’ve played this game more than me, and who’ve written it, can tell me if I have a bad understanding of it. *[Keith laughs]* So. So yeah. So yeah, think about two more things there, and you can look through the other – the other people for ideas. Or, if you have the book open, if you go to page... Be-be-be... Ah, hmmm... Here we go – 160, there are lots of example vehicles, and lots of those have other suggested quirks. Things like ‘exposed cockpit’, or ‘powerful grip’, or ‘loud and showy’, or ‘teched up’... um, ‘compact design’, et cetera, et cetera.

KEITH: I have a – if we need a second to look over quirks for Pigeon, I rewrote a connection with Smack and also wrote a third one.

AUSTIN: Okay, what have you got?

KEITH: So, I’ll just read all three.

KEITH (as David): No matter our differences, my brother will have my back. I have to protect my brother because he hasn’t learned to protect himself.

AUSTIN: *[crosstalk]* God. Okay.

KEITH (as David): And Smack has loyalties that I do not approve of, and it worries me.

AUSTIN: Great. Good. Um, and you can look over quirks now or as we continue, Ali, but for now I’m just curious, on this engagement roll tactic, if there’s a strong feeling one way or another from the group.

ALI: Yeah, I, uh... I’m the officer so I would have some more say –

AUSTIN: That’s true. That is true.

ALI: But yeah, I don’t have, like, out of character any strong ideas.

AUSTIN: It’s the wrong thing I’m looking at. Here we go. Again, those options are assault, deception, scientific, social, stealth, and transport.

*[pause]*

AUSTIN: Right now it sounds like the top suggestions are some sort of lie or come in from the east in a way that cuts underneath the orbital cannons, *[JACK: Yeah.]* or puts you out of range.

ALI: Do we wanna come in through the river? Can we do that? *[laughs]*

AUSTIN: Maybe. What's that look like in your mind?

KEITH: Well, if the ship is vacuum tight, it's probably also watertight.

AUSTIN: Yeah.

JACK: [*doubtful*] We have a convoy.

AUSTIN: You do have a convoy.

ALI: Oh...

AUSTIN: You don't have to land all of them, right? You have to land the one that has – I mean, your mechs are in some of them, are in two of them. A third of them has – the third one has, presumably, the... the device in it, the Bittenbach device. And then the fourth one is probably, y'know, additional supplies, y'know?

ART: I – I just feel like, if their entire planetary security is these three cannons -

AUSTIN: It is not.

ART: - they're probably ready for other – like, they can't have like, designed these defences and been like, 'well, if someone comes from the east we're just – that's just it, they get to come in'.  
[*Ali laughs*]

AUSTIN: Right. I mean, the thing to remember is maybe the reason they don't have defences on the east is because they don't control all of the city yet, right? [ART: *Mm.*] That is part of it. They are defending their side of things. Maybe the other reason is that they – further to the east they might control more, but like, as far as the near here is, I'm saying that yeah, coming in from the east is a viable option. It's still gonna be a dice roll! This still breaks bad if you roll a 1. Do you know what I mean?

--01;30;14--

KEITH: Yeah, mm-hm.

AUSTIN: That is how this works.

KEITH: I, uh y'know - all David can do is say what he thinks the least risky thing is, and I think it's flying from the direction where the cannons can't see and hope that we do it good.

JACK: I'm up for that.

KEITH: I think –



ALI: Yeah...

JACK: I'm up for that.

KEITH: I think something happened and I'm quieter than I was before.

ALI: Mmm.

JACK: You sound fine to me.

KEITH: [*crosstalk*] No, remember -

AUSTIN: You sound fine to us.

KEITH: Just, if – when – if – is this – does the OBS just get uploaded for these? I can't remember.

ALI: Yeah.

AUSTIN: Just the OBS goes up, yeah. And you're in line, yeah.

KEITH: [*crosstalk*] Okay. Alright, well then it's probably fine.

AUSTIN: No one in the chat is complaining or anything.

ART: Well, all Memphis Longhand knows how to do is do it good, so.

AUSTIN: I heard that somewhere! I don't remember where, but. Alright, it sounds like we're gonna do a transport plan then, to me.

ALI: Mm-hm.

AUSTIN: Um, alright. [*reading*] 'Engagement roll: [*the sound of audio equipment being unplugged*] after a mission is planned' – Keith, were you unplugging or plugging things in?

KEITH: [*short pause*] Maybe.

AUSTIN: Okay. That comes through and it's loud, so be careful.

KEITH: Okay. Yeah.

AUSTIN: You mute yourself on Discord next time.

KEITH: Got it.

AUSTIN: [*reading*] 'After a mission is planned, play jumps right into the action and we catch up to squad when they encounter the first obstacle. To see how severe the situation is when the

squad gets into it, we make an engagement roll. This is a fortune roll. This starts with one dice for plain old luck. Additional dice get added for major advantages and dice get removed for disadvantages. Possible advantages and disadvantages may include any of the following. Is the mission bold? Take +1d. Is the mission especially complex? Take -1.'

I don't think it's bold or complex. I think it's flat. 'Does it exploit the target's vulnerability? Take +1'. Yeah, they don't have cannons over there, so I'll give you +1 for that. 'Is it ineffective against the target'? Not especially, so don't take a -1. So right now you're at 2. 'Does the squad receive external support for the mission? Take +1. Is anyone interfering with the mission other than the target? -1'. No, so right now you're still at 2. 'Are there any other factors that effect the mission? Take +1 for each one that benefits the squad, and -1 if it hinders them. This might include differences in the squad tier, specialised equipment, or unusual terrain'. I'm gonna say those are flat. So, I think it's just 2 dice. It's a flat 2 dice roll. Who wants to give this dice – who wants to roll these damn dice?

KEITH: Does, um, does this not fall under Pigeon as a Tactical Genius?

ART: *[crosstalk]* ??? [1:32:40] [REVISIT]

AUSTIN: No, that - Tactical Genius has a specific effect, right?

KEITH: Okay.

ALI: Yeah, it's *[reading]* 'two times per mission you can assist a teammate without paying any stress. Tell us how you prepared for this'.

AUSTIN: Yeah. Which is great, but it's not this.

KEITH: Not applicable, right.

AUSTIN: There are other moves that have to do with engagement rolls, I believe, but not that one. So...

ALI: Okay. There's 2d6?

JACK: *[crosstalk]* Okay, I'll roll. Oh, you're going ahead, Ali?

AUSTIN: Let – yeah, Pigeon – Pigeon, as the Officer, you kick us off.

ALI: Sure.

AUSTIN: Hey, that's a 6!

KEITH: Nice.

AUSTIN: Holy shit. Alright. *[reading]* 'On a 6, you start in a controlled position. The GM will then craft a scene to reflect the position'. Um, so, you see - y'all calculate out what the firing pattern is – or the firing like, arcs are of the orbital cannons. You hang over the city. It's a big, beautiful, green agricultural world that you can see has also been scarred as you're coming in, y'know, through the clouds, through a bunch of war. The planet has been split kind of between these different factions. And as you come in over the – over the land, you start to see what the condition is on the ground. And so I'm gonna start filling in some gaps for you as you get closer. You have to go pretty low, which means some of the western side stuff isn't clear yet. But what you can see pretty quickly, and what kind of pops up on your scanners as your space trucks come in, is that the Divine Collaborative holds some farmland and industrial space in the north-east. OriCom, I've already said this, holds this farmland in the – sorry, in the south-east. They hold the farmland to the north-east, the Divine Collaborative does. And then the OriCom also holds these docks and industrial spaces here in the south-east of the city, and the Divine Collaborative has maintained control of it in the north-east. There's a kind of urban residential apartment buildings and local little shops and stuff like that in the north-east. Um, and what you don't see anywhere as you come in low is the body – or the – the Divine Regolion – sorry, Rogalian, who is absent until you kind of come over the walls and you see that its body has been turned into a corpse right in the middle of these open-air markets. And presumably, you believe, the Principality then holds the western half of this city, which includes this commercial district in the north-west and probably these docks here in the south-west. So, it's kind of split in half, and the thing that's splitting it in half is this giant, forty-storey tall walking flamethrower that has been laid out in the middle of this open-air market. I think it still spews fire up. Like, geysers in the middle of this city. Um, where do y'all take your ship? Where do you land your ships, your space trucks?

*[pause]*

ALI: *[whispers]* In the river! *[laughs]*

AUSTIN: Yeah, that's fine. *[Jack laughs]*

ALI: Right next to it?

KEITH: Yeah.

ART: *In* the river?

AUSTIN: *In* the river?

ALI: Did we define them as, y'know, only ground, gas-taking machines? No, they can go under water.

AUSTIN: *[crosstalk]* No, we didn't! We definitely didn't. We definitely did not. They can go under the water. *[Ali laughs]*.

JACK: Are we like, submerging them, or are we...?

KEITH: I think that we should definitely submerge them.

ALI: Yeah! Who's gonna look in there?

AUSTIN: Alright! I'm just gonna put two here, but you – you -

KEITH: I mean a fish – a fisherman would maybe look in there. [*Jack chuckles*]

ALI: Well...

AUSTIN: Yeah, but like, there's a war going on. I don't think that fisherman is fucking around with this river at this point.

ART: Like – hmm, okay. [*Ali laughs*] A lot of things detect things in water.

AUSTIN: You've pulled up, you're in the river, um, and now, like, you're here. You're in a controlled position. The Divine is to the north, the OriCom is to the south. What are you – what are you doing here? You have your mission. I'm gonna colour in one of these trucks to make it the important one, so that it's – I'm gonna tint it green. That's the truck that has the box that is like, [*ALI: Mm-hmmm.*] the truck cargo-sized box that you need to get to Better Brighter HQ. [*Jack sighs*]

KEITH: How big – how big is this box?

AUSTIN: It's as big as like an eighteen-wheeler truck, like, cargo. It's probably like –

KEITH: Wow, that's big.

AUSTIN: Yeah, yeah yeah yeah. It's gigantic.

KEITH: How do we carry that?

AUSTIN: Okay, y'all have mechs is the thing to note.

ART: Yeah, we have mechs.

ALI: Yeah.

KEITH: Yeah...

AUSTIN: Also, these are trucks that can move and fly and do stuff. Maybe you could protect it as it, like, drives there.

ART: Yeah, our flying submarine trucks. [*Ali and Austin laugh*]

AUSTIN: Um, yeah.

JACK: Okay –

KEITH: I didn't – I didn't realise the box was so big. I thought we were just gonna be able to carry it, so now parking it in the river seems like less of a good idea.

JACK: *[laughs]* Well –

KEITH: If – 'cause we need to fly it to the *[Ali laughs]* Better Brighter HQ. *[laughs]*

ALI: Well, um... that's, uh, considerable foresight, *[AUSTIN: Uh-huh.]* but I think that, um, the river –

KEITH: Good name. *[Ali laughs]*

ART: Considerable Foresight was my father's name.

AUSTIN: Great. Great name.

ALI: *[still laughing]* The river probably sees a lot of imports and exports regularly that *[AUSTIN: True!]* a box of that size can go on without notice.

AUSTIN: I will say, in this moment, when there is open warfare happening, everyone is looking for everything. *[Ali laughs]* Like, we are not in – *[ALI: Yeah.]* this is not a cold war state where I'm like, 'ah, yes, things have settled'. There is the body of a Divine that you probably knew, Pigeon, in the middle of this place that's been destroyed recently over the last couple of days.

KEITH: Spitting out fire.

AUSTIN: Spitting out fire still. Bleeding fire.

KEITH: Alright, I'm getting in my mech then.

AUSTIN: Alright. Who else is getting in – is everyone ready for launch?

ART: Yeah.

ALI: Yeah.

JACK: I think so.

KEITH (as David): *[crosstalk] [muttering quietly]* Fucking, a box. Protecting a box. I feel like an idiot.

AUSTIN: Uh-huh. Great.

ALI: Is there like a shore team and a ground team here? Like, what's the long-picture plan? What's our pathway here?

JACK: I feel like we should consider our secondary – actually, let's just have this in character.

AUSTIN: Yeah. You're in a war room inside one of these space trucks.

JACK (as Smack): So you're an Excerpt, huh?

AUSTIN: Uh, Candidate.

JACK: Oh, god. *[laughs]*

AUSTIN: Yeah. Mm-hm. *[Ali laughs]*

JACK: I didn't even know that they were called that!

AUSTIN: Yeah.

JACK (as Smack): So you're a Candidate, huh?

ALI (as Pigeon): Uh, yeah.

JACK (as Smack): Wow. Wow! What's that like?

ALI (as Pigeon): *[sighs]* Oh, you know. Um...

KEITH (as David): No. *[Ali laughs]*

JACK (as Smack): Shh. Shhh.

ALI (as Pigeon): Kind of – mm, mm. Oh, no.

JACK (as Smack): No, not you. My brother, I was just – shh.

ALI (as Pigeon): He can – you don't have to shush.

KEITH (as David): Shh.

ALI (as Pigeon): It's – *[laughs]* Am I shushed now? Do you want me to stop?

KEITH (as David): I don't know. I'm sorry.

ALI (as Pigeon): Okay, no, no, no. No, no, no.

JACK (as Smack): We're just all very excited.

ALI (as Pigeon): Oh... Why?

ART (as Memphis): Memphis Longhand thought this was gonna be an important strategy meeting. [*Ali laughs*]

JACK (as Smack): Well they sent us a Candidate. And, y'know, you folks don't come out unless it's, y'know, really important.

ALI (as Pigeon): Yeah! This is important.

KEITH (as David): I mean, you're the most famous and important person on the ship.

ALI (as Pigeon): We're all important.

[*pause*]

JACK (as Smack): So [*Ali laughs*] – so, the way I see it, and you might have some suggestions here, and you're more than welcome to, y'know – if you've got an idea, then just go right ahead, but I feel like we should split up, and I feel like we should – one group should target these – these orbital cannons, while the other kind of begins to make their way towards Better Brighter. Because if we can get another Divine, and that seems like it'd be pretty core to our strategy...

--01;40;24--

ALI (as Pigeon): Mmmm...

KEITH (as David): I dunno, I think the orbital cannons are a problem and that it's better if we stick together away from the cannons.

AUSTIN: As a reminder: as described to you, you have a side objective which is if you take out two of the three cannons, you'll get extra support while defending the Better Brighter – the Bittenbach device. That is a specific objective that Kehj noted for you. You can decide to not do that, because it is risky. I'm not saying it's not risky. But there is a material reason for why you might consider trying to take them out.

KEITH: Mm-hm.

[*pause*]

ALI (as Pigeon): Um... So, the solutions here are either stay together or split up and take out the cannons?

AUSTIN: Two people go for the cannons and two people try to deliver the box, is what it sounds like the two – the arguments here are we all just try to run the box right into Better Brighter, or we send some people to take out these cannons.

ALI: Ah, um -

KEITH (as David): I think regardless we should stick together. If we want to take out the cannons, we should all go together to take out the cannons first.

ALI (as Pigeon): Well... [*sighs*] With Harmonious we can act in concert without physical closeness.

ART (as Memphis): Wonderful. Memphis Longhand will go take out the cannons, and not have any amateurs in Memphis Longhand's way.

KEITH (as David): [*under his breath*] Oh my God...

ALI (as Pigeon): Oh. How long have you been with the force?

ART: Um... How long has it been? [*Ali laughs*]

AUSTIN: How long has it been? It's been a couple of months since we saw – since Lunar Leson disappeared. So, were you with the force for a long time before that, or was that the beginning? [*laughs*]

ART (as Memphis): Five months.

AUSTIN: Okay.

ALI (as Pigeon): So, you would not want any six month – [*laughs*] so six months and above is who you're willing to work with?

AUSTIN: Hmm!

ART (as Memphis): Memphis Longhand didn't step in a mech for the first time when Memphis Longhand showed up here. Memphis Longhand's been flying mechs since – since he – since Memphis Longhand was in diapers.

AUSTIN: I think you can say 'he', right?

KEITH (as David): You can say 'he'!

AUSTIN: You can say 'he'! [*Ali laughs*]

KEITH (as David): Yeah, 'he' is good.



ART (as Memphis): I *can* say 'he' – I can say any – Memphis Longhand can say any words.

AUSTIN: Okay.

KEITH (as David): You can – hey, you can say 'I'.

ART (as Memphis): [*crosstalk*] Memphis Longhand knows all the words.

ALI (as Pigeon): [*laughs*] Um, that's...

KEITH (as David): Memphis Longhand can say 'I'.

ALI: [???] [1:43:16]

ART (as Memphis): Memphis Longhand can say all sorts of words! Memphis Longhand chooses Memphis Longhand's words exceptionally carefully to best articulate Memphis Longhand's point.

AUSTIN: Mmmm.

ALI (as Pigeon): Well, that's very impressive, and I'll take your feelings into account. In that case, would you and me like to go take out the cannons while the two of you can stay together and perhaps start with the box?

KEITH (as David): I'll take the box. That's the job. The job is the box, I'll take the box.

AUSTIN: David's on box duty. Memphis Longhand's on orbital cannons. And Ms. Pigeon, which one – which group are you going with?

ALI: Pigeon suggested going to cannons with Memphis.

AUSTIN: Okay.

JACK (as Smack): Y'know, my brother and I would be happy to take the box knowing that we had the support of a Candidate. And a sports star.

KEITH (as David): For the record, I'll take the box regardless of the Candidate and sports star, 'cause that's the job.

AUSTIN: Just to be clear: Smack, are you saying we would be – we will do it if y'all do it with us, or are you saying, 'I'm comfortable with this'?

JACK: We'll say it – we'll say it if the support that we are getting from you is you are going after the orbital cannons.

AUSTIN: Okay. Yeah, yeah, yeah. Alright, well it sounds like that's the play. Um, alright. The klaxons are sounding. Everyone's getting into their mechs. We don't have callsigns here, because I think our names are already so good, but, y'know, [*Ali laughs*] if we play this game again, we're gonna need some callsigns. I am curious if people know what they say when they launch? I don't know if people have put some thought into that. Because you've gotta say something. [*Jack laughs*]

ALI: Mmm.

JACK: I think I just say – I just like, cigar, aviators, pulling down the visor of the helmet or whatever, [*AUSTIN: Yeah.*] and just saying,

JACK (as Smack): Let's get this done.

AUSTIN: [*laughs*] And then you launch, great.

KEITH (as David): David, buckling up! [*Austin and Jack laugh*]

AUSTIN: Ah, 'being very safe! Following all of the protocols!' Pigeon? Pigeon and Harmonious?

ALI: Yeah, I think that as I am figuring out a target, I say 'point', and then as the mech launches I say 'catch'.

AUSTIN: Love it. Love it.

JACK: Wow...

AUSTIN: I think – okay, wait. Can Harmonious say 'point'?

ALI: [*laughs*] Sure.

AUSTIN: And then you respond. It's like a call and response thing.

ALI: Yeah.

AUSTIN: It's like, 'du-du-du-du-du-du. Point'.

ALI (as Pigeon): Catch.

AUSTIN: And then you launch. Perfect. Hey, Memphis Longhand?

ART: Uh-huh?

AUSTIN: Is this like, your music is starting to play? [*Jack laughs*]

ART: No, I think it's – I think Memphis Longhand hits a button on the dash [*AUSTIN: Uh-huh.*] and then the music starts to play. And you remember – do you remember, uh, Sammy Sosa?

AUSTIN: Yeah. Uh-huh. I recall.

ART: You remember Sammy Sosa would like – after he hit a home run, when that – that whole year where, y'know, when he was hitting all those home runs?

AUSTIN: Yeah.

ART: And he had that like, elaborate self-home run thing?

AUSTIN: I don't remember this.

ART: Sammy Sosa had this, like – this home run ritual. Hold on, let me see if I can find it.

[*pause*]

AUSTIN: While Art is doing that, everyone else needs to decide two things. One of them is a little more temporary than the other, but this is a one-shot, so it's fine. You need to decide your load for both yourself, which is pretty temporary – light, medium, or heavy – and you also at this point need to decide your load for your mech, whether it's light, medium, or heavy. And that is a more permanent decision. Light mechs are like 35-feet tall. They have 3 cargo load, which you'll be able to fill out as we play, the same way it always works in Forged in the Dark games. So you don't have to choose which things you're choosing yet. And being light – like, we often play where it's like, 'ah, it's time for military shit. Just go heavy load because who cares if we get seen'. With mechs, being heavy, like, gives you a lot of space and a lot of versatility, but I will more often hold that against you, because you'll be a big, slow stompy mech versus a quick, agile one or one in the middle. And likewise, being in a light mech with that few spaces, will be a thing that you can tell me. Like, 'hey, don't I get a – could I get a benefit? Can I get a better position because I'm a light mech, or greater effect because I'm a light mech'? And there will be times when being a heavy mech definitely gives you better effect, but that'll be things like destroying buildings and punching things, not, like, dodging or moving quickly down the streets, y'know? So, everyone should take a look towards the bottom of their sheet. There's a section, under items. Next to items is your character load. Mark one of those, and then underneath the first set of items will be your mech's – your vehicle's load. And select one of those. Um... Did you find your Sammy Sosa thing?

ART: No, I'm starting to be worried though I like, made it up.

KEITH: Wait, is it – so, I – I tried to look, and I couldn't figure it out. Was it – is it the little jump and the hands in the air? 'Cause I saw two GIFs of him doing that.

ART: No, there was like – there was like a... hold on, he does it with Mark McGwire.

AUSTIN: Uh-huh. I think you're gonna have a hard time finding... Because the two – they were in the home run race together, and I bet you're just gonna find a bunch of things with that.

ART: Mmmm.

KEITH: Where is, uh – where's the load stuff that we're choosing? I didn't – I don't –

AUSTIN: On the [*Ali takes a breath*] – go ahead, Ali. Go ahead.

ALI: It's, um – it's, if you scroll down underneath all of your moves, it's allies, items, vehicle, gear, like –

KEITH: Got it. Yeah.

ALI: And then -

AUSTIN: [*crosstalk*] I've already marked 5 for you, but if you want to change that, you can totally change that. And then your personal load is up to the right. Your, like – what you as a pilot are carrying is up to the right.

ALI: Yeah.

[*pause*]

ART: Okay. If it's not the end of this video I'm gonna give up.

AUSTIN: Okay.

ART: Mark McGwire hitting .62, which was against the Cubs. So like, Sammy Sosa comes out and they have a moment.

JACK: Um, I'm gonna pick a medium on my mech.

AUSTIN: Okay.

JACK: And I think just medium on my load as well.

AUSTIN: Okay. Cool.

JACK: I don't picture Smack as necessarily a particularly – bringing a lot with him, but also I don't picture him as a super lightweight character.

AUSTIN: Right.

JACK: Although I wanna be clear. Generally, the bigger the mech the – the biggest mech possible in any situation.

AUSTIN: Oh yeah, wow. I'm surprised you didn't go with heavy here. I know your – your tastes.

JACK: Well, it's because you literally just said – you said, 'Jack, if you pick heavy, I'm gonna make your life difficult'.

--01;50;06--

AUSTIN: Totally, totally, totally. But now what I'm gonna do is make you wish you had one more load.

JACK: *[laughs]* God. I just started playing Anthem today, *[AUSTIN: Yeah.]* and as soon as they let me be the heavy – the heavy person, I –

AUSTIN: That's a pretty good – that Colossus – the heavy mech in that is pretty good in terms of feeling big, because all the other character you're with are tiny compared to you.

JACK: Yeah. I was playing it and my dad walked into the room, and he looked at the television and said, 'that is a noisy method of transportation'. *[Austin, Jack, and Keith laugh]* To the Colossus mech.

AUSTIN: That's good. That's good.

JACK: Which I feel is – yeah, that's what I want.

KEITH: So much information in such a short sentence.

AUSTIN: Oh, yeah. I – okay, that thing. Art, you wanna describe it?

ART: Yeah, he has some weird like, tapping ritual, where he would like –

AUSTIN: He like, hits his – he just hits his chest to be like 'I'm tough', and kisses his fingers and points up to God, right?

ART: I feel like there's a third thing, or when I was a kid, I thought it was more elaborate than it was in real life.

KEITH: Where – I don't see where you saw this?

JACK: I mean, this is your opportunity to make it more elaborate, right?

AUSTIN: I gotta give –

ART: Well, I want it to be very elaborate so I could have a jumping-off point.

AUSTIN: Right, but in fact it's not that elaborate, which has given you some problems.

ART: Mm-hm.

AUSTIN: There's a GIF here that – is this it? Is the GIF that I just posted? He like, kisses his fingers and –

ART: [*crosstalk*] Posted where?

AUSTIN: In our group chat. In our – in Patreon chat.

KEITH: Oh, I've seen this.

AUSTIN: He kisses it, he touches his chest, then he kisses it *again*, and then he does, like, a peace symbol.

ART: Yeah, it's like that, but I also thought he pointed up.

AUSTIN: I also thought that.

ART: I thought there was an up point.

AUSTIN: Yeah, I don't see it – I don't see it. This has been a lot of time dedicated to Sammy Sosa. We're the people most talking about Sammy Sosa in this year of our Lord.

ART: Is he okay?

AUSTIN: I... who could say. There's also this version that Thomas Whitney in the chat just posted where he just kisses, points up, and then flips his hat a little bit. Like, touches – touches his helmet. Anyway.

ART: Alright. I think the point is Memphis Longhand has like, an eight-step version of this that he just – that Memphis Longhand does by himself [*AUSTIN: Okay*] in the cockpit while the bars of the theme song are playing.

AUSTIN: Gotcha. Good. Okay. [*laughs*] Perfect. And then you launch. Um, you know what it is.

ART: You do know what it is.

AUSTIN: Oh, here's an important question. So Feiry in the chat asks, 'does Memphis Longhand kiss his mech'? I have a question, which is do you do this with the mech?

ART: Mm-hm. The mech definitely does the same thing.

AUSTIN: [*crosstalk*] Like, does the mech – the mech does it. Okay. Good, good, good. So as we move out to start, I wanna go over quirks really quick, and then – and then, just so you know how this – and moves – how mechs are different in this game. Because we've done mechs in Scum and Villainy before, where I just kind of hacked them in as, like - they're vehicles. We're

just gonna use the vehicle things. But mechs are a little bit different in this game, because they're a little different bit different. One is you're gonna be using these, uh – the mech skills: Battle, Destroy, Manoeuvre, Bombard, Manipulate, Scan. You certainly can use your other abilities if you're doing that sort of thing. Like, if you're Commanding someone from in your mech, that's a thing you can still do. But to do stuff with your mech, you'll be using your mech skills. They each have quirks. You can ask me questions about the quirks I've written for these characters, because I wrote them all. Art, the Queenside Castle that has a bunch of things that are just sportsy things. Quirks are, again, kind of positive and negative. I've given it 5ft-long cleats, [ART: *Great.*] I think it has like an AI that is just a playbook. So you're like, running plays, and certainly there's a degree of improvisation, but, like, you have the 'charge down the street and put your shoulder down' play. You have the covering fire play, right? [ART: *Mm-hm.*] I think it has what I've called home-run pneumatics, where it like – it charges up. It's like, the Big O is the mech I have in mind here, but there's lots of mechs that have pneumatic punches and things like that, where it has to, like, really charge up. It has to like, almost get into the three-point stance and build that momentum before it fires it.

ART: Sure, and then points, right? Points first?

AUSTIN: And then it – uh-huh. Yeah, totally. You know that. And then it has wide shoulders, is also the – because it has – it's big. It's a big athlete mech.

ART: Yeah.

AUSTIN: So for instance – those are the quirks. Quirks are things you'll be able to spend to help – or, not to help, but to - sorry, to – or is it also to help? It's to resist for sure. Does it also - do you also spend them to help, or do you spend your stress to help? I'm trying to remember here. Ba-ba-ba, here we go. [reading] 'Spending quirks. Using quirks. A pilot may push their vehicle for each of the following benefits - a +1 to any action roll'. So you can exhaust a quirk to just get a +1 to action rolls. So you can be like, 'alright, I'm gonna use my wide shoulders to get a +1 to this roll'. [reading] 'Improved effect with a vehicle action'. So you can be like, 'I don't want limited effect. I want standard effect, or I want great effect, so I'm gonna spend my wide shoulders'. [reading] 'Or to take a vehicle action when the vehicle has level 3 damage'. So if your vehicle's hurt really bad, you can be like, 'that's alright, my playbook AI can like, still operate this play, even though it's hurt really bad'. [reading] 'A quirk can only be exhausted for pushing when one or more of its descriptors would be advantageous. When you exhaust a quirk, mark the box next to it. When a vehicle's quirks have all been exhausted, four quirks in most cases, its pilot can either send the vehicle limping home quietly or try to push it past its limits'. We'll read more about that if it happens. Um, de-de-de... And then... I do just wanna make sure that it's... yeah.

Also, the other time that quirks get spent is if you are leading a group action with a quirk – or, in vehicles – everyone in the group rolls – the pilot leading the group exhausts a quirk, and that – if they fail the roll, to help, instead of like doing stress. Like normally, that's about stress, but when you're in vehicles, stress ends up being about – or quirks end up doing the job that quirks – sorry. Quirks end up doing the job that stress normally does. Likewise, when you resist

things inside of your mech, or your vehicle if you're in a different vehicle, you use quirks instead of – instead of rolling, you subtract the number of... I'm just gonna double check this. This is the stuff that's like, we're only gonna get it by doing it and remembering it. Yes.

[reading] 'Unlike when a pilot resists, no dice are rolled for vehicles that resist outcomes or consequences. Instead, a vehicle resisting a consequence must exhaust four quirks minus the attribute rating being used to a minimum of one. For example, if a vehicle has at least 1 point in Manoeuvre in battle, its Expertise is 2, so resisting with expertise would require exhausting two quirks'. So if I'm like 'yeah, rockets shoot you', and you're like 'no, no, no, no, I'm going to use Expertise to prevent my machine from being damaged, and my Expertise is 3', then you would exhaust one quirk. Alright. So. Where do we start? Let's start with team Talk. Where are you – where are you starting at with this box? Where on this map are you trying to get the truck to begin with, before you pull the box out of the box?

KEITH: I like this alley between the, uh – the body of the Divine and the Divine Collaborate-held urban residential.

AUSTIN: Do you wanna mark it for me?

KEITH: There's sort of like –

AUSTIN: [crosstalk] Yeah.

KEITH: - up through there?

AUSTIN: Okay. So, you have them pull up the truck here. I think this is still pretty safe. You know, you're able to pull up, and it pops up out of – we see the truck, the space truck, pull up out of the water and park in this little alleyway. Do you – are you gonna drive the truck all the way there? Are you gonna pick up the box yourselves? What's the play here?

KEITH: I – I think escorting the truck and keep us free to do whatever we need to in these mechs.

AUSTIN: Totally. I can get with that. As you pull up, you, like – up into here – your scanners begin to beep and pick up an enemy unit you hadn't seen previously. Up ahead in front of Better Brighter HQ is a - map layer, there we go – a unit of enemy mechs. These are Hallows, which means they are a mercenary unit. They are not blessed by the Divine Courage the way that some other smaller mechs are. They are just like – they are also called Hounds inside of the Principality. They are – it's a Hound group, it's a mercenary group, that is currently using a gigantic, like, plasma drill to try and break in to try to break in a closed gate at Better Brighter HQ.

[pause]



AUSTIN: So, let me fill that in really quick so you can see that there is a – boop, there we go. Wait, is this on the wrong? It's on the wrong thing. Bop! There we go. The door is closed, but they have, I would say, a total of – it's two mechs and then this big plasma drill. [KEITH: Okay.] And I am going to make a clock up here that is the Principality siege team. It's a four-step clock. You have to beat that four-set clock to clear them out and get any further in. And also, y'know, there might be other mechs nearby also, but those are the ones that you see as you begin to pull up. What is your opening move here? What is your opening gambit against this group?

KEITH (as David): Smack, do you have a gambit? Do you have an opening gambit?

[Jack sighs]

[pause]

KEITH: (as David): What are the weapons that you have?

--02;00;01--

AUSTIN: That's a good question. So, Smack, you took medium size, right? Medium load?

JACK: Yes.

AUSTIN: So that means you have five slots to play with. Everyone has everything that's under where that load is. You can always pull from that set of things. So that's things like, you could say that 'I have 2 armour', or 'I have an armour, I have a melee weapon or two, a rack of missiles or rockets, a machinegun, a heavy cannon, et cetera'. There's a huge list of things you can pull from here. Everyone has that same set of things for vehicles. Then there's the handful of things right under where it says vehicle gear. [JACK: Mmm.] And for you, Smack, you could put points into 'a fine melee weapon', which is 'a finely-crafted melee weapon that is balanced for your vehicle'; a 'fine heavy melee weapon', which 'can strike with greater reach or force'; a 'scary weapon or tool', an 'unusual weapon or tool that has increased effect when used for intimidation but standard effect for dealing damage', and a 'tangle gun' [Jack laughs] that 'launches some kind of round that impedes or removes the mobility of a struck target'.

JACK: Aw, damn. Okay. Okay.

AUSTIN: Um, so you can – you can –

JACK: I mean, I can spec my mech out here, like straight away, TBH.

AUSTIN: Yeah, if you want to you can do that. I'm gonna say you should do it as you –

JACK: As I go?

AUSTIN: As you go, for two reasons.

JACK: Okay, I wanna make sure I – mm.

AUSTIN: One – one, because it's better for you, the player, and I am a fan of the player and I'm rooting of you. [*Jack laughs*] Two, because each time you get to describe a new compartment opening on your mech and you pulling somebullshit out.

JACK: Aw, geez. Okay, alright, so I think – okay. [*Austin laughs*] I think I'd like to start by – alright.

AUSTIN: Also, what's your mech look like? I know that it's called the Blue-Of-Heaven –

JACK: [*crosstalk*] It's big and blue.

AUSTIN: - and I know that I've written that its vehicle manufacturer model is a Yes! Power CRCC, which is a Close-Range Combat Chassis, but.

JACK: Yes.

AUSTIN: Yeah, and I know that it's big and blue. I've also written that down, along with flexible joints, aggressive stance, and backup reactors as your quirks.

JACK: So this is a, uh, like a Rook model. A base Rook model that has been presumably Yes! Power bought from the descendants of, um – what's the manufacturing company that made [???]?

AUSTIN: It was Minerva, and I can tell you who makes the descendants of the Rooks now, because [*JACK: Yeah.*] – uh, because – wait, did I not write it over here under envoy?

JACK: Did they buy the license?

AUSTIN: Where the fuck did I put it? I – aw, man, I'm mad at myself for having lost this. Some past version of this had it. I'm gonna check my version history. Shout outs to this, because I was – was it back when...? It might have been back when I had – when I was making Memphis an Ace instead of an Envoy. Yeah, Pallas Heavy Industry makes it.

JACK: Pallas.

AUSTIN: P-A-L-L-A-S. Yeah, yeah, yeah.

JACK: Okay, cool.

AUSTIN: Like Athena's epithet.

JACK: Yeah, so, a large, blue mech with its cockpit in the kind of upper chest. Huge heavy arms, a very wide stance. Um, and I think – I mean...

JACK (as Smack): Hey, David?

KEITH (as David): Yes.

JACK (as Smack): We're fighting these guys, right?

KEITH (as David): Oh, yes. [*Austin laughs*]

JACK (as Smack): This is not a stealth play, is it, David?

KEITH (as David): No, no.

JACK (as Smack): Alright, give me just one moment.

KEITH (as David): Okay.

JACK: And I think that compartments on my shoulders slide open, [*AUSTIN: Love it.*] essentially giving me, like, epaulets?

AUSTIN: Okay.

JACK: Is the – the lids -

KEITH: Sorry, can you – what?

JACK: Epaulets [*eh-pell-ets*]?

KEITH: What is that?

JACK: Epaulets? Am I describing this right?

KEITH: Oh.

AUSTIN: That's – that said, I know what you mean. I would probably say epaulets [*eh-paul-ets*], but I guess that's wrong.

KEITH: Talking about shoulder armour.

JACK: But like specifically, kind of like, pauldron-y.

AUSTIN: Yeah, pauldron is not a bad word.

KEITH: Pauldrons are what I was – what I'm thinking of.

AUSTIN: Epaulets are like cloth, right? Or, -

JACK: And these are, like, literally if you imagine two horizontal lids sliding outwards, [AUSTIN: *Love it.*] y'know, giving itself these shoulder pads.

AUSTIN: Oh, I see what you're saying. It's like, as they open up, they hang.

JACK: Mm-hm. Mm-hm.

AUSTIN: That's the key element that you're talking about here.

KEITH: Oh! Oh, yeah, yeah okay. I know exactly these are.

AUSTIN: Yeah.

JACK: And, um, little tiny launchers rise from these things, and this is a 'scary weapon or tool'.

AUSTIN: Mmm. Mm-hm.

JACK: Because what is going to happen is, uh, it's gonna basically shoot reflective shrapnel, very light reflective shrapnel, into the air above me.

KEITH: Lightly reflective, or lightweight?

JACK: Lightweight and reflective. Like glass almost, I guess? Like glass shrapnel.

KEITH: Like bits of mirror?

JACK: Yeah. And then upward projecting on to that is going to be an image of my own mech.

AUSTIN: Oh, that's good.

JACK: So it's as though there's an explosion and the sky ripples, and the mech that you have seen standing in front of you is now just gigantic.

AUSTIN: That's so good.

JACK: And this is a weapon. It, Y'know – it has its biggest – it has increased effect when trying to scare, but standard effect when dealing damage because the thing that happens after the image has been produced is that it flies at the target, and it's just shrapnel.

AUSTIN: [*softly, impressed*] Aw, fuck me up. Right.

JACK: But its main purpose is 'Jesus Christ, what is that?'

AUSTIN: Yeah.

JACK: It's just a – just awful – just the sound of breaking glass – just a tremendous explosion.

AUSTIN: So, here you – it sounds like what you're doing is you're attacking them in this moment. This is an attack, but it's also an attack meant to frighten them , right?

JACK: Yeah. Like, I think what I'm thinking is if I can drive off them off – if I can just make one of them go like, 'well, fuck this', then we can take the others.

AUSTIN: [*crosstalk*] Right, right, right. Totally. Alright, so by default this is a – this sounds like a - given the range that you're describing, this is a Bombard.

JACK: Okay.

AUSTIN: Which is 'you're using vehicle weapons – vehicular weapons – designed to attack targets beyond human sight'. They're like further away than what you would be able to see with just your regular eyes. You're using, y'know, a combination of cameras and other stuff, sensors, to make this shot happen.

JACK: Right.

AUSTIN: You designate a long-range missile targets, et cetera. Um, so, uh... To do this, yeah, it would be 1d6 by default, because that is what you have in Bombard.

JACK: In Bombard?

AUSTIN: Yes.

JACK: Okay.

AUSTIN: I want to give you your options before you roll here. Before you do your full roll here. So let me continue to read here. Um... Yeah, I guess like what it really comes down to is do you want to spend – if you want to spend a quirk, you get an extra die here. Or, if someone wants to help you, you get extra dice here. I believe that that's it. If Austin in the chat – Austin, Austin Ramsay – can remind me that there's a third thing, please feel free, but I'm pretty sure that is the thing that you can do here to get a bonus. Unless you have another bonus. Like, you have a bonus here for taking an additional damage to a frightened – or, an additional die to a frightened target.

[*Austin Ramsay (in the chat): @Friends at the Table devil's bargain*]

JACK: Yes.

AUSTIN: Yeah, a Devil's Bargain. I could also offer you a Devil's Bargain, which here I don't want to do yet. I'm gonna sit on my Devil's Bargain options for a little bit.

JACK: Okay. Yeah, fair's fair.

AUSTIN: For now, anyway, yeah.

JACK: Um, I'm happy to accept help, but I'm also happy to have this engagement roll be like... There's – the ways in which this can go wrong or can go not quite as well is as interesting to me as a success, so...

AUSTIN: Yeah. Oh, that's true. Austin Ramsay says, 'remember that assisting provides more than just extra dice'. Yes, that is actually true. I should read that also. 'Teamwork', here we go. 'When you assist, decide how the pilot helps with their action. Take stress equal to the number of ticks in your connection clock with them, then select that many unique benefits from the following'. So, in other words, for instance: David, if you were helping here, you have three ticks in connections, so you would get to pick three benefits from helping – from spending – you'd spend three stress, but you would get 'they take 1d', 'they have improved effect', 'they have improved position', 'they ignore level 3 armour', 'they ignore level 3 damage'. [*Keith whistles*] You can take any three of those. It would cost you three stress because 'the stronger' – this is quoting – [*JACK: Right.*] 'the stronger the connection you have with the pilot, the more stressful it is to assist them when they're in need and the harder you work to aid them. If more than one pilot wants to assist, consider that the character might be leading a group action', et cetera. Which fucking rules, by the way? The like, the stronger the connection you have with them, the more stressful it is to assist them, is great. I love it so much.

KEITH: Mm. Um -

AUSTIN: But you're already at 2 stress, David, so I understand if you're like, 'actually, I'm good for this opening volley'.

KEITH: Yeah. I do love the things that I could do to help, but let's let – let's let –

AUSTIN: There will be opportunities, right?

KEITH: Y'know, I'm the older brother. I let Smack take the first shot.

AUSTIN: Okay.

KEITH: If it goes bad, then I guess maybe I should take the first shot next time. [*Jack laughs*]

AUSTIN: Here's a question: do we think this is a group that is already frightened? Oh, this is only when you command a frightened target, so it doesn't matter. Alright, cool. Give me your Bombard then, unless you wanna burn a quirk?

JACK: Is it just 1d6?

AUSTIN: 1d6.

JACK: No, I'm happy to, um –

AUSTIN: Leave it up to the dice. Alright.

JACK: Yeah.

[*pause*]

AUSTIN: Oh, this is risky standard. I should've said that to you. Risky standard. That's a 1.  
[*laughs*] Are you good with sticking with this, given that I said it was risky standard?

--02;10;00--

JACK: [*laughs*] Um...

AUSTIN: Would you have said something different if I had said a different thing?

JACK: I think if I'm being honest, I probably wouldn't have, [*AUSTIN: Yeah.*] but I have also just rolled a 1.

AUSTIN: I know. Let's be honest.

JACK: Yeah, no, no. Let's be honest about this. No, I think – I think if you had said 'this is risky standard' I would've been like, 'okay'.

AUSTIN: You would have been like, 'yeah, of course it is. That's what this is. That's what happens here'. Um, alright, so...

KEITH: [???] couple of things, it's not just that you fail right away.

AUSTIN: No, totally. That's not how it goes. So, let's see. Um. Okay, I know exactly what's gonna happen. So I think, y'know, at a 1 the actual thing that happens is you see them start to break off, and then a shape kind of moves across your view screen super quickly. It's like a jet flew over past, but the jet was made out of flags. Just a banner flying in the sky at incredibly fast speeds. And it's gone. You lose sight of it. But you see them turn, as if this thing has shook them, and then they stand fast for a moment and one of them drops a, like, device down to the ground like a grenade that explodes and produces a, um – like a brief, uh – it's actually like a mechanical, like physical shield. Like they drop it to the ground, and it – not sprouts, but almost geysers up a very brief drone shield around them. Like a collection of shrapnel that has little – little, like, jets on the bottom of it, that protect them from the incoming shrapnel that you're fighting. And it's as if – you can put the clock together here – they've become a little more courageous.

JACK: Hmm.

AUSTIN: And here's the worst thing is, I'm actually gonna start a second clock.

JACK: Oh, great.

AUSTIN: And that is the actual consequence, which is – it's a six-step clock- and this is the breach the gate clock. And I am going to tick that clock – when you failed this roll – I'm gonna tick that clock twice. So that's now at two. They are a four-step clock, so you just need to get four ticks on them to deal with them. But, boy, you better do that before they get to six. [*Jack laughs*]

KEITH: I mean, Jack can resist these consequences, right?

AUSTIN: That is true! Jack can absolutely decide to resist these consequences [*JACK: Hmm.*] if that's a thing that they wanna do.

JACK: Which will incur stress.

AUSTIN: No. So, that wouldn't – this is –

JACK: [*crosstalk*] No, no, so this is with my quirk.

AUSTIN: So this is the thing. Yeah. See, this is what's neat. So, traditionally you'd resist consequences with stress, but you are in a giant walking robot, and so instead you are going to leverage the strengths and quirks of your mech. So...

JACK: Because everyone knows machines don't feel stress.

AUSTIN: [*laughing softly*] Never! Never, ever, ever. So, here we go. [*reading*] 'Unlike when a pilot resists' – uh, oh – 'a pilot resisting consequences', blah blah blah – 'but unlike when a pilot resists, no dice are rolled for vehicles that resist consequences. Instead, a vehicle resisting a consequence must exhaust 4 quirks minus the attribute being used, to a minimum of 1'. So, uh... 'for example, if a vehicle has at least one point in Manoeuvre and Battle, it's Expertise is 2, so resisting with Expertise would require exhausting 2 quirks'. The thing – you can't resist missing, right? You can't resist – you can't make it so that you do scare them away. But you could prevent them still from beginning to breach this gate, from the plasma cutter – plasma siege thing – cutting into this thing. That's a – that is a thing you could resist still.

JACK: Yeah.

AUSTIN: I mean, the clock still exists, 'cause this is the thing they're doing, but you could prevent their progress on that. And to do that, I would say that that resistance is... Is it Acuity, or is that Expertise? I need to – I don't think it's Expertise, 'cause I think Expertise is – let's see. [*reading*] 'Acuity resists consequences for a machine being hacked or disoriented. Expertise resists consequences from a machine being damaged or strained'. Um, it's not really either of those. I guess – I guess it's closer to disoriented in the idea of, like, Acuity is what would prevent



you from missing. Maybe you're like, 'oh, I'm gonna redirect the rest of these', maybe? [JACK: *Mm.*] You tell me how you'd resist them making progress.

JACK: I think I'd try and rush them.

AUSTIN: Oh, so you would be like, 'alright, I'm gonna fucking just charge in and prevent this thing from doing the damage'.

JACK: I think that's the Smack Talk way, right?

AUSTIN: Yeah, okay.

JACK: Is that, like, you try your first horror move, [AUSTIN: *Yeah.*] it goes, [*unenthusiastic noises*] [Keith *laughs*] y'know, and then you just sort of go like, 'well, [*laughs*] okay, alright'.

AUSTIN: Then yeah, I'm gonna say that is an Expertise thing. 'Cause that feels in line with Battle, Destroy, Manoeuvre, right?

JACK: Yes. Yeah.

AUSTIN: Um, and with 'I'm just gonna fucking charge in'.

JACK: And so how many quirks am I exhausting here?

AUSTIN: So, you will exhaust 4 minus the attribute rating being used. Your Expertise is 3, so you only have to exhaust one of these.

JACK: Oh, gosh, okay.

AUSTIN: And tell me how you do it using whatever you're doing.

JACK: Uh, so... [*laughs*] Okay. I think I'm exhausting 'big and blue'.

AUSTIN: Okay.

JACK: Because I think what happens is, y'know, one of the pilots of these siege mechs [AUSTIN: *Yeah.*] turns and looks up at the – at the, um - the gigantic thing in the sky, and then is kind of – what's the word – bolstered [AUSTIN: *Yeah.*] by the shield. And is just like, 'yeah, okay'. Turns back to the thing and there's just – the anime is just like [Austin *laughs*] the screen a full frame of the colour blue. And we just get a slow-mo shot of Smack Talk and the Blue-of-the-Heavens arriving fist out, ready to go.

AUSTIN: God. Love it so much. And so I think at that point the group can't, like, manoeuvre the siege weapon to begin the cutting again. So yeah, I will un-

JACK: 'Cause I'm just trying to hit them!

AUSTIN: Yeah, they're like 'ah, shit, okay! Ah, hoo'. [*Jack laughs*] Alright. David, are you staying back with the truck?

KEITH: Staying back as in not deciding to engage?

AUSTIN: Staying back as in staying at range.

KEITH: Hmm... Interesting question, 'cause I was going to go up close because Smack was not, but now [*AUSTIN: But now...*] we've switched, so do I up close? I haven't looked at my potential things.

AUSTIN: You think - maybe you think about that and about what you wanna do here, and then while you're figuring that out we'll switch over to orbital cannon team. What are y'all doing?

[*pause*]

ALI: Hmmmm... Well, Memphis has -

ART: Creeping up on some cannons. [*Ali laughs*] Sorry.

ALI: How do you wanna take this?

ART: [*mumbling*] Um, I'm gonna look back at the map away from these character sheets for a moment.

ALI: I can't hear anything you're saying.

ART: I wasn't saying anything of *any* substance. [*Ali laughs*] I was saying let me look at the map I've been looking at these character sheets for a long time.

ALI: So - I mean the one that is within the Courage building is gonna be the most...

AUSTIN: That's a good call.

ALI: Uh, the most... fortified, I think is what I wanna say?

AUSTIN: Yes. Good word.

ART: Yeah.

ALI: [*laughs*] Is there - is there any information that can be gathered in terms of, like, if we take one out, do the others react, yada yada?

AUSTIN: It sounds like you're making a gather information roll, to me.

ALI: That's what it sounds like.

AUSTIN: It does sound like that. *[Ali laughs]* Um, how are you gathering that information? How are you and Pigeon – or, Pigeon and Harmonious – trying to gather that information? Or is this a flashback where you gathered this information previously, somehow? Like, is this the thing you're actively doing, or is this a thing you did on the way here?

ALI: Yeah, I mean it feels like it could be a flashback. I do have 2 in Scan, which I don't know would help me here.

AUSTIN: Yeah, I mean I think that could totally be a thing you're doing now with Scan. What's Scan say? Let's read Scan. 'When you Scan, you discern the truth around you through your vehicle. You might identify the model of approaching vehicles, you might spot the heat signature of an active generator, you could try to judge a building's stress points'. Yeah, I think you could do this. I think you could probably do this. Are you up in the air scanning down, basically?

ALI: Yeah, that makes sense to me.

AUSTIN: Um, cool. What does – in your mind, what does Harmonious look like?

ALI: So, I thought about this for a long time, 'cause *[laughs]* *[AUSTIN: Yeah.]* before we started recording I was thinking of it as really - having a lot of really smooth surfaces, *[AUSTIN: Cool. Yeah.]* but looking kind of weird. Like, y'know, sometimes when you see a piece of jewellery that looks like a bean, and it's like, 'why did you do that'?

AUSTIN: Why did you make a bean?

ALI: Right, what are you doing? *[Austin laughs]* But I have a – since then, I have a very better touchstone now that this is a bird mech, which is the Elmeth. Which if anybody here - *[laughs]*

AUSTIN: Oh, hell yes.

ALI: If anyone here wants to google at home the MAN-08 Elmeth from Mobile Suit Gundam. It's such a bizarre-looking thing.

AUSTIN: I fucking love it. *[sighs]*

ALI: It's so good. It's like this vaguely, like mono-eyed mech-

KEITH: *[crosstalk]* What is it called?

AUSTIN: The Elmeth? E-L-M-E-T-H.

--02;20;05--

ALI: It's this mono-eyed kind of, like, very – I don't even know! So, it's like, the way that I've imagined it...

AUSTIN: It looks like a helmet!

KEITH: It looks like a bug.

AUSTIN: A bug or a helmet. Yeah, totally.

KEITH: It looks like a cool beetle.

ART: It looks like an angry bird.

ALI: Right, so it does look like an angry bird and it has that going for it. [???) [2:20:40]

AUSTIN: [*crosstalk*] Yeah, uh-huh. It does look like an angry bird.

ALI: I was thinking a bit more – 'cause it has kind of the, um, the Kingdom Come kind of situation going on where it's kind of a spaceship with a thing underneath it.

AUSTIN: Right.

ALI: The Elmeth does, at least. But I think that Harmonious is like, um, as if it was just the top part, and the, like, curved sides were an extendable wingspan. Like those stuff could, like, move.

AUSTIN: Like those things could move and open up a little. Totally.

ALI: Yeah.

AUSTIN: Feel free to change your quirks to represent this, by the way, please. [*Ali laughs*] Because I don't know anymore that 'paper-thin wings', 'quiet engine' make sense anymore.

ALI: Okay, fair.

AUSTIN: You tell me what those are. But for now, Let's start with the Scan. I like the idea of doing a Scan here. It'll be 2d6 again [*ALI: Sure.*] unless you'd like to push yourself with a quirk, or unless, uh, Memphis is helping you.

[*pause*]

AUSTIN: Sounds like Memphis is not helping you. [*Ali laughs*]

ART: I don't know – I'm trying to think [*cuts out*] what that would look like.

AUSTIN: Um, good question. I mean, you could Scan too, you could help by scanning. But what you would have to do is doing, uh... this is where I keep stumbling over. Is helping also

quirk-based or is it still stress-based when you're in mechs? Let's see. It's just stress-based still, right? It seems like it's still stress-based. Yes.

ALI: Yeah, I mean if we don't wanna spend stress here, I could just do this.

AUSTIN: This is totally up to you. I think this is controlled standard, is what this is.

ALI: Okay, yeah.

AUSTIN: Okay, assist is always stress. Thank you, Austin in the chat. *[Ali chuckles]*

ALI: Okay. I'm just gonna roll.

AUSTIN: Yo – oh, I was like, 'yo, it's a 6!', and then I was like, 'oh, you don't add those together, you just look at the highest one. Right'. *[Ali laughs]* Right, so this is a 4. That's not a bad roll, though. That's a good roll. That's what you want right there. On a controlled – that's not what you want, you want a 6. I'm a liar.

ALI: Yeah.

AUSTIN: So, I said that it was a – I said that you had controlled standard, right?

ALI: Mm-hm.

AUSTIN: So I think I'm gonna give you the standard. What's gonna happen here is you're gonna move from controlled into risky. Which again you could resist, if you wanted to resist that, by spending a quirk. But as you're up and scanning – as you're flying in the air and scanning down – what you notice is actually the – maybe it's just for you, maybe it isn't – the, um – Courage, the one that's in the middle of this kind of, like – imagining this as being a sort of government centre, like a city hall plus the courts are all in this weird D-shaped building. I guess for people listening and not watching, at the far west of the city, right up against the city wall, is this giant – imagine a very angular D, including the big circle in the middle – the big hole in the middle – that has a courtyard. Inside of that courtyard is a giant orbital cannon. And I imagine the building around it, which is where Courage is based – was last seen – is, like, city hall plus court system plus police, y'know, city services are all in there. You see, from your scan, that that has a connection to the nearest – to the nearest one outside the city wall. Both of them are actually on the same power – on the same power substation, which is, um, over here. And so, you could just destroy that power substation I just added, this kind of blue thing *[ALI: Oh.]*, and that would take them both out, with the note that your rules of engagement were 'don't destroy any power supply stuff'. But you could do it and immediately take two of them out.

ALI: Could we deactivate it?

AUSTIN: Instead of destroying it? Yes, but you would then need to reactivate it when it's time to – which could work!. I'm not gonna take this off the table! *[Ali laughs]* If you turn it off long

enough for the Divine Collaborate to drop in their Divines, then – and then turn it back on – that would work.

ALI: But then it would be back on.

AUSTIN: But you would already have the benefit, right? The benefit was –

ALI: Okay, yeah.

AUSTIN: The benefit was that they would drop in people to help you defend Better Brighter while you're activating whatever this weapon is, basically, right?

ALI: Okay.

AUSTIN: So yeah, that's not a bad call. I'm not gonna take that away from you. That's a good idea.

ALI: *[laughs]* Okay.

AUSTIN: I'm now gonna change your colour from this purple to the Elmeth's greenish...

ALI: Oh, thank you. I appreciate that. *[laughs]*

AUSTIN: Or as close as I can get inside of this set of predefined colours inside of Roll20. I wish they had better colours in here, or that I knew all of how hex colours worked.

ALI: Mmm.

AUSTIN: So I'm gonna move you up because you were flying. I'm gonna put you over the water here. Memphis, where are you at on this map? You're the red.

ART: Um... Probably just, like, a little – just the same general area over here.

AUSTIN: Yeah, yeah. So you're like across, then? I'm gonna have you – you're hiding up against these buildings, and you see that there is, in this part of the map, a group of Hollows – or Hallows – which are the kind of devoted mechs that have been blessed by Courage. And they are on patrol, explicitly defending this thing that they know is a weakness. Actually, it's not a 6 clock. That's a – sorry, it's not an 8 clock, it's a 6 clock. And those are, like, humanoid mechs that are – you would say that they're Riggers, right? That's what your characters would say. And I think that they are – they have a degree of regality to them. They wear capes. Some of them have big, physical swords that can light up and glow. They have – y'know, a lot of them have ranged weapons, but it's a lot of like - this specific division has big, heavy rifles, that are slower single-shot rifles. They don't have to reload after every shot. They're not muskets, right? But they are kind of like designated marksman rifle style things. That's, like, the division that's here.

And you can see a lot of them are actually placed up on top of these buildings, looking out. And you kind of emerged from the water and have snuck into a little hiding spot here.

Keith, are you still gone or are you back now? *[pause]* Alright, Keith is still gone. *[Ali laughs]* Memphis Longhand and – do the two of you communicate about this substation?

ALI: Oh, yeah.

ART (as Memphis): Alright. We got some – we got some riggers up here on the roof. They definitely won't shoot those cannons toward the city. Um... How about Memphis Longhand creates some diversion, runs some interference, and gives you a chance to go do what you got to do with those cannons.

ALI (as Pigeon): That would be very helpful, Memphis. That's a good idea.

ART (as Memphis): Wonderful. Let's go to work.

AUSTIN: Alright. What do you? How do you go to work?

ART: Um - oh, you had me on heavy, and I had Memphis on coming down to medium.

AUSTIN: No, you can do whatever you want. Totally.

ART: Cool. I think I am going to take – I think I'm gonna take the fine hollow projector, -

AUSTIN: Okay. Which says –

ART: Chaff countermeasures.

AUSTIN: Okay. Remember, you can wait to deploy it – to pick these – until you need them.

ART: Mm-hm. But what I'm going to do *[AUSTIN: (tired) Okay.]* is a disco ball and a chaff grenade..

AUSTIN: Okay, great. Okay. *[laughs]* Great. What's that look like?

ART: Y'know, you set off the chaff countermeasures, then you fire the hollow projector at the chaff as, like, a –

AUSTIN: Uh-huh. Oh my god.

ART: As like a distorting and multiplying effect.

AUSTIN: Yeah.

ART: Making it look like there are just several different versions of the Queenside Castle [AUSTIN: *love it.*] executing the same manoeuvres over the whole, I like couple blocks.

AUSTIN: I... [*sighs*] I think I'm going to give you this as Manipulate.

ART: Okay?

AUSTIN: Like, it's written as if it's hands. [*reading*] 'when you manipulate, you deftly move things with your vehicle. You might remove a primed warhead from a missile, you might pick up a baby in its carriage. You could reattach a damaged arm, but' – this says modify. I think that means engineering; the moves have changed since this sheet was written. 'Engineering may be better'. But I think what you're describing is basically like careful manipulation of tools that you have. Of the hollow projector and the countermeasures are that. It's not Bombard, right? Like, it's –

ART: I mean, what I'm describing is third – [*Art's audio cuts out*]

AUSTIN: Is what? Say again?

ART: Is the third quarter.

AUSTIN: Right. Yeah. [*Keith laughs*] God. Alright, give me the fucking roll. So it's 2d6, and again you could burn stuff to help. You could burn stuff to – to, uh – you could burn quirks to help yourself, or you can get help from – from, um, Pigeon.

--02;30;01--

ART: I'm willing to roll with this.

AUSTIN: Alright, give me 2d6. I'm going to say again: risky standard. You're in a risky position because they picked up – aw, that's a 6! Look at you!

KEITH: Nice.

AUSTIN: [*laughs*] They call me Mr Six.

KEITH: Couldn't this have been Finesse?

AUSTIN: Finesse would be if a pilot was doing it. [*KEITH: Oh.*] You're not doing this as a pilot. You're only looking at your vehicle actions when you're in vehicles, unless you are doing something with your human body specifically. So, yeah. Nice – good fucking work on a 6. I'm gonna – I'm gonna mark them as – what was it, two steps of a clock with a 6? Let's see. I'm pretty sure it does. Let's look at effect really quick. Yeah, [*reading*] 'typical amount: 2'. You don't have - these aren't fine or whatever, are they? Maybe they are. It's a fine hollow projector, isn't it?



ART: *Damn* fine hollow projector.

AUSTIN: So that's a – [*laughs*] okay, it's a damn fine hollow projector. [*Keith laughs*] They are, like – they are distracted and to the point that I actually think that some of their signals are completely overwhelmed. Like, I've drawn them as being a very – with my words – as being very, like, stuck up in their design, and I think that extends to their sensor suite. And they are just overwhelmed by this remarkable display of... of fucking nonsense. So, yeah. Nice work. So yeah, I think we see that, and then we see – I'm guessing, you tell me Pigeon. Do you move closer at that point?

ALI: Yeah, I think so.

AUSTIN: Alright.

ALI: At the opportunity.

AUSTIN: Alright, cool. I'm gonna move you, like, to that place, and you can set down there. If you're gonna deactivate this, though, I think that means getting out and Interfacing with it or Engineering with it, or something like that. So...

ALI: Yeah, sure. I have a light load and a fine cover identity, so I'm fine.

AUSTIN: Great. I love it! What's your cover identity?

ALI: [*laughs*] I don't know! I just have it in italics, so we'll figure it out when I need it.

AUSTIN: So we'll fucking figure it out. Great! Oh, that's really funny. Okay, good. Alright, so we see you – we see, like, your cockpit open, and we see the silhouette of you and maybe you're in a cover identity. Maybe you're not. We'll see. Let's hop back over to David and Smack. What are you...? [*laughs*]

KEITH: Hello.

AUSTIN: What are y'all up to? David, we'll come back to you. You're in this alleyway. Your brother has charged into these siege units and taken out – or, not taken any of them out yet, but has halted their progress.

KEITH: Um, I spent most of that time trying to decide if I was going to, like, stay back.

AUSTIN: Mm-hm.

KEITH: But I don't know. I'm just not a stay back kinda mech.

AUSTIN: Yeah, I gotcha. You're a box. You're boxy.

KEITH: I'm a box, but I'm a *weird* box.

AUSTIN: Yeah. You have three Manoeuvre, so that's a manoeuvrable box.

KEITH: Yeah. And I think that means I'm going to try to get up close [*AUSTIN: Mm-hm.*] as fast as I possible can, which is very fast.

AUSTIN: Okay. What is the – what is the goal you want to have happen for that? Like, what do you want to do when you get there?

KEITH: I want to – I want to smash my box body into another mech.

AUSTIN: Alright. That is Battle, then. Or – or, you can tell me what your result is. I would say Battle at this point is risky standard, if you want to use Battle.

KEITH: I was trying to figure out – okay, okay, I see. I, uh... [*pause*] Yeah, I'm doing Battle, I think.

AUSTIN: Yeah, that's what it seems like. [*reading*] 'When you Battle, you engage in vehicular close-quarters combat. You might lash out with your scoop arm. You might fire your Gatling gun in a dog fight. You could perform a pit manoeuvre, but Manoeuvre might be better' if you're doing a pit manoeuvre, which is like – stop somebody else.

KEITH: Mm-hm.

AUSTIN: Are you using anything special to do this? Are you just going to do the thing as is?

KEITH: Yeah, I actually have a couple things.

AUSTIN: Okay.

KEITH: I have a fine mobility suit.

AUSTIN: Ooh, okay.

KEITH: Which is two load here.

AUSTIN: Okay. Or 'suite', I think. So it's like a couple of different things.

KEITH: Oh, 'suite'. Yes, it's a couple of different things.

AUSTIN: Yeah. So what it is? What are the things that let you move in cool ways, and how do they deploy from this boxy-ass mech you got?

KEITH: So, I'm – I'm thinking – so one of these, okay – so one of the other tools is called a 'grapnel anchor tool', [AUSTIN: Yes.] but under 'fine mobility suite' it also says, 'an excellent grapple system'. And so I'm -

AUSTIN: Yeah, I think those can do similar things. Like, you can have a better version of that as part of your suite.

KEITH: So I'm just thinking of, like – what if – using my big box mech body as, like, the ammo to a slingshot.

AUSTIN: Oh, that's so good.

KEITH: And hooking on to the corners of some buildings and, like, these – they're not – it's not like a rubber band, it's like a mechanical cable that like – that like, basically retracts itself [AUSTIN: Yeah.] at a super high speed [AUSTIN: Yeah.] and launches me at one these other mechs.

AUSTIN: Love it.

KEITH: And the good news is that I also have destruction tools.

AUSTIN: So once you get there, you're going to start digging in, basically?

KEITH: Well, the destruction tools are not just for buildings. They are also for vehicles and other large objects.

AUSTIN: Oh, great.

KEITH: I am going to Destruction a mech.

AUSTIN: Alright, so let me – what's this say? Yeah, 'tools for scrapping other vehicles and other large objects'.

KEITH: [crosstalk] I'm like a cannonball, or like a wrecking ball.

AUSTIN: Yeah. So, I'm gonna be honest: I think this might be – alright, I think there's two ways to do this. There is risky standard, which you can choose to say 'yes, I wanna do risky standard. I have "fine mobility suite". This is the type of thing I do all the time'. It also sounds like a lot, to me, so I wanna read a rule really quick here that I like a lot, which is that 'you as the player' – let me just find it. Where is it? I thought I put it here somewhere. Ah, chu-chu-chu.[Pause] If I recall right, the player can decide to go – to say, 'hey, what if I did desperate to go up to great effect'. I believe that it's a rule in here, unless it's in a previous edition, in which case I'm wrong. Yeah, here it is. [reading] 'After an actor's' – an action's – so if you're gonna do this with... I think if you're gonna do this with Battle, it's risky standard. What I'll say is you could also do it with Manoeuvre and it would be desperate standard – or – mmmm. God.

Thank you: 'player principles', says Austin Ramsay. I think it's in two different places. [reading] 'After an action's position and effect are determined, the pilot may choose to improve their effect at the cost of their position or vice-versa if it makes sense in the fiction. They could take the risky position standard effect action and change it to desperate position great effect action if they want a more dangerous and effective path. The same applies to moving from a controlled position to a risky position. Position can even be lowered from controlled to desperate so that effect can be improved from limited to great. Remember that effect cannot be better than great'.

I think my options for you here are just actually— despite, actually, what I just said — risky standard for Battle, or desperate great for Manoeuvre. Like, if you're just gonna fucking go for it, it's really risky to be like 'I'm just gonna throw myself at this thing.' Manoeuvre would focus on the bowling ball aspect — or the wrecking ball aspect — whereas Battle would focus on the 'I'm landing on them and then destruction tooling them'. Um...

KEITH: Let's go Manoeuvre! Let's do it.

AUSTIN: Alright, desperate great. Let's do it! Are you gonna spend anything, quirk-wise, to get a bonus to this roll?

KEITH: And I can just spend one to add one die?

AUSTIN: [crosstalk] You can spend — you can — to add one die, yeah. Or you could —

KEITH: Yeah, I think this is — this is exactly what 'hard to handle' is.

AUSTIN: Oh, yeah, abso-fucking-lutely, yeah. [laughs]

KEITH: This is — yeah. 'Hard to handle' is — the good side of 'hard to handle' is, um, this - it's hard to handle for *them*, too.

AUSTIN: Yeah. Uh-huh. Perfect.

AUSTIN (as enemy pilot): I mean, what the fuck do we do with this thing? It's a box!  
[Keith laughs]

AUSTIN: Alright, give me — give me 4d6.

KEITH: Okay.

AUSTIN: That's a 5. Somehow you got two 1s in that roll. That would have been extremely bad if you had not pulled that 5 out, thankfully.

KEITH: Yeah.

AUSTIN: Alright, so a mixed success on a desperate roll. Um, so I think you get in there, youyou're your - you're gonna get your great effect here. And so I'm gonna advance the siege unit tick by 3. But they – the other one at this point is like, um... Gonna use this opportunity to slowly start to reposition the – he's like turned on the siege cannon, and is going to actually slam it into your brother. So, the consequence here, on this mixed success –

KEITH: Oh, real quick.

AUSTIN: Yeah.

KEITH: I do have something that I need to ask about before we cement what just happened.

AUSTIN: Yeah.

KEITH: I do have something called 'advance prototype'.

AUSTIN: Yeah.

KEITH: [*reading*] 'When declaring vehicle gear, you can state that it's experimental.'

AUSTIN: Yes.

KEITH: 'That gear has its load reduced by 1, to a minimum of 0. When you push your vehicle', which I think is what I just I did –

AUSTIN: You did, yeah.

KEITH: 'You take increased effect and +1d'.

AUSTIN: Yeah.

KEITH: 6. 4d6. I can only have one experimental item at a time.

AUSTIN: Yeah. Did you want to have done that for a fine mobility suite?

KEITH: [*crosstalk*] Can I have declared that for a fine mobility suite?

AUSTIN: Here's what I'll say: take 1 stress and I'll let you do it as a weird flashback.

KEITH: Okay. Alright.

AUSTIN: Which means you get one more die roll here. So go ahead and give me one more d6.

KEITH: Yes. Yeah. So I have one more chance to turn this into a 6.

AUSTIN: Into a full 6.

KEITH: Alright.

--02;40;02--

AUSTIN: I like to gamble. I love the gambling here. What is the – is the flashback just like, you installing this gear, basically? The, like, advanced prototype – like ‘oh, we don’t need to’ – Y’know, is it, uh –

KEITH: Yeah. Well, the visual of it is great because you – it’s like when we were playing dusk to midnight, pretty much the only action that we had time for me to take was fixing up my mech.

AUSTIN: Yeah.

KEITH: Trying to figure out how to make it a mech that I didn’t hate.

AUSTIN: Yeah.

KEITH: *[laughs]* And so we can watch me doing that. We can also get a look at one of my other quirks, ‘overcharged wiring’.

AUSTIN: Right. Right.

KEITH: But yeah, yeah, I think that’s what it is. I think it’s like –

AUSTIN: Alright, give me your d6. Let’s see how it goes. 5d6, like a fucking Forged in the Dark roll. Never see it. Alright, that’s a 3.

KEITH: A 3, okay.

AUSTIN: But it’s still good. I still like it. *[KEITH: Yeah.]* So make sure that it, in fact, does not count to any of your load, we should note. So do that.

KEITH: It still counts as 1.

AUSTIN: Oh yeah, it still counts as 1. So I’m gonna just – I’m just gonna draw a circle in there instead of an ‘X’.

KEITH: Okay.

AUSTIN: But yeah, hey, that’s a cool experimental item to have. And yeah, so – I mean, here’s the thing: the gate breaching tool is turned in on your brother’s Blue-Of-Heaven mech, and you will – that will take, um... Sorry, Smack will take the level 1 damage ‘singed’ if it’s not resisted. In fact, I don’t even know if it was an active decision to turn it so much as –

JACK: *[laughs]* You got hit. They got hit.

AUSTIN: - you fucking bowling balled into it [*Keith laughs*] and it spun around and is going to singe David's Blue-of-Heaven.

KEITH: I'm resisting it in order to keep [*AUSTIN: Right.*] Smack from getting hit.

AUSTIN: Yeah. I believe Smack could also choose to resist this, since it's damaged being done to him, but. But yeah.

KEITH: Um, no I won't – I won't resist it. I probably don't even notice.

AUSTIN: [*laughs*] Okay. Smack, do you resist it?

KEITH: I mean, I'm in cannonball mode.

AUSTIN: No, I get you. I get you. Smack, how about you?

JACK: No, I'm, um – well, we are the Talk brothers. [*Austin laughs*] This siege crew has had a truly wild four seconds. [*Austin and Keith laugh*] Which is just like, um –

AUSTIN: Oh, boy.

JACK: A gigantic blue mech attacking them and them being like, just beginning to be like 'oh shit, we're being attacked by that'.

AUSTIN: Mm-hm.

JACK: And then a second mech. 'Is that a box'? [*Keith laughs*] So I think – I think Smack is kind of just in it, as well, and is gonna get –

AUSTIN: No, go ahead. Yeah, and I just getting singed. Austin in the chat says, 'level 1 damage for desperate consequences!' with an exclamation point. I think I'm being scolded here, because by the rules I should be giving a level 3 damage [*Jack laughs*] for a desperate consequence. But I'm giving it to someone who didn't – who didn't – or level 3 harm.

KEITH: Wasn't even in the attack.

AUSTIN: But wasn't part of the attack, and was hurting a brother, so I'm trying to go light. You know what I mean?

JACK: You were hurting a brother, so that's gonna be a – [*laughs*]

AUSTIN: You were hurting a brother, so that's gonna be – exactly.

KEITH: That's an emotional 2, plus the physical 1.

AUSTIN: And it wasn't a hard failure, right? It was a – hmm. Maybe I should –

KEITH: It was a 5. It was a 5!

AUSTIN: See, people say – people say I go hard on my players, but this is – the truth is coming out. Other GMs in the chat know that I'm here for fun. I trust in my players. I'm trying to have a good time.

JACK: I'll bargain for you with it with a really cool visual call-back.

AUSTIN: Sure.

JACK: If you don't put me up to 3.

AUSTIN: [*curious*] Okay.

KEITH: Well I – Austin says, 'not scolded, just interested'. So there you go.

AUSTIN: That's fair, that's fair.

JACK: So I think we get the single screen of blue that we had during the attack, except it's just paint blistering.

AUSTIN: Oh, that's really good. Yeah.

JACK: And, y'know, the paint just kind of just like, cracks up the whole frame.

AUSTIN: [*crosstalk*] Yeah. Okay. Let's stay with you for a second here. What do you do in the Blue-of-Heaven, Smack, as your mech gets singed?

JACK: Hey, you wanna see my fine heavy melee weapon?

AUSTIN: I *really* do.

JACK: Um... I've been thinking about this.

AUSTIN: Uh-huh?

JACK: I think my mech's right arm – it's just got a big mech hand, y'know?

AUSTIN: Yeah.

JACK: And I make a fist, and then [*chuckles*] at my mech's wrist, I guess?

AUSTIN: Yeah.

JACK: It just swings ninety degrees and shifts upwards and locks itself, so that I essentially have a hammer for an arm now.



AUSTIN: God. Great.

JACK: And the hammer head is my fist and wrist turned sideways. This isn't like a body horror thing. There's just very clear joints that it has swung and locked.

AUSTIN: Yeah.

KEITH: Well, it's a mech, too. I mean I guess you could have a horrible mech –

JACK: Oh yeah, I mean - We've done Twilight Mirage. We've had some mechs do really horrible things with their bodies. This is just like, 'damn, the hammer emerged'. This is -

KEITH: Although I wish I'd thought of that when we were playing Twilight Mirage, 'cause I could have said that Gig's eye doesn't count as body horror because it's not part of his body. *[laughs]*

JACK: *[laughs]* It's a robot.

AUSTIN: Yeah, turns out that doesn't actually work, though. Still body horror.

JACK: Now, you might be wondering what makes this a *heavy* melee weapon –

AUSTIN: *[crosstalk]* Yeah, I was curious.

JACK: - and it's the rocket. It's the jet engine on the wrist.

AUSTIN: Ah. Okay. *[laughs]* Which produces more velocity, which is felt as greater mass.

JACK: Yes.

AUSTIN: Great. Um, fucking –

KEITH: Oh, is this like the Reinhardt hammer from Overwatch?

JACK: Yeah, and I think one of the robots in Pacific Ram has jet-mounted *[AUSTIN: Yeah.]* – jet-mounted punches or jet-propelled punches.

AUSTIN: Fuck yes, indeed.

KEITH: That was a pretty cool movie.

AUSTIN: Yeah. So, quickly I wanna note that the bowling ball did totally fucking work. *[Jack laughs softly]* You've knocked out one of these completely. I imagine this being very squat. Again, also very boxy mechs, grey and blue, that now you're close up against them – or near them – against them, if you turned into a box-like bowling ball, actually, you've noticed that these mercenaries have definitely put their mechs together through a collection of spare parts. And,

like, they've not been sent – not that they've been sent out here to die, necessarily, but they aren't equipped to deal with y'all.

JACK: Right. [*laughs*]

AUSTIN: Go ahead. It sounds like you are giving me an attack of some sort. What are you rolling for it?

JACK: Aw, geez. Let me see.

AUSTIN: Seems like a Battle?

JACK: Yeah... I could make an argument for Wreck, but that's more –

AUSTIN: No. You can't, because that's what you would be doing if you were a human.

JACK: Oh, right! Yes, I'm sorry, I have to be in these vehicle actions.

AUSTIN: Yes. Yeah.

JACK: Yes, this is Battle. This is just me, like, having charged into the fray, [*AUSTIN: Yeah.*] being burned by my own brother. I'm just gonna lash out with the hammer.

AUSTIN: [*sighs*] Alright, um -

KEITH: Physically and emotionally. [*Jack laughs*]

AUSTIN: Physically *and* emotionally. Here's a great thing, is you get less effect because of your mech being singed, but also you have Robot Fighter, that says 'you know the weak points of the inanimate, and you get increased effect in combat versus machines'. So those cancel out, plus it's a fine heavy melee weapon. This is risky great.

JACK: Hey, Austin?

AUSTIN: Yeah?

JACK: You wanna know what the weak point of a mech is?

AUSTIN: Yeah, what's the weak point of a mech?

JACK: The fucking pilot.

AUSTIN: [*shouts*] Oh my God! [*Ali laughs*]

KEITH: Oh my god.

AUSTIN: Jesus Christ.

KEITH: That's a – [*laughs*] I mean, so – wait, I –

AUSTIN: Maybe we shouldn't do a season about mechs.

ART: Yikes!

AUSTIN: Give me – yeah...

ALI: Are they wrong?

KEITH: Maybe Jack should be the Ace so that [*Austin laughs*] – 'cause the Ace has a move called 'Meat is Cheap, Save the Metal'.

AUSTIN: That is true. You do have that move. Yo, you don't even fucking know. I know about what Jack's character is gonna be in Season 6. This is the fucking – this is the prologue. Just wait! [*Jack laughs*] Um, this is a battle.

KEITH: Yikes. Is Jack playing the antagonist?

AUSTIN: Jack is playing a –

JACK: Oh, funny - funny, funny question. [*Austin laughs*]

AUSTIN: Lord. Alright. Give me a Battle roll. 2d6, unless you wanna burn a quirk here, or get help from your bro.

JACK: Um...

ART: Your brother, a useless sack of meat apparently, I don't know. [*Ali and Austin laugh*] I don't know what we're doing here anymore. It feels like we took a turn.

JACK: Yeah, no, I'll do 2d6.

AUSTIN: Alright, give me 2d6, risky great. I love that you roll risky great and you have a reduced effect. God damn.

JACK: Yeah. Mechs are good.

AUSTIN: Yeah... That's a 6. Unsurprising. We don't – here, I'm in controlled of framing what this looks like – ugh, I'm not, 'cause you got a 6. What's this look like?

JACK: What were you gonna say?

AUSTIN: I was gonna say we don't have to focus on what happens. That we get the shot from behind the enemy mech, such that we just get the visual of your arm coming down vertically, cutting the sky in two, and then the mech stops. And we know what happens.

KEITH: [*crosstalk*] I don't think – I don't think we can say 'the weak point on a mech is the pilot' and then not, like – close the curtains.

AUSTIN: Listen. What I'm gonna say is, I would not feel comfortable describing viscera on this podcast.

KEITH: Fair.

AUSTIN: I'm describing what this looks like. I'm gonna draw a line there and pull the – literally pull the curtain. Jack, if you want to artfully describe this, please.

JACK: Yeah, no, I have a description. It's three shots.

AUSTIN: Okay.

JACK: It's, uh... Inside the cockpit, Smack's jaw closing on a cigar. It's outside the cockpit, that shot you described of the hammer coming down scene. [*AUSTIN: Yeah.*] And then it's just a wide shot of, like, birds taking off suddenly in flight.

AUSTIN: Great. Good. Love it. Y'all have secured the gate here. Um, let me – that's not how you do it, you do it like this. It's weird for me to use these very pretty die, or, um, what do you call it?

KEITH: Clocks?

AUSTIN: Clocks, instead of my normal super ugly ones. [*laughs*] So you've secured the gate, and the truck can pull up, and they can open the gate for you. I'm not going to make you roll for that. So I'm just gonna put y'all in there, if that's okay by you?

--02;50;26--

JACK: Nice. Yeah, yeah, yeah.

AUSTIN: Boom. Alright. Hey.

KEITH: [*crosstalk*] Hello.

AUSTIN: Um. Meanwhile, over here. We just finished your side, Keith, what are you – you can't – don't -

KEITH: No, I'm saying hello 'cause you put our circles in there.

AUSTIN: Okay. Yeah, you're very close together. You're hanging out. Mechs are just, like, leaning up against each other.

KEITH: Mm-hm. Well, I'm a box: a very good leaning surface.

AUSTIN: *[laughs]* True. Let's talk about Pigeon. You've landed. You're at a big power substation. What are you doing?

ALI: Um, yeah, so I'm getting out of my mech. I guess – I guess I, like – my mech is so weird and big that I probably land it on top of a building.

AUSTIN: Yeah. Sure. Boop.

ALI: And I think that I'm – oh.

AUSTIN: No, you're good. I said 'boop'. I moved it, that's all.

ALI: *[laughs]* Oh, okay. I think that I'm wearing just a flight suit.

AUSTIN: Okay.

ALI: I think that it's, like, y'know those – y'know those gloves that have, like, metal sowed into the fingerprints, so you can use screens and stuff?

AUSTIN: Totally.

ALI: I think it's just a black flight suit like that, but like on joints and on her hands and on specific parts of the mech it has that, like, sown in, *[AUSTIN: Okay.]* so she can hook up to her *[???* *[2:51:50]* better. And I think she pulls out, like, a full – one of those capes to just cover her.

AUSTIN: Oh, hell yeah.

ALI: It's like, 'okay, I'm not in a flight suit any more. I'm just a person in a cape'.

AUSTIN: Right. Okay. That's all. *[Ali laughs]* You can trust me. Fucking listen, the Divine Principality has people in capes all the time.

ALI: Yeah.

AUSTIN: So, y'know.

ALI: I don't -

AUSTIN: As you climb down the ladder, you do spot that there are some armed guards patrolling the area here.

ALI: Yeah. Um, can I get a sense of where... Hmm. Do I get a sense of where, like, the best place to sneak in would be?

AUSTIN: Um, I think that would be covered in a roll, right?

ALI: Okay.

AUSTIN: There's a couple of ways you could do that. You could give me a Survey, to try to find a pathway in without being spotted. You can try giving me a Prowl, to just kind of go by your gut and sneak in. Um, but that's up to you.

ALI: You know what? Actually, I'm gonna roll Study to try and figure out what the guards are doing.

AUSTIN: Okay.

ALI: 'Cause I have Consort and Command, which are my highest.

AUSTIN: Sure. I'll say that Study is better at – you can use Study, but it's gonna give you a limited effect. It's gonna be controlled limited.

ALI: Oh, 'cause it's more... Okay.

AUSTIN: It's more looking over details or interrogating someone, and reading their statements for truth. You could spend an hour here and maybe that would be like Studying, you know what I mean?

ALI: *[laughs]* Okay, fair.

AUSTIN: Survey is like, 'alright, where the fuck do I go?' And Survey would give you a greater effect. I will let you do it with Study, but it will be controlled limited.

ALI: Okay, and then what is the consequence of doing something that I don't have any points m?

AUSTIN: You'd be rolling zero dice, and rolling 2d6 and taking the lower one. You can also push yourself *[ALI: Okay.]* to get better than that, though. You could also try to get help here from Memphis, somehow.

ALI: Yeah. Memphis, *[laughs]* do you have a good view of where I am?

ART: Um, I mean, we're not close, but you could -

AUSTIN: *[crosstalk]* You could be. Tell me what you want to do here.

ART: I mean, I'm saying you've got all this – you've got all this, uh... Fuck, what's the...? Mmm. You're all about synergy, and -

AUSTIN: Yes. Uh-huh.

ART: And you're advanced [???] [2:54:50] in these ways, right?

ALI: Yeah.

ART: I mean, I can fly this thing with my eyes closed. You could use my scanners.

AUSTIN: Oh, yeah. That's good.

ALI: Oh... Yeah! Okay, yeah, that works.

AUSTIN: Alright, so then – so then, to do that – what is your – let me see here. You have, what, 1 with Pigeon?

ART: Yes.

AUSTIN: Alright, so that means you can spend 1 stress to give her either... de-de-de...

ART: Where's my stress?

AUSTIN: Stress is in the top left. *[pause]* 'Teamwork', here we go, yeah. To take – you can give her +1d, you can give her improved effect, you can give her better position – she already has controlled position, so not that one – you could let her ignore a level 3 harm or a level 3 damage – you don't really need either of those. +1d, improved effect... I guess my question is what are you trying to do, Ali? Are you going to do Study, or are you gonna do – like, maybe Study would work then, right? Because if Study right now is controlled limited, with his help you could make it controlled – you could make it controlled standard. Or you could get a +1d on something else.

ALI: Yeah, I think I'm gonna go with Study to kind of observe the guards that are there now to find an opening to kind of force my way in.

AUSTIN: Sounds good. Is this just, like – by having this other perspective, you can actually do some dope Candidate-style, like, quick study stuff? *[Ali laughs]* Like, the equivalent of speed reading but for patrol routes and understanding how teams work and stuff like that?

ALI: Yeah, totally. I think that I – outside of the mech, that I can communicate with Harmonious and the other mechs via a little Tamagotchi, basically? *[laughs]*

AUSTIN: Love it. Oh, what a good character. Perfect.

ALI: *[still laughing]* I can kind of just pull that out and see Memphis' cameras.

AUSTIN: Cool. Alright. So Memphis, you took that one stress?

ART: Yeah.

AUSTIN: Alright. That means go ahead – unless - are you also going to push yourself here, or are you just gonna roll 1d? Pigeon.

ALI: If it's a Study, would that be 2d6? An extra die?

AUSTIN: Isn't your study – your study is only 1, though.

ALI: Right. Okay.

AUSTIN: So right now it's a 1. If you pushed yourself it would become 2, yeah.

ALI: Yeah. Let me do that, then.

AUSTIN: Alright, sounds good.

ALI: *[quietly]* Okay.

AUSTIN: Okay, so take one extra dice.

ALI: It's a 4 again.

AUSTIN: Ugh, a 4 again. Alright, so... I think that you –

ALI: But the assist doesn't...?

AUSTIN: No, the assist is what made it standard effect. So –

ALI: Oh, oh, oh. Right, okay.

AUSTIN: Right. Which is fine, right?

ALI: Yeah.

AUSTIN: So, I think what happens is you manage to – take a look here, and think. Um... Yeah, I think – I actually think it... Oh, you know what I can do here? Here's what I can do. *[Ali laughs]* Alright, so the... You find a route in, but the route in is gonna force you to climb some barbed wire and doing that cuts you. So consequence number one is you're gonna take the level 1 harm 'scraped', which will reduce future effect unless you spend stress to get around that. Two - and this is maybe a worse thing – you move to a risky position, and the reason you do is because – and you just hear the fluttering of flags above – because Courage has arrived, and now everyone here is in a risky position. You look up, and you see the shape of – it's – like, it's hard to find if there is a core here. You may remember, like, ages ago when I described Territory



Jazz as being a person at the centre of a bunch of military drones that create a suit. Like, a physical suite made out of kind of circular drones. This is that, except instead of circular drones it is a bunch of flags that, like, tie themselves in knots to become incredibly dense and strong, and otherwise open up wide to become distracting and hard to understand where the centre is. It almost likes, um – it looks like, ah, weird performance art or something as it blows around in the sky. You almost can't tell it's a person, but suddenly you know that you are being scanned.

And so those are the two consequences: you've moved to a risky position and also, in trying to get inside here, the path that you've taken – the path that you have to take – is one in which you get cut and take 'scraped'. Do you want to resist either of those?

ALI: Um... Yeah? *[laughs]*

AUSTIN: Okay.

ALI: Um, sure. So, this – I would resist one or the other?

AUSTIN: You could resist both, but it would require two different resist rolls.

ALI: Okay. And the two consequences are I get scraped -

AUSTIN: Yeah, which would give you a level 1 harm.

ALI: Which is bad.

AUSTIN: And the second one is you would move to a risky position as Courage notes where you are.

ALI: Okay, um... I mean [???] [03:00:01]

AUSTIN: Doesn't see you, but, like, sees your ship, y'know? Sees the Harmonious, right? Or scans and recognises that you're nearby, basically. Like, I'm not taking away the fact that you've managed to evade the guards, *[ALI: Okay.]* but – but yes. That would be the - that is part of the consequence: that Courage is here and active.

ALI: And if I resisted that, it wouldn't be like 'oh, Courage isn't here anymore, right'? Like, it wouldn't be that.

--03;00;02--

AUSTIN: Courage would still be here, *[ALI: Okay.]* but would be – you would tell me how you're resisting it, but you'd still be in a controlled position. That is the thing you would still be in.

ALI: Okay, fuck. I just wanted to make sure I wasn't, like, pulling consequences away from other people.

AUSTIN: Yeah. Totally.

ALI: I guess I'll just resist the getting cut, then.

AUSTIN: Okay. Um, what's that? I think that that is... Hmmmm... Let me read really quick. I think it's probably Prowess. My gut says Prowess, but I'll double check. Yeah, *[reading]* 'Prowess: resist consequences from bodily harm or exertion'. So, yes. So that would be you roll 1 dice, and the highest result – 6 minus the highest result – is how much stress you're getting.

ALI: Oh. *[short pause]* So, 3.

AUSTIN: So, 3. Take 3 stress, and you don't get hurt.

ALI: Cool. Up to 4 stress.

AUSTIN: *[crosstalk]* Hey, Memphis, how's it going – how's it going out there? Sorry, what did you say?

ALI: I said I'm up to 4 stress.

AUSTIN: Okay. Memphis, how's it going out there with those Hallows and now with Courage flying around also?

ART: Um... Like, what would Memphis say, or what's true?

AUSTIN: *[laughs]* What would Memphis say?

ART (as Memphis): Things are going great out here!

AUSTIN: Great!

ART (as Memphis): Memphis longhand can't be stopped by any of these fools! *[Keith laughs]*

AUSTIN: What's true?

ART: Okay, y'know how, like, in football they'll use a lot of like, 'oh, it was a war! It was a real battle. They'... Y'know?

AUSTIN: Yeah. Uh-huh?

ART: It doesn't mean that, like, NFL players are all literally soldiers.

AUSTIN: It doesn't mean that, no.

ART: And if you, like, actually put them in a war, [*AUSTIN: Yeah.*] you probably wouldn't expect them to do very well.

AUSTIN: No.

ART: That's where – we're in that, kind of.

AUSTIN: Gotcha.

ART: I can - Memphis can definitely handle these – like, evading these... uh, Hallows?

AUSTIN: Uh-huh.

ART: But Memphis can't fight a Divine.

AUSTIN: No. [*to himself*] That's a bad image. Turns out there's no images just of, like, a bunch of flags balled up together and floating around on the internet easy to find. [*Ali laughs*] So, yeah. So, given that that's what your situation is, where do you wanna focus first?

ART: Um...

KEITH: What do you mean, bundled? Like, in a ball?

AUSTIN: Yeah. Like, partially rolled in a ball, partially loose, tied up, literally knotted in different places, and theoretically there's a pilot in there somewhere.

[*pause*]

ART: It's still 'mess with the Hallows', I think.

AUSTIN: Okay.

ART: I'm just trying to think if, like – what it looks – like, what it really looks like.

[*pause, sounds of rapid typing*]

ART: Alright... I think Memphis tries to, like... Y'know, Memphis is still trying to use the physicality of the mech.

AUSTIN: Yeah.

ART: Y'know, this isn't a fantastic weapon platform. It's a – it's a well-built machine.

AUSTIN: Is this the machine you used in the commercials?

ART: I mean, sometimes the commercials have, like – there's a show version.

AUSTIN: Gotcha.

ART: But this is the one for games.

AUSTIN: Gotcha.

KEITH: There's three different commercials and you have to collect each version. [*Austin laughs*]

ALI: Mmmm.

ART: Yeah.

AUSTIN: Collectible ads. Love it. Print.

ART: So I think it's, like, an attempt to touse. It's, like, I'm gonna, I'm gonna – that Hugh Jackman movie.

AUSTIN: Which one?

KEITH: Wolverine.

ART: The one where he's a –

AUSTIN: Les Mis.

ART: Les Mis.

AUSTIN: Yeah. Gotcha. [*laughs*] Um, that sounds like a Battle to me. So, 1d6, and again you can spend a quirk to get a boost here.

ART: Um.

AUSTIN: Or save it to resist.

ART: I'll spend a quirk. I'll spend '5-foot cleats'.

AUSTIN: Great.

ART: I'm gonna kick someone with some 5-foot cleats.

AUSTIN: Hell yeah. Here's a question: can I offer a devil's bargain if you're also already getting, uh... a quirk boost?

ART: Only if I can decide not to use the quirk if I like your devil's bargain more. [REVIST, capitalise devil's bargain] [*Jack laughs*]

AUSTIN: I mean, I will also offer you the devil's bargain, which is Courage notices you.

ART: Man, who doesn't notice me? [*Keith laughs*]

AUSTIN: So, is that a yes?

ART: Yeah, why not?

AUSTIN: Courage noticing you – here's what I'm gonna say. I think Courage noticing you means that the next move that you make will be started at a desperate position. I'm gonna lay it out there for you before you say yes.

ART: I mean... Who cares? [*Keith snickers*]

AUSTIN: Great! I love it.

ART: We're all dying, Melissa. [*Austin and Keith laughs*]

AUSTIN: Aw, I love it. Fucking hell yes! God, play your characters like a runaway train.

ART: [*crosstalk*] I wanna see what that looks like more than I want Memphis to live through this one-shot. I mean, -

AUSTIN: Totally. So wait, are you gonna spend those cleats also, so you're rolling three dice here? Or are you just gonna do 2d6 risky standard.

ART: No, I'm gonna do the cleats too!

AUSTIN: Hell yeah, 3d6 let's get it!

ART: If – if Courage is gonna notice me, -

AUSTIN: Yeah, fucking it better be –

ART: I want it to notice something real cool happening.

AUSTIN: Yeah. [*Ali laughs*] Give me 3d6.

ART: One of these really has to roll high.

AUSTIN: It *has* to.

ART: I just wanna, like, before I hit –

AUSTIN: [*crosstalk*] I know, I'm with you. [*laughs*]

ART: If I'm rolling 3d6 and it's like 1-1-3, it's really like that's— that's the universe doing me wrong.

AUSTIN: Alright. 4-5-5. Y'know? 4-5-5 is fine.

ART: [*softly*] I can live with that.

AUSTIN: You can live with that, right? That's liveable. Um, I guess depending on the consequences. I mean I guess this is just pretty clear right away. It's — you tell me what destroying these Hallows looks like. 'Cause that happens.

ART: I mean, I break some cleats off in them.

AUSTIN: Hell yeah.

ART: I kick 'em, [*AUSTIN: Yeah.*] I punch 'em, [*AUSTIN: Uh-huh*] I, y'know, I tackle 'em.

AUSTIN: Yes. I didn't explicitly say this, —

ART: [*crosstalk*] There's one of those shots where, like, -

AUSTIN: But given what you're doing, I'm absolutely raising this to a great effect, which is gonna knock them out. So, boom. Y'know, you cleat 'em. Good.

ART: I, like, snowboard one of them. [*Austin sighs in awe*] Where, like, I kick them in the back, and ride them down a downward sloping street.

AUSTIN: Love it.

ART: There isn't a topography on this map, so I can't tell you which street it is —

AUSTIN: Oh, but you *do*. Vrooom.

ART: Yeah.

AUSTIN: One of them lands in the fucking lake.

ART: Uh-huh.

AUSTIN: Love it.

ART: This is like what if — this is like a Ninja Turtle. Like a Michael Bay Ninja Turtle scene.

AUSTIN: Totally, totally. And I think at the end of that happening, you're like — you do the thing, right? You do the Sammy Sosa, [*ART: Yeah. Uh-huh.*] because you've succeeded. And when

you reach your hand up to be like, 'God', a god reaches down. And wraps a piece of cloth, as strong as any metal you've ever touched, around your wrist and breaks your hand off.

ART: Yo, this is symbolic! [*Austin and Keith laugh*]

AUSTIN: The consequence here is the arrival of Courage, obviously, who I will bring here. On the token layer here is a twelve-step clock. And the – what's a good thing – what's a good level 2 damage for a hand getting cut off? Other than, 'welcome to Friends at the Table, motherfucker. Hands 'aint safe!' [*Ali and Jack laugh*]

ART: This is a momentous moment. I don't think a character I've controlled has ever lost a hand before.

JACK: Welcome!

AUSTIN: Welcome! Wow...

ALI: Oh, welcome.

KEITH: I'm in the both hands club right now.

ALI: Wow...

AUSTIN: You're in the both hands club still? Wow, look at you.

KEITH: I shouldn't – I shouldn't have tipped my hands. [*Ali, Austin, and Jack laugh*]

AUSTIN: Oh, boy. What's a good – what's a good...?

JACK: Um...

ART: 'Alright'. [*Austin groans*] Because I'm left-handed.

AUSTIN: [*laughs*] Uh-huh, yeah? Good! 'All-right', good. Love it! Do you -

ART: Thank you, Arrested Development, from whom I stole that joke from.

AUSTIN: You stole that joke from. Do you wanna resist that?

[*pause*]

ART: Um, yeah. I don't wanna, yeah.

AUSTIN: To resist – again, to resist inside of a mech is, uh – it is – is it the number? Boy, I just did this and I've already lost it. This is what happens until I, like, *get* a system.

KEITH: It's the – it is all four quirks minus how many points you have in that, um, genre.

AUSTIN: [*crosstalk*] It is the number of quirks minus – yes.

KEITH: What are they called?

AUSTIN: Genre. We're gonna call them genre from now on. Attribute. It's Expertise, which, y'know? Lucky for fucking – for Memphis, you got a 3 in Expertise, so this only costs you one quirk to resist.

ART: Okay, and it will be the home-run pneumatics.

AUSTIN: How does this work?

ART: Like, I'm using – [*AUSTIN: Yeah*] It's, like, pulling it back.

AUSTIN: Yeah, totally.

ART: And it pulls back so hard it doesn't work anymore.

AUSTIN: Alright. And we're gonna do one more thing here, which is a voice you recognise comes in through the – like, as you are pulling back, you – one, do you say anything? Does Memphis say anything? I guess you did. You said 'this was supposed to be symbolic', right? Which is -

--03;10;14--

ART: Yeah.

ART (as Memphis): Hands off, motherfucker!

ART: Is if I'm getting a second one.

AUSTIN: Right, great. You hear the voice of Lunar Leson say,

AUSTIN (as Lunar): [*shocked*] Memphis?

AUSTIN: And – as she pulls Courage's – as you pull away from Courage's grip. She is piloting – she is the Elect of Courage.

KEITH: Did you do that effect, or was that a coincidence?

AUSTIN: Which effect?

KEITH: When you said 'Memphis' as Lunar Leson, [*AUSTIN: Yeah?*] your voice sounded doubled to me.



AUSTIN: Oh, wow, that's great. I didn't do that. I don't think people -

JACK: [*crosstalk*] Wow. I didn't get that. [*Ali laughs*]

KEITH: It was great. It was so good.

AUSTIN: [*crosstalk*] I wish that had fucking happened. Yeah, totally.

KEITH: I can reproduce it and show you exactly what it sounded like, if you wanna you use it.

AUSTIN: Great. Send that to us afterwards.

KEITH: Okay.

AUSTIN: We're now gonna cut back. Y'know what? Let's go back really quick. Let's get one more roll in really quick. Which is, Pigeon, you're at the device. I'm gonna need you to roll something to turn off this fucking device so that Divines can drop in.

ALI: [*laughs*] Sure. Uh-huh.

AUSTIN: What's it look like? I think it's just like – again, the touchstones for season 6 are very much like Battletech, 60s and 70s scifi, hard sci-fi – big, clunky machines. The rule again is, like, no touchscreens that can do more than one thing. If there's a touchscreen, it does one thing. If there's a screen that has to do a bunch of different things, it has a bunch of dials and buttons to hit, [*ALI: Mm-hmm.*] and swivels and all sorts of inputs we don't use anymore. So I think you find one of those. Y'know, it's like a computer in an old anime, which is just, like, 'oh, it's the room'. You're in *the* computer room. [*Ali laughs*]

KEITH: I'm excited to eventually get to my newspaper from – from the start. Season 6 can have my newspaper at some point.

AUSTIN: Oh, me too. Can't wait. What are you, uh – what do you do?

ALI: That's a good question, because... I have no skills for anything. [*laughs*]

AUSTIN: Yeah, I was worried about that. You have neither Interface, the computer skill, nor Engineer, the, uh, engineering skill, right? [*Ali groans*] It's true. Um, mm!

ALI: Can I...?

AUSTIN: There's a thing you could do here! Go ahead, you tell me what you think.

ALI: Oh. [*laughs*] I was gonna ask if I could use Harmonious to have it be, like, a Command in some way? If I could communicate with everything that way? But, no.

AUSTIN: So, it is not a living creature or being.

ALI: No? No, yeah.

AUSTIN: This is not the Twilight Mirage. Not everything is a sapient, or sentient, or post-sentient being.

ALI: Right.

AUSTIN: What you could do – what I think could be true, though, is you get here and there are people here. It's the middle of the day.

ALI: Oh, yeah. *[laughs]*

AUSTIN: People are working, right?

ALI: Uh-huh. So I could do that.

AUSTIN: Yeah.

ALI: Okay, yeah. Yeah, yeah, yeah. I made a very specific choice when I made my load, which is it's a light load and I only carry a flashlight and a rifle.

AUSTIN: Great. Love it.

ALI: *[laughs]* So yeah, what's the setup here? Who's working? What's going on?

AUSTIN: So I think there's probably, y'know, a crowd here, there's three or four people here. I'm gonna see if I have a good name just on-hand for, like – for their leader, for their lead person here. Rudolf is in control.

ALI: Okay.

AUSTIN: Rudolf Constance. Who is the, like – the chief engineer of this place. And he sees you come in with a rifle and a flashlight, and like,

AUSTIN (as Rudolf): Okay! I – no, no, no, no, no! No problem here! *[Ali laughs]* I got no problem with you! Please don't shoot us!

ALI: Okay, I don't. Who do I – *[laughs]* who do I work for? I'm in a war. This is –

AUSTIN: This is a war. You're on the side of OriCom and the Divine Collaborate.

ALI: Okay. So, if I was like,

ALI (as Pigeon): This is Divine Collaborate business.

AUSTIN: Yeah. I think –

ALI (as Pigeon): Turn all the power off right now.

AUSTIN: That's a Command, is what I would say, for sure.

ALI: Uh-huh. Yeah. *[laughs]*

AUSTIN: So, I mean, there's two things here. One: you could just roll Command, which is 2d6. *[ALI: Mm-hm.]* I think this is – I think you are in control of this situation. I think it's controlled standard. But you could also spend 2 stress immediately to compel an unaffiliated crowd to perform an action, if you wanted to, and just have them do it. This is up to you, because that's the sure thing, because you have Rally. Rally says 'spend 2 stress to do the following'. So that's just a thing you could just decide to do. But, it would be giving you 2 stress. The alternative is to roll Command, which is 2d6, and hope you get that success.

ALI: Right. And I've been rolling 2 all day and just getting fours.

AUSTIN: Yeah, it's true.

ALI: Um, yeah, y'know what? I think that I'm gonna do Rally, on the, um... On the command that they turn it off for a specific amount of time.

AUSTIN: Yeah. I like that a lot. What - how do you say it to them?

ALI: Um. *[laughs]* Um, I don't know! I think I have my flashlight in my cloak pocket, and I have my rifle in my hands, and I've successfully snuck into this place, um, and...

AUSTIN: Alright!

ALI: No, I'm trying to think of what I would say.

AUSTIN: Oh, like a phrase, yeah.

ALI: Yeah.

ALI (as Pigeon): Everyone! No one needs to get hurt here, but I do need you to follow my instructions. This is Divine Consort business, and I need you to shut down the power to this facility immediately.

AUSTIN: Their hands are up, and he, like, looks around, and is like,

AUSTIN (as Rudolph): Alright, you heard her.

AUSTIN: And they all get to business. They get to work.

ALI: Ooh.

AUSTIN: So there's 2 stress. I'm gonna deactivate these red orbital cannons. I'm just gonna make them grey, like a blue, which mean, like - I'm gonna make them a green, like a soft green, instead of a bright red. Also, Thomas Whitney in the chat made me realise I was letting you off light, Art. Because you resisted that, but I think it resists down to a level 1 harm. It doesn't resist all the way down to no harm.

ART: Alright. I mean, whatever.

AUSTIN: Yeah, I know. Listen, you gave me the go-ahead at this point.

ART: Yeah, it's whatever you say.

AUSTIN: Um, so I think that it's 'damaged servos', is what it is.

ART: Sure.

AUSTIN: So. So, yeah. That's a thing that happens to robots. Their servos get damaged.

ART: Servos are so fragile.

AUSTIN: So fragile! Especially when you have the quirk 'fragile servos'.

ART: Yeah. Oof.

AUSTIN: So I think that that's, the – suddenly there is, like, sound from above as some Divine stuff starts to drop in. I think it's a bunch of smaller mechs first, and then one larger one. Let's see. What do we think it is? What's the Divine that dropped in? I had a list before that I wanted to pull from.

[*pause*]

AUSTIN: That's it. It's the Divine Ice Cream. You got it.

ALI: Ooooh. Tasty.

ART: Do you think there is a Divine out there that's, like, Flavour?

AUSTIN: Oh, definitely, right?

ALI: Ooooooh.

AUSTIN: [*softly*] Where the hell did I put this?

ART: Defying all convention, that Candidate is always called Fieri.

AUSTIN: *[laughs]* It is the Divine – and again, we’re using adjectives for the Divine Collaborate group instead of nouns – it is the Divine Persevering, uh, arrives, and lands outside of Better Brighter HQ. So, Talk brothers: y’all have company as a new Divine lands in front of you. What’s the Divine Persevering look like? Any thoughts? It could be whatever we want it to look like.

JACK: Kinda –

ART: I want it to look really weathered. Like it’s been hit with waves for a long time.

AUSTIN: *[crosstalk]* Ooooh. Yeah. Yeah.

JACK: Yeah, what if it’s, um – what if it has actually been hit by waves? What if it’s water – not water-damaged, but like water wracked, almost?

AUSTIN: Yeah. Yeah, yeah, yeah.

ART: So it’s surfaces are all, like, flat and smooth, like a skipping stone.

AUSTIN: Ooh, I like that a lot. And it’s, like – it has kind of oblong, weathered, almost like skipping stones as its arms and legs. I actually think – what if it has three – it almost has a droideka-style three-leg structure?

ART: Mmmm.

AUSTIN: Um, y’know, a – what’s the real name for droidekas?

JACK: Tripod?

AUSTIN: Well, -

KEITH: A destroyer droid, you mean?

AUSTIN: A destroyer droid, yeah. Sorry, I was using the official –

KEITH: I mean, droideka’s the official name.

AUSTIN: Yeah, but I meant the way that, like, non-nerds would call it.

KEITH: That regular people would know about?

AUSTIN: Yeah, regular people. Yeah. So, yes. Yeah. A tripod, but it’s actually curved outwards –

KEITH: They say droideka in Phantom Menace.

AUSTIN: Alright, good, I'm glad they do. [coughs] But they are, like, smooth pebbles all through the body. But it does do the droideka thing of unfolding, you know what I mean? Or like, opening itself up to reveal the smooth-out surfaces.

--03;20;06--

KEITH: Does it have the shield?

AUSTIN: It does not have the – uh, it is Persevering, right?

KEITH: Yeah.

AUSTIN: No, I think what it does – I think it produces – I think that it – I have to remind myself that the fucking perennial waves have hit, which means that I can't do Twilight Mirage magic bullshit. I was gonna just have it basically be an earth-bender. Like, 'oh yeah, it makes a shield out of fucking random earth all around it', which it does not do.

JACK: Are we in a perennial wave right now, then?

KEITH: Well, it could have a gravity well that...

AUSTIN: No, I don't know that it can. I think gravity wells are, like, ship-sized stuff now.

KEITH: Okay.

AUSTIN: So the perennial wave, from a previous Live at the Table game, hits – is something that is just in the universe now. And there are kind of high tide and low tide moments, [JACK: *Mm.*] where tech – like, advanced technology – so, advanced technology passed a certain point. Twilight Mirage-era tech just doesn't work the way it used to. It just doesn't work, period. No matter super, super, super powerful near-magic technology, or post-Mirage technology even, right? But even COUNTER / Weight tech, sometimes, is on the fritz, because there's too high of a concentration of perennial waves, right?

JACK: Yeah.

AUSTIN: They are Minovsky particles from Gundam, or they are – there are just, like, radar interference. They are like the buzz that makes things such that you have to fucking slap your radio sometimes to make it work, right? Or, just, for the next six hours – or the next six months – this tech is just gonna, like, be bad.

ART: I'm so mad.

AUSTIN: Yeah. Why?

ART: That no matters what happens to us in the future of Friends at the Table, that no one will ever have the budget to make the shit we talk about. [*Ali, Jack, and Keith laugh*]

AUSTIN: I know. I know, I know.

ART: Or like, anything someone does with this is just gonna be like – is look like fucking tin cans.

ALI: [*crosstalk*] No...

KEITH: [*crosstalk*] Hey, y'know, cartoons – cartoons are expensive but it's basically as easy to draw one thing as another thing, right? That's the way to do it.

AUSTIN: Is this – are you trying -

ALI: We'll get there.

AUSTIN: Yeah. Are you just trying to trick Netflix? [*Ali laughs*]

KEITH: Yeah, we *dare* you.

ART: Yeah Netflix, you don't have enough money to make this show!

AUSTIN: [*laughs*] You wouldn't want anyway!

KEITH: Yeah.

ART: I heard you spent 25 million dollars getting Roma an Oscar, but you don't have this kind of scratch. [*Jack laughs*]

AUSTIN: God. Ugh.

KEITH: How much did they pay that idiot to make his dumb book?

AUSTIN: I don't even know who you mean, but yeah.

ART: I don't know who you're talking about, but a lot.

KEITH: Hillbilly Elegy. I'm talking about Hillbilly Elegy.

AUSTIN: Okay. Um, Austin Ramsay says 'Bluff City would be a rad as fuck anthology Netflix show'. You have no idea yet. You don't even fucking know yet! Just wait!

ALI: [*crosstalk*] [???] [3:23:22]

JACK: We haven't even started spending the money on Bluff City yet, in terms of that show's budget.

AUSTIN: We haven't. We truly haven't.

JACK: And we've already done some truly wild stuff in Bluff City, but.

ART: We saved all our money for the finale. *[Ali laughs]*

AUSTIN: Just fucking wait. Yeah, it's – ugh!

JACK: Yeah, I was reading about – I was reading about a – to talk about the Perennial wave again, *[AUSTIN: Yeah.]* I was reading about - I can't remember what creature it was – it was some – it was to do with some kind of sea creature who has a kind of a membrane in it or a liquid in it or something that enables it to communicate in some specific way.

AUSTIN: Mmmm.

JACK: And I was reading a scientific breakdown of it, and it was just like 'this membrane inside the creature, which we do not understand, enables it to do X'. And it was very cool to see scientists just be like, 'yeah, we dunno. It lets it do a thing'. And is the Perennial Wave like that in an extent, where it's just like?

AUSTIN: Yeah, yeah. We don't fucking know.

JACK: We know it comes from Perennial, but like.

AUSTIN: And I bet you a lot of people don't even know what means, right?

JACK: Yeah. Sure.

AUSTIN: I think in general – I think I talked about this briefly in a past episode but, like, people live on their planets in this world.

JACK: Mm-hm.

AUSTIN: They don't go from planet to planet. There are people who go from planet to planet, but the vast majority of people live in their home. Like, in the same way that here we live in our country, right? Yes, some people do travel the world, and some people travel more often than others, and some parts of the world are such that it's easier to move from country to country. The world of the Divine Principality, especially as we get into Season 6, as their hold becomes – as their grip becomes tighter and tighter – is one in which people know their place, and are put in their place, and are kept in their place, and the more that they stay on their one fucking planet, the easier it is. Which means to some degree, a group like the Divine Principality isn't even encouraged to find wide-ranging solutions to something like the Perennial Wave. People



on a backwater planet can't rise up against me? Good. I don't want them to figure out how mechs work.

JACK: It's almost that, like, Victorian or Georgian novel thing – and I guess Victorian and Georgian real-life thing – where it's like, you have to get in a carriage to go to Birmingham.  
[AUSTIN: *Right. Right.*] And, like, okay, that's gonna be a trip.

AUSTIN: [*crosstalk*] You can't just decide to go. Like, someone has to be doing that for you.

JACK: Yeah.

AUSTIN: Yeah. Or if you can do it, it means you're of means in some way, or in service, right?

JACK: And even if you are of means, or in service, an eight hour carriage ride through England is gonna be the same regardless.

AUSTIN: Yeah, yeah.

JACK: There's no way for you to just go like, 'I just want to make that short and comfortable'.  
[*laughs*]

[*a squeaking noise comes from Art's room*]

AUSTIN: [*laughs*] Right, yes. Alright, [ART: *Sorry.*] so Persevering arrives – [*to Art*] no worries.

JACK: How does the city react to a hostile Divine dropping so shortly after the arrival of the flamethrower Divine, which they killed?

AUSTIN: Well, I think that's a great question. Um, and I think we immediately see two things happen: Perseverance – and it's the same thing. And in this way, we get the Divine Collaborate as the bright reflection of the Divine Principality. The Divine Collaborate, seeing the arrival of their Divine, surges. And Talks, all around you, the Divine Collaborate's forces begin springing into action and performing – or producing – a wall of infantry, and small arms, and mechanised cavalry all around the Better Brighter HQ. They don't even really know what's gonna happen in there, but they are there to defend you, and to help you. And that is like - they attach themselves to the Perseverance Division very quickly. And the pilot of Persevering, who is probably another bird name – what's a good Persevering bird? What's the oldest bird? Is that a condor? Are condors old?

JACK: What, do you mean how do they live? Not the original bird? [*Keith laughs*]

AUSTIN: Yeah.

ART: The OG bird?

AUSTIN: *[laughs]* What's the first bird? The oldest bird.

KEITH: The albatross, I believe, is the oldest by age.

ALI: Oooh.

AUSTIN: Oh, it is. Sixty-six. Look at you, albatross!

JACK: Oh my god.

AUSTIN: That's old as shit. That's older than me! The oldest living bird.

ART: Don't parrots live to like a hundred?

AUSTIN: Maybe.

ALI: Oh, parrots are so old.

KEITH: No, that's turtles.

AUSTIN: It is turtles. Turtles aren't birds, though, so.

ART: Isn't it also parrots?

ALI: Parrots live -

KEITH: Parrots live a really long time, but they do not live to be a hundred.

ALI: But they live to be, like, seventy or eighty.

KEITH: I don't think that they live to be seventy or eighty! The oldest bird is sixty-six!

AUSTIN: Did you know that the oldest bird is a Divine?

KEITH: What's that?

AUSTIN: The oldest bird in the world is an albatross named Wisdom.

ALI: Oh...

KEITH: Oh, wow.

AUSTIN: Yeah. *[reading]* 'Wisdom's continued contribution to the fragile albatross population is remarkable and important. Her health' – she had a baby at sixty-six.

*[somebody (Keith?) whistles]*

ART: A kakapo lives to ninety-five years.

AUSTIN: We're not gonna have that conversation. I'm not saying that word. You can't make me!

KEITH: Okay, this is the oldest confirmed wild bird in the world.

AUSTIN: Oh. Okay, what's that?

KEITH: Oh, no. Wisdom. Wisdom is. Wisdom is the oldest surviving wild bird.

AUSTIN: [*crosstalk*] Oh, I see, I see, I see. You're saying other – right. Thaaao, an Andean condor, died at the age of eighty. I guess that one's dead, so. Anyway, I think her name is Albatross. And she, like, rallies people to her. And that is how the Divine side is – the Divine Collaborate side is working. The Principality side starts to break, until Courage flies in the air, and leads them forward, and surges towards you. At this point, and at recognising, Memphis, that you were the one in that mech, and recognising that it's your mech, Lunar – Lunar Leson, who has now been elected and probably has a different name that you don't know, and that I'm not gonna come up with yet because I'm not ready to commit -

ART: I heard it's kakapo.

AUSTIN: [*laughs*] God damnit! It's not!

KEITH: I do – by the way, I do want to apologise to Art, because there is a blue and gold Macaw that is 114 years old that Winston Churchill owned.

ALI: Oh...

AUSTIN: I hate it.

KEITH: Yeah. Jerk parrot.

AUSTIN: Courage isn't -

ART: [*crosstalk*] His name's Imperialism, it's weird. [*Austin laughs*]

KEITH: Apparently – this is probably apocryphal – but this article says that the parrot would say all the swears that Winston Churchill liked.

AUSTIN: I bet that's true. I bet that's true.

KEITH: Too convenient.

AUSTIN: Mm. I see what you're saying, I see what you're saying. Courage leads the remaining Principality forces towards the Better Brighter HQ and is beginning to attack, and in fact [*laughs*]

*softly*] there's a thing. Here's the thing. I mean, at this moment – one, Memphis. Do you communicate to the Talks who this is?

ART: Oh, yeah. Uh-huh.

AUSTIN: What do you say?

[*pause*]

ART: Um, I think it's just,

ART (as Memphis): It's Lunar. It's Lunar in there.

JACK (as Smack): Oh my god.

AUSTIN: Good response. So, there's another rule that I really love in this game. Can I tell you about it?

JACK: Uh-oh.

KEITH: No. [*Ali and Jack laugh*]

ALI: Yeah, no, please.

AUSTIN: Okay. That just means I can tell you the thing that happens instead [*Ali and Keith cackle*] without having to – without giving any explanation? 'Cause I can do that. That's fine.

KEITH: Let's do it in that order, anyway.

AUSTIN: Okay!

KEITH: Let's hear about it first, and then the rule.

AUSTIN: Sure. So, I said that y'all were in a controlled position. Right, Talks?

--03;30;04--

KEITH: Mm-hm.

AUSTIN: So, I am going to – two things are going to happen. Another classic us thing. One is this is a six – well, I guess, actually, I have to do a couple of things at first. Because one, you mentioned to get the – the, what do you call it? – bus in here, the truck in here, and the boxes all loaded up. So I'm gonna add this – this is a good clock for you. This clock is the secret weapon clock, and I'm going to – you can see these name tags, right? You can see that this says 'secret weapon'?

KEITH: Yeah.

AUSTIN: Thank god. And I'm gonna advance this by one, because it's been a little while since you succeeded, and I am a fan of y'all, so it's gonna click up to one. Nice work.

JACK: *[laughs]* Additionally...

AUSTIN: Yes. Also, second thing that's gonna happen is that – let's see. One, you are gonna move into a risky position as Courage lands on the back parapet of the citadel in which the Better Brighter HQ is in. And move you into a risky position, so that's one. Just is gonna do that. That happened. I guess you could – you could decide to resist that. Do either you want to resist that?

KEITH: I'm trying to think of how to resist a Divine's presence -

AUSTIN: Good question.

KEITH: - changing the nature of our position.

AUSTIN: That's a good question.

JACK: We could – we could make it difficult for it to land?

AUSTIN: True.

KEITH: I – David's – I don't think David's pestering the Divine without knowing more first, so I don't think that I would do that.

AUSTIN: Do you wanna learn more?

KEITH: Yeah. Let's do that.

AUSTIN: Take the level 2 harm 'pierced'.

*[Ali gasps]*

AUSTIN: Or try to resist it.

KEITH: By trying to learn more?

AUSTIN: No, no, no. I'm saying – that was me being an asshole, and saying 'this is a way in which I will show you more'. In fact, and I can do that. If you'd like me to explain the rule, I can do that too. *[Ali laughs]*

KEITH: Okay, let's explain the rule first, 'cause now I'm confused.

AUSTIN: *[reading]* 'Pilots have *very* intense lives, which lead to very intense encounters with other people, *[KEITH: Same.]* and sometimes these interactions lead to an antagonistic connection. An antagonistic *connection*. There's a person out there that they just can't stand, and the feeling is mutual. This is a pilot's rival, who exists to present a challenge whenever they are onscreen. When a rival becomes part of a mission, they will always be an obstacle to the pilot's, and overcoming them is represented by an eight-tick progress click. Rivals, no matter how friendly, are never to be taken lightly'.

I have made this a 12-step, 'cause it's a rival in a Divine. Rivals, no matter how – bla bla bla. If the fiction demands it, they may have even more than one clock to represent multiple obstacles to be removed before the rival can be tackled directly. In addition to being persistent opponents, rivals are very dangerous both during missions and between them. A number of times per mission equal to the number of pilots on the mission – so in our case, four – a rival can inflict a consequence at any time. Before a pilot acts on a result of 6, after a fortune roll: at *any* time. The severity of the consequence is the same as the pilot's current position, and must be appropriate to the fiction. So, that is what has happened. Two consequences. Two of the four that Lunar Leson can give as your rival were just spent. One pushing you from controlled to risky, and then two: doing a level 2 harm, 'pierced', to a mech. You're able to resist that second one still. If you'd like to resist, you absolutely can.

KEITH: I'm going to resist my harm.

AUSTIN: Okay. *[Ali laughs]* Rivals fucking rule.

KEITH: What is the – what is the nature of the harm?

AUSTIN: Uh, rivals – uh, sorry – Courage has formed this like long, piercing cloth harpoon that she shoots at you, and that just impales you, basically.

KEITH: Okay.

AUSTIN: So you can resist that.

KEITH: Okay. Yeah, I'm gonna try and shift out of the way.

AUSTIN: Yeah, so that would be an Acuity, I believe. Or, no, an Expertise. An Expertise. So that's 2. So that means you need to mark two quirks to resist. So which two do you mark, and what's that look like for us?

KEITH: *[sighs]* Okay, so does using – *[Keith hums a tune]*

AUSTIN: And I'll also let you – if you – I'll do – in this moment, I'm gonna let you fully resist this harm. This harm that you'll be able to completely dodge out of the if way if you burn two quirks.

KEITH: Okay. Um... Two quirks, huh?

AUSTIN: Yup.

KEITH: Okay. Wait, hold on. So here's another quick question before I resist this.

AUSTIN: Yes.

KEITH: What is the – can you reexplain the load rule for absorbing – for destroying quirk.

AUSTIN: Yes, I actually can do that. So one, you can just – you could also spend points right now on armour, right? You still have 3 – no, 4 – slots left. So you can start spending load on armour instead, at which point armour reduces damage that's incoming. *[reading]* 'When a pilot or vehicle suffers consequences, they can reduce the impact by spending an appropriate armour'. Armour takes up – in a mech, you can take armour as many times as you want, basically. So, -

KEITH: Okay.

AUSTIN: Or wait, not as many times as you. As many times as you want to spend load on it.

KEITH: As you can. Right.

AUSTIN: Yeah, yeah, yeah, yeah. And I think it does take – it costs 2 per armour, basically. The other thing you can do is - and this is rad as shit too – you can junk. You can choose to turn any piece of gear you have into armour by junking it and destroying it, basically.

KEITH: So actually, having gear and it getting destroyed is more effective than having armour.

AUSTIN: Except that, here's the big difference, is that in the long run you have to repair that junked slot, which you have to – in our one-shot, it doesn't fucking make a difference, *[KEITH: Yeah.]* but junked slots aren't available until you spend material points in downtime to repair it, basically.

KEITH: *[crosstalk]* Got it. Yeah, yeah, yeah. Okay.

AUSTIN: You would much rather spend armour, I believe, unless I'm wrong about how I'm reading this, but I'm pretty sure that that's – yeah. *[reading]* 'Once an armour is spent, it can't be used again until the beginning of the next mission'. If you spend points on armour, you don't have to, like, then spend points on downtime currency to repair the armour. It just gets repaired, because it's just armour.

KEITH: Yeah. Um, I'm gonna do the quirks.

AUSTIN: Okay.

KEITH: I'm gonna get rid of – I'm gonna choose quirks.

AUSTIN: Okay, cool. Which ones are you getting rid of?

KEITH: 'Overcharged wiring'.

AUSTIN: Okay.

KEITH: I think that it works as it's supposed to, right?

AUSTIN: Mm-hm.

KEITH: It's like I – y'know, like, I worked on my mech so I could get some extra juice out of it, and it gave it to me when I needed it, and then it burned out. Like, I need to replace those wires or something. *[coughs]*

AUSTIN: Totally. And then?

KEITH: And, uh, let's see. I'm also gonna do 'common parts'. Same reasoning. Like it's, like, that's the, like, those wires I can get those anywhere.

AUSTIN: Gotcha.

KEITH: Those are not specialty. I didn't do anything that's fancy. It's just, like, -

AUSTIN: You went to Home Depot, basically.

KEITH: Yeah, yeah. Maybe I stripped the wires down, so they're thinner, *[AUSTIN: Mmm.]* so that they, like, give off more heat but are also more effective.

AUSTIN: Sounds good.

KEITH: That's not how wires work, but –

AUSTIN: It isn't, but it is in this! Boom, done! Cool. Alright, so then, yeah, you dodge out of the way. Don't take that damage. At this point both Pigeon and Memphis, you can be making your way back. You're not there yet, but I'm just gonna pop you in the middle here, if that's fine?

ART: Uh, can I, like?

AUSTIN: Yeah?

ART: Can I destroy those guns? They're powered down, but can I fly through 'em or something, using my shoulder-wide shoulders?



AUSTIN: Yeah, if you want to just, like – you want to permanently take out the guns at this point because they're shut down?

ART: Yeah.

AUSTIN: Yeah, totally. Give me a, um – give me a – I think that that's a Destroy, is what that is. And it's a controlled great. You can just fucking crush 'em. And if you're gonna spend shoulders, that'll give you an extra die. So it's 1d6 with controlled great. And I can –

ART: I don't want to spend shoulders, I just want to use them.

AUSTIN: Oh, fictionally do that, yeah. Go ahead and give me a 1d6 then.

[pause]

AUSTIN: Alright, that's a 4. So I'm gonna say you do a limited response here, or a limited, uh, outcome, instead of a great outcome – uh, effect. And you've taken out this one, but you haven't taken all three of them out yet.

ART: Alright.

AUSTIN: But hey, listen, it's *out* out. It's not gonna come back, y'know? So I'm just gonna make it black. It's dead. Cool.

ALI: Can I?

AUSTIN: Yes?

ALI: Can I try to assist for the other two?

AUSTIN: Totally. I'm gonna say the core of this action at this point is probably in Better Brighter, and given our time crunch we should probably start focusing there.

ALI: Yeah. Okay.

AUSTIN: Like, Memphis, I'm happy to say that you continue down this path, and continue to take them out as the rest are dealing with Courage and holding this out so that a bigger defence force can come in, if that's a thing you want.

ART: Yeah, that is my idea. 'Cause we're gonna have to restore the power on our way out [AUSTIN: Yes.] because we were told to do that, so I just wanna make sure this is done.

--03;40;02--

ALI: Oh, that they're *down* down, yeah.

AUSTIN: Oh, sorry, that power being out does actually slow down things here, yeah. So – so yeah, that’s a good point. Is there a – did you communicate with the crew at the power station like, when to turn it back on?

ALI: Um, yeah. I – that was part of that roll, [*AUSTIN: Yeah.*] so I maybe gave them a 45-minute window?

AUSTIN: Okay, cool.

ALI: Or like, send them a signal, or – I don’t know.

ALI: Cool. So, as a note, because of that, this weapon is gonna charge a little slower. They need that power if they want to turn it on faster.

ALI: Okay.

ART: And I’ll be around at a dramatic moment to pop with Courage. [*Ali laughs*]

AUSTIN: Right, totally. So, what’s happening with Courage at this point?

KEITH: Um, does – did I resist that for both of us, or?

AUSTIN: That was just you getting hit.

KEITH: Just me?

AUSTIN: That was just you. Yeah, yeah, yeah.

KEITH: Oh, that was just me? Okay.

AUSTIN: But you’re all in a risky position at this point.

KEITH: Got it. I have something that I want to try.

AUSTIN: Sure.

KEITH: I want to use my mobility suite in a new way.

AUSTIN: Okay.

KEITH: Before, I launched those cables and they, like, hyper attract to sling me forward. Um, but what happens if I just shoot it right at Persevering?

AUSTIN: If you shoot what at?

KEITH: The cables that super retract.

AUSTIN: What is your end – what are you aiming to do here?

KEITH: Instead of using something to launch me at something, I just want to – I want to launch us at each other.

AUSTIN: Oh, you meant Courage, not Perseverance.

KEITH: Oh, Courage, right. Yeah, sorry.

AUSTIN: I was like, 'why are you trying to hurt your bud'? [*Ali laughs*]

KEITH: Yeah, wrong one. Courage.

AUSTIN: I mean I think it'd be a very similar situation, right? You're still – it'd still be about, like, creating –

KEITH: But it's not – it's technically not using it as a mobility thing, so I was just making sure we're cool with that.

AUSTIN: I still think it's pretty –

KEITH: No, I want to do something different.

AUSTIN: Okay.

KEITH: I just did that. Smack, do you have anything?

JACK: I want to get inside.

AUSTIN: Mmm.

JACK: Smack Talk loves to fight. Smack Talk will fight anything. [*Keith laughs*]

AUSTIN: Famous last words.

JACK: But not a Divine.

AUSTIN: Oh, okay. So you're like, 'I'm fleeing'?

JACK: I'm fleeing in. I'm fleeing – essentially, I'm picturing the Divine kind of perched [*AUSTIN: Yeah.*] on the compound.

AUSTIN: Yeah.

JACK: And I know we need to get the weapon in.

AUSTIN: It's in. In between – while they were dealing with the first of these – or turning off the power – you managed to load the thing up and begin to charge it. So you – you've done that bit.  
[*Jack sighs*]

KEITH: I –

AUSTIN: This isn't explicitly 'no alibis', but I'm telling you that that part of this mission is done. Now, what you need to do -

KEITH: [*crosstalk*] I have a – I have a thing.

AUSTIN: - is prevent Courage from destroying that weapon.

JACK: Yeah. Yeah, yeah.

KEITH: I have a thing.

AUSTIN: Yeah?

JACK: What's your thing, brother? [*laughs*]

KEITH: My thing is called 'reflex adjustment guidance engine'.

AUSTIN: Oh, you do have that, don't you? I forgot that that's a thing you could have.

KEITH: Yes. I will read the thing.

AUSTIN: Yeah, please.

KEITH: 'An intermit [???] [3:43:36] rage. An interface system that when activated greatly enhances the pilot's abilities at the cost of their survival instincts for several minutes. This may improve your position and effect in manoeuvring. You also suffer the consequences 'death wish' and 'possibly hallucinations,' -

AUSTIN: '*Possibility* hallucinations'.

KEITH: Which is a good name.

JACK: [*laughing*] Oh my god.

AUSTIN: Which is even wilder.

KEITH: Oh, uh – I think this screen disappeared.

JACK: Wait, possibly what hallucinations?

AUSTIN: Possibility hallucinations.

KEITH: Possibility hallucinations.

JACK: Oh.

KEITH: [*reading*] 'Which can be resisted as normal. The modified position and effect and any unresisted consequences last until the end of the next scene'.

AUSTIN: Yeah. Uh-huh?

KEITH: I have that – there's no load for that. I just have it.

AUSTIN: No, that's a freebie. That's just for fun.

KEITH: They give – they just give that to you!

AUSTIN: Uh-huh. So do you activate this thing?

KEITH: Yes. It's – I don't know if I've done it before.

AUSTIN: Did you know it was in here? Until just now?

KEITH: Y'know, let's say –

AUSTIN: Is it something that – is it something that, like –

KEITH: / didn't. Keith didn't.

AUSTIN: [*laughs*] No.

KEITH: So what - maybe I saw the button that said 'rage' and I looked up in a little guide what it did, [*AUSTIN: Yeah.*] and it just said, 'greatly enhances pilots abilities'.

AUSTIN: Yep. Great.

KEITH: And I just say,

KEITH (as David): Oh, perfect. [*laughs*]

AUSTIN: Great. Good.

KEITH: And I press the button, or I flip the switch. I have to break a little glass thing to get that, I don't know. [*Austin, Jack, and Keith laugh*]

AUSTIN: Oh, god it'd be -

JACK: Oh, no, I know it is. You break a glass thing, and inside is, like, a vial of liquid which you then pour into another thing.

AUSTIN: Perfect.

KEITH: Oh, yeah.

AUSTIN: God...

KEITH: And – so it's an interface system.

AUSTIN: It's -

KEITH: I assume I have to – I assume that the, um... I'm trying to think of how this affects me and gives me – oh, when I pour it into another thing there's a gas that comes out.

AUSTIN: Oh! Wow, yeah!

KEITH: And that's how it interfaces! It goes into your body through your lungs!

AUSTIN: That's amazing, yeah.

KEITH: And it's a drug. [*Austin laughs*] And it's just some dumb corporate speak. Like, 'no, it's an interfacing tool'. [*laughs*]

AUSTIN: Oh my god, it's so good. Good bless OriCom.

JACK: This is great because this is like – this is like [*laughs*] this is extremely Season 6 aesthetics [*AUSTIN: Uh-huh.*] after Twilight Mirage's weird, semi-magical stuff, and COUNTER / Weight's 'it's a corporation'. We're back to just, like, 'yeah, they put a drug inside, but you do have to break some glass and pour a little vial into another thing to make it work'.

AUSTIN: God. Alright, so –

KEITH: Oh, I'm gonna add one word to – to the little, um – to the little pamphlet that I had to read.

AUSTIN: Please. Yeah.

KEITH: It actually says 'WARNING: [*Austin laughs*] an interface system that when activated greatly enhances the pilot's abilities'.

AUSTIN: Oh, yeah, fuck it, yeah, totally.

KEITH (as Smack): A warning? Okay.

AUSTIN: So you're gonna take 2 harm from this, because it said so. Or two different level 1 harms, 'death wish' and 'possibility hallucinations', which are to you the person, not to your mech.

KEITH: Got it.

AUSTIN: Do you want to resist those?

KEITH: Um, no.

AUSTIN: Okay.

KEITH: What does – does possibility hallucinations do anything?

JACK: What is a crab singer?

AUSTIN: *[laughs]* So my read on it is you see other possibilities in front of you constantly. Right? It's like – you're like, doing -

KEITH: Yes. Yeah, okay. That's what I thought. I've had those.

AUSTIN: Great, perfect. Perfect, perfect, perfect. Um, great. I love it, I love it.

JACK: I have a move that I can do in concert here.

AUSTIN: Great. I can't wait. What is it?

JACK: Um, *[laughs]* so I think there are definitely some relationships where you see your sibling taking a highly dangerous risk, *[AUSTIN: Yeah.]* and think to yourself 'brother, no.'

AUSTIN: Yeah.

JACK: 'Brother, why did you do that?'

AUSTIN: Why did you do that, brother?

KEITH: Bröther, why did you eat those oats? *[Austin, Jack and Keith laugh]*

JACK: Brother, why did you pour that vial? Instead, what happens is... Oh, God, okay. *[Austin groans]* I'm gonna use my last slot.

AUSTIN: Yeah.

JACK: Which is a tangle gun.

AUSTIN: Yeah.

JACK: My left fist explodes, not like an explosion, but in terms of the metal parts of it rapidly expand -

AUSTIN: Yeah. Uh-huh.

JACK: - to form something that looks kind of like the head of a watering can?

AUSTIN: Yeah.

JACK: And it just jets, like, glue – like hot, um – like acidic sort of, like – it's bad. It's like, what are those police immobiliser trap things?

KEITH: [*quickly*] I don't know anything about cops.

AUSTIN: Great. [*Keith cackles*]

JACK: That sounds like what a cop would say!

AUSTIN: It does sound like something a cop would say. No, I know what you mean though.

JACK: It's like immobilising liquid or something?

AUSTIN: Yeah.

JACK: And I think you just see it, like, bearing down on the Divine. And we just get an in-cockpit shot of Smack Talk calling up his brother on the intercom, and he just goes,

JACK (as Smack): Fuck 'em up, David.

AUSTIN: Great. Good. Thank you! So that is a - it sounds like you're doing – are you helping here, or are you doing Bombard?

JACK: I essentially want to immobilise the Divine so that my dangerous brother -

AUSTIN: [*crosstalk*] Then that's -

KEITH: [*crosstalk*] That's helping, right?

AUSTIN: I think that's Battle. I think you're actually, like – or it's actually a setup action is maybe what you're actually doing.

JACK: Oh, yeah, that's what it is.

AUSTIN: Yeah. Uh-huh.

KEITH: Yeah, we both knew about that, and that's what we're doing.



AUSTIN: *[reading]* 'When you make a setup action, you are weakening an obstacle or empowering an ally. With a success, any squad mate that follows through have improved position or effect'. You choose the – you choose the thing.

KEITH: So I have double improved position. Is that even possible?

AUSTIN: Well, you have double – I think this will be double improved – yeah it would be double improved position.

KEITH: I mean – okay, I have improved position *and* improved effect now.

AUSTIN: And improved effect. Wait, we have to see this roll. This is a Battle roll.

KEITH: Right, right, right, right.

AUSTIN: This is definitely a Battle roll.

KEITH (as David): Please do a good job, brother.

AUSTIN: 2d6. Are you gonna spend any of your quirks?

JACK: Oh yeah, 100% I'm gonna spend some quirks.

AUSTIN: Okay.

JACK: Here are some quirks that I'm gonna spend. *[laughs]* 'Aggressive stance'.

AUSTIN: Mm-hm. 3d6.

JACK: There's different kinds of aggression, and this one involves getting very close. This is basically point-blank immobilisation.

AUSTIN: God...

KEITH: This is a fun accent thing. I thought you said, 'aggressive stunts'. S-T-U-N-T-S.

AUSTIN: *[laughs]* Also that.

JACK: Aggressive - *[laughs]* aggressive stunts.

KEITH: Which is also – that's also a good one.

JACK: And I think I'm gonna spend another one.

AUSTIN: Mm-hm.

JACK: Which is 'backup reactors', because –

AUSTIN: Can you spend two at once?

JACK: Oh, can I spend two?

AUSTIN: Let's see.

JACK: If not, then I won't. But if yes, then I will. That's my decision making.

--03;50;00--

AUSTIN: It doesn't explicitly say you can't.

JACK: Austin?

KEITH: That's good enough for me!

AUSTIN: I'm gonna say yes for now, and if we're wrong, too bad, we'll fix it. Actual play. Hurry up and roll the dice before the person who made the game tells us otherwise. 4d6!

JACK: *[laughs]* Okay. Roll 4d6...

AUSTIN: That's a 5.

KEITH: Listen, there's only one Austin on this call and it's not the one that wrote the rules to this game.

AUSTIN: Hell yeah! 5 is not a full success. So... chu-chu-chu... Fuck. Oh, boy. This was risky. I'd said that previously. You are gonna - you manage to do this, but you get in very close to this.

JACK: Mmm.

AUSTIN: And you are going to get bear-hugged. You are going to get 'squeezed' level 1 damage here. Or level 2 damage, rather. That is, like, beginning to break your thin – as you're immobilising her, she's immobilising you. And I think she just straight-up says, um,

AUSTIN (as Lunar): Smack, you haven't seen what I've seen. You should leave.

AUSTIN: And – also she's wearing a dope mask now, 100%. It's golden. *[Ali laughs]* And she, like has red laser-eye, like, cyclops eye type things – it's like a full mask. Like, it's a full helm, basically.

JACK: Wow.

AUSTIN: And her hair is cut short, now. So yeah, that's a level 2 harm. Do you wanna resist it?

JACK: Um, yes.

AUSTIN: Okay. That will burn your last quirk to do that.

JACK: Yes. This is 'flexible joints'.

AUSTIN: Flexible joints, yeah. Uh-huh.

JACK: Yeah.

AUSTIN: I think it probably resists down to a level 1. I don't think you get to get all the way out of this.

JACK: Well, so I think what happens is – she's - what does she say? She hasn't seen what I've seen?

AUSTIN: She tells - you haven't seen what I've seen, basically. Yeah.

JACK: Flee now?

AUSTIN: Flee now, yeah.

JACK: And I think Smack Talk just says,

JACK (as Smack): Fuck off. Let go.

AUSTIN: *[laughs]* And you're like du-du-du, 'oh no, fuck'. Alright. So, here's the moment. *[reading]* 'You've now exhausted your last quirk. You can either send your vehicle quietly, or you can start pushing it past its limits. If you send it home, it refreshes all its quirks. It's removed from the scene. You're not removed from the scene, but it is, and it gains a breakdown tick, which – and the final quirk exhausted has one of its descriptors worsened'. Which means those 'flexible joints' become, like, 'rusted joints', right? Or 'damaged joints'.

JACK: Right, right, right. 'Small-and-blue'. *[Ali, Austin and Keith laugh]*

AUSTIN: Small-and-blue, exactly.

AUSTIN: *[reading]* 'The pilot doesn't have to leave the scene or the mission. The vehicle becomes available again at the appropriate time, presumably after its been refuelled and polished. Or you can choose to push your vehicle past its limits and take a dire action. If you take a dire action, you can ignore any damage penalties to the vehicle. You cannot exhaust quirks to take the action, nor can you resist the consequences. If you get a 6 while making that roll, you can keep playing. Otherwise, you cannot take any more action. That is its last action'.

JACK: My mech, or me?

AUSTIN: Your mech, your mech, your mech, your mech.

JACK: So I basically have one shot. It's like –

AUSTIN: Well, if you get a 6 you potentially get to take another action after that. If a 5 or lower is rolled they choose to take - *or* they choose to take no further action, then it's its last action. On a result of less than 6, they suffer consequences as normal.

JACK: Okay.

AUSTIN: So, yeah. Geez.

JACK: Aw, geez.

AUSTIN: You don't have to do this yet, because, because, because – you're still just setting up. David is taking a fucking swing with the rage system rolling. What are you doing? And yeah, you have increased effect and increased position. You have controlled great here.

KEITH: Yeah. So, I -

AUSTIN: I'm also gonna advance this secret weapon clock, because of that success, 'cause you're holding her down for time. And also because our time is running out.

KEITH: I think that I want to do is make sure that I'm – I'm taking the best – I'm doing the most effective thing I possibly can.

AUSTIN: Yeah.

KEITH: I cannot waste - I'm seeing all the different things that I can do. They're in front of me, and I'm watching them happen.

AUSTIN: Possibility hallucinations popping off.

ALI: Um...

KEITH: And –

AUSTIN: What's up?

KEITH: And –

AUSTIN: Pigeon, what were you saying?

ALI: Oh, I was gonna say if you want Harmonious to choose what the most effective thing is.

AUSTIN: Oh, that's good.

KEITH: Okay, yeah.

ALI: [*reading*] 'Two times per mission you can assist a teammate without paying stress'.

AUSTIN: Love it. Love it. [*Ali laughs*] So is that just Harmonious comes into effect and cuts through the bad options?

ALI: Yeah, I think so.

AUSTIN: That's so good. Do you have a visual for that in mind –

ALI: [*crosstalk*] [*laughs*] But yeah, Keith do what you wanna do – [???] [3:55:24]

AUSTIN: Sorry, go ahead.

ALI: Yeah, yeah, yeah. Well, I want Keith to decide first, and then I guess we decide what's happening?

AUSTIN: Yeah, totally.

KEITH: I – so what – where is, um – what's the other Divine called?

AUSTIN: Courage, or Persevering?

KEITH: Persevering. Where is Persevering right now?

AUSTIN: It's the little blue – it's the blue one here.

KEITH: The blue one.

AUSTIN: Yeah.

KEITH: I – so I kinda wanna, like, um... I want, I want – it's a box.

AUSTIN: Yeah. It's a box. Got –

KEITH: And part of that it's a box is that [*AUSTIN: Uh-huh.*] the ways that it moves are very surprising because a box is not usually what a mech is shaped like. It's very hard to tell the way that it's going to move.

AUSTIN: Mm-hm!

KEITH: I think that what I'm trying to do is move Courage into Persevering. Like, giving it – picking it up and placing it into, basically, the arms of Persevering.

AUSTIN: You're giving yourself to Persevering? Wait.

KEITH: No, no. I'm giving Courage to Persevering.

AUSTIN: Oh, so you're just grabbing Courage and throwing it to Persevering.

KEITH: Yeah, yeah. It's sort of like – so when I was at parties at my friend's when I was at high school, my drunk friends would try to teach me karate, 'cause they're black belts. And they would end up hurting me mostly, but one of the things I do remember is how very easy it is to move someone's body when they're moving in that direction already. And so I guess I want to bait Courage and just put – turn them around and push them.

AUSTIN: I like this. My one thing is I think it's actually hard to do because your brother just immobilised Courage with this goo.

KEITH: Oh yeah, yeah, with the goo.

AUSTIN: Yeah...

JACK (as Smack): I've helped you, my brother. [*Austin and Ali laugh*]

KEITH: Okay, the exact opposite thing. The exact opposite thing.

AUSTIN: Uh-huh.

KEITH: What part is immobilised? The feet?

AUSTIN: I think a lot of it.

KEITH: A lot of it?

JACK:

AUSTIN: I think it's been buried in this, like -

JACK: Right.

KEITH: Okay.

AUSTIN – quick – quick, y'know, quick concrete. Quick-crete.

KEITH: Alright. What if I just – I flip over it and grab – and pull it to the ground. Just flat onto the ground.

AUSTIN: Ooh, as if to break at the legs.

KEITH: Right.

AUSTIN: Like shatter – yeah, yeah, yeah, yeah.

KEITH: Yes. [*Jack laughs*] It's the exact opposite thing.

AUSTIN: Yeah.

KEITH: It is just – it is a very blunt – one single motion, uh, up and back and down and broken.

AUSTIN: Okay, so that's 1d6. Do you wanna take – do you wanna spend 'it's a box' and have this be it's a box and box's fucking fall, and that gives you some extra weight to make it a 2d6.

KEITH: I have an argument that this is Manoeuvre.

AUSTIN: It's – I think that if it's Manoeuvre the effect is lower.

KEITH: It's – the effect is normal instead of great?

AUSTIN: [*crosstalk*] Is just standard. Yeah, yeah, yeah.

KEITH: Standard instead of great?

AUSTIN: Yeah.

ALI: Well, it wouldn't go up to great with my assist, right?

AUSTIN: No, your assist – or your assist could – oh, sorry, yeah. So it could be 2 Battle, or it can be – or it can be a higher effect. But Manoeuvre would be standard – so yeah, I guess you could up to great with that. Sure. I just think that it's a –

KEITH: Okay.

AUSTIN: Yeah. Based on just the math of this –

KEITH: It does say – here's the thing, here's the thing. The – one of the fun things about this system is, like, using things that you're not supposed to use [*AUSTIN: Totally.*] that only kind of work but for less effect, [*AUSTIN: Yeah.*] and Manoeuvre says 'gently nudge another vehicle into a specific position'.

AUSTIN: Yeah. To me, that's like –

KEITH: And it's truly stretching 'gently nudge', -

AUSTIN: That's why I feel like it starts at limited, do you know what I mean?

KEITH: Yeah.

AUSTIN: The argument you're making is actually about Destroy, right? Because it's -

KEITH: Well it starts limited, but I already have increased effect. So it starts at standard regardless.

AUSTIN: I'm saying – yeah, and I'm saying it's only there because – it's at standard because of your rage. [*KEITH: Right.*] Otherwise it would be at limited. Y'know?

KEITH: Yeah, yeah, yeah.

AUSTIN: I'll give it to you. We're in the final act. The math is right. You start at limited, rage pushes it up to standard, Harmonious pushes it up to great. So yeah, 3d6. Math don't lie. [*Ali laughs quietly*]

KEITH: Alright.

AUSTIN: You're not also then pushing yourself with quirks?

KEITH: I can push myself, yeah. I mean, totally willing – I'm doing 'it's a box'.

AUSTIN: Alright, so then 4d6.

KEITH: Yeah. Yeah. [*Ali laughs*] And I have a fun move for that if it gets there.

AUSTIN: [*crosstalk*] If it goes bad, yeah, uh-huh. I saw. [*clears throat*]

KEITH: Uh-huh. That's what I was setting up at the start when I said it's a box.

AUSTIN: Yeah, yeah, yeah. I thought so. But go ahead and give me a 4d6.

KEITH: A couple of big rolls.

AUSTIN: Oh yeah.

KEITH: 6!

AUSTIN: There's a 6! Woof, so a 6 with a – a 6 on controlled great is an extremely good success, is the words that I will say. [*softly*] Uh, where did I put? Did I close them? I did.

KEITH: [*sighs*] I was like – in my head, I was like 'this is gonna be four 1s'.

AUSTIN: No, I know, right? That's how it almost always feels. I'm just making sure there's not, like, secretly a way this goes even higher.

KEITH: There's something inherently terrifying about the dice not being cumulative.



AUSTIN: No, yeah, totally, totally, totally.

--04;00;00--

ALI: Mm-hm.

AUSTIN: [*softly, to himself*] I did want that. I wanted... Yeah, great effect is 3. So, I'm actually gonna give you - here's - this is - I think this basically works. The things that happen here are you advance this step by 3. [*Keith: Yeah.*] In this moment, Memphis, you finish taking out the second one of these, um - these turrets - or, cannons - which means that they can start - they can turn on the power again, and the Divines can continue to drop in safely, because the one remaining turret, like, what the fuck ever - or cannon. David, you like shatter Courage at the knees. Like, all of that cloth has firmed up, and you can see where the knees are at this point, and it shatters. And Lunar is like,

AUSTIN (as Lunar): I have to go.

AUSTIN: And, like, begins to flutter away as best she can, held down by the weight of the concrete and the fact that you've damaged her mech severely. And, with that great success, you're advancing that secret weapon clock by 3 also. And she's fleeing, a things rival are known to do and will continue to do. It's very rare that you will just ace one out, right? And the weapon is deployed. And Principality - or, not Principality - y'know, I suspect what we get is a shot of Kirst Bittenbach, y'know, overseeing the connection of whatever this thing is - this, like, strange-looking spherical device that kind of lights up and begins to spin - it's a sphere with a bunch of different lights on it - and we get a close-up of what it's real name is, which is the EDICT. And the EDICT is a long descendant of something else that had to do with words being spoken. Another piece of device that had to do with communicating with Divines. The EDICT is the Electronic Divine Interface and Control Technology. And as Courage tries to fly away, the device turns on, and Courage slowly falls to ground as the EDICT, which can control Divines, comes online. And out on the streets, the members of the OriCom begin to celebrate. And then at first so do the Divine Collaborate. And then suddenly, Persevering rolls up into a ball, because Persevering is also controlled.

The EDICT works on all sorts of Divines. Maybe not every one, because as we've talked about, a Divine doesn't necessarily have the same code as every other Divine, but there is a through line through a number of them - a great number of them. And I think at the same time Regolian - or Rogalian, the flamethrower mech in the middle of the open-air markets - shuts down completely, finally. And maybe what you come to realise - and I don't even know that you realise it in this moment - this is a battle won for you. Maybe it's in the newspaper the next day. Do you want to tell me what your newspaper looks like, Smack? Or, uh, David?

KEITH: Yeah, so it is a touch screen. It's like a panel, and the way that you get the new daily newspaper is you have like a credit card swipe on your wall or on your front door, [*AUSTIN:*

*Mm-hm*] and you take a chip and swipe through and that's how you change the paper from one day to the next.

AUSTIN: *[laughs]* So fucking good. I love it. Yeah, I think it's a victory for you all. Lunar Leson escapes, and the next day you see it in the newspaper. A treaty was signed, and not just a treaty: a burgeoning alliance was formed between the Divine Principality and the Orion Combine. With this weapon the Diaspora will be – or the Divine Collaborate – won't stand a chance. And all of the corporations of OriCom are happy to go along with this, because they realise what having access to the rest of the galaxy might look like for their bottom line. This is the moment that OriCom and all of Orion once again betrayed the descendants of the Automated Diaspora and sent them fleeing into the stars.

*[pause]*

*[someone sighs]*

AUSTIN: How do y'all feel?

ART: Whoever that was: great sigh.

AUSTIN: Yeah. Uh-huh. Great sigh.

KEITH: In, uh... In dusk to midnight at the very end I had bumped my feeling up from 1 to 2 because I – *[AUSTIN: laughs Uh-huh?]* when I went out to fight that skirmish on my own and I was looking at the map and was really upset. Just furious with the idea that the Divine Principality would need more space to control.

AUSTIN: Uh-huh.

KEITH: I feel the exact same way now in the reverse.

AUSTIN: In reverse. Yeah. Because that's –

JACK: This is great.

AUSTIN: *[laughs]* Is it?

JACK: No, this is great news. I feel like OriCom and Yes! Power have always had an eye for victory.

KEITH: And, yes, Yes! Power. *[laughs]*

AUSTIN: Have always what?

JACK: Had an eye for victory.

AUSTIN: Yeah.

JACK: And I think they're capable of making decisions that will get us there.

AUSTIN: *[tired]* Yeah. And they did. And also maybe this explains a little bit about why the Divine Principality was so easily pushing down into the rest of OriCom territory without *any* resistance.

JACK: 'Cause they knew?

AUSTIN: And why that Yes! Power ship managed to punch through all of those defences and get in close with y'all.

JACK: Jesus. Also, knowing OriCom, *[AUSTIN: Oh, yeah.]* they were probably talking about this in boardrooms four weeks ago, right?

AUSTIN: Oh, yeah! Four months ago, right? This was probably, like, plan number two, um, was 'oh, we should figure out how to team up with these guys'.

JACK: 'With the invading army! What if we're actually on their side'?

AUSTIN: Yeah. *[laughs]* 'What if we're the *baddies*'? But, like, in an excited way.

JACK: Hey, listeners? In case you forgot, OriCom sucks.

AUSTIN: Yeah, yeah.

KEITH: It's hard to forget, but I get it.

AUSTIN: And I think there's good news here, which is – I don't want to play a game in which the Divine Principality and OriCom go and smash all of the good Divines we love. And I think the Divines are smart for that – are smart about this – which is that they kind of pull away, and decide that like – and I think I mean literally the Divines here, and we'll probably see this at some point – somewhere out there, a new society of Divines forms and says 'oh, fuck. Like, all those years ago, when we were terrified that one day humans would go and come for us – this might be the beginning of that. What do we do?' *[KEITH: Oh, it -]* And they begin to work over that question.

KEITH: And then think, like, now – but then, think of – like, Season 12, you've got a fucking entire portion of this map is just, all of them are just Divines. They were built – Divines building Divines, and now –

AUSTIN: Keith, can I tell you a secret?

KEITH: Yeah?

AUSTIN: That's already on the Season 6 map. I'm setting that up now.

KEITH: Oh my God. Great.

AUSTIN: Uh-huh. Yeah. I don't know that it will come up in Season 6. But like, oh, yeah, that's what the Divines are off doing. Is being Divines. Not all of them. But the ones who are like, 'hey, fuck this,' and who are from the descendants of the Diaspora, for sure. But yeah, I think this is –

KEITH: I'm sure it's like – I'm sure it's like 50%, like, reading about the Sith and how, like, the problem with the Sith is that they keep killing each other, because, uh – *[laughs]*

AUSTIN: Right. *[laughs]*

KEITH: Because they all just wanna take control.

AUSTIN: Maybe, it's –

KEITH: It's half that. I think it's half that, and it happens, but then it's also, like *[AUSTIN: Yeah.]* it probably does stabilise, and now it's just the – they're just the strongest faction.

AUSTIN: And also don't fucking wanna take over the world! That's the big difference.

KEITH: Yeah, well, I guess it depends who wins.

AUSTIN: Well, I – sure. Sure, sure, sure. We already have one big empire to deal with in Season 6 that has the word 'Divine' in it.

KEITH: Yeah. No, not in Season 6 – I'm not talking Season – I'm –

AUSTIN: Oh, you're saying well in the future. Sure, sure, sure. Um, I mean here's the other thing –

KEITH: *[crosstalk]* Yeah, yeah, yeah. At some point in, millennia upon millennia, one of these arms is all Divines.

AUSTIN: Uh-huh. I think we get a great montage of the newspaper being swiped again and again as things unfold, though, right? Which is like, we get, y'know, 'peace!', and then we get, y'know, 'strategic alliance signed with the Divine Principality,' and then we get, y'know, 'House Bittenbach,' and then we get Stel, which is the name of the great house – Stel Orion. And the Orion – once the Orion Conglomerate, then the Orion Combine, now Stel Orion, the highest of honours among the Divine Principality. And finally, the Orion have Divines too. This empire fucking sucks, FYI. And then I think we get the very first, like, little peek into what they do. Which is, for a long time we've been going coreward. 'Oh, further north, up here'. And finally the Orion start going the other way, and down this long arm here. This long arm, they begin to colonise and mine, and become –

KEITH: Back past Earth?

AUSTIN: Back past Earth? No, up here. This one. The one, like, north of it. You can't see it because I've drawn big orange space spots on here, but these two hit. Do you see this?

KEITH: Mm-hm.

AUSTIN: And so they're going to go up to here, then back this way, and they're just interested in *all* of that. What if they just got all of that, and started mining? Memphis, what do you think about all this? And same for you, Pigeon? As your Divine also comes to – I should've fucking started there. Your Divine also just shuts down. These motherfuckers betrayed you.

ALI: Yeah, bad, probably. Um, is how I feel about it.

AUSTIN: Fair. *[Ali laughs]* It sucks that you did the final thing to help do it.

ALI: Mm-hm.

ART: It's not great.

--04;10;05--

AUSTIN: Memphis, how about you?

*[pause]*

ART: It's tricky. Memphis isn't a soldier.

AUSTIN: *[laughs]* Keith says, 'this is gonna make a great commercial.' Oh, Memphis.

ART: But, like, a little bit, right?

AUSTIN: Mm-hm.

ART: I mean, it's – *[sighs]* it's terrible. Memphis isn't happy about it. This is – it's unconscionable, it's nothing that he would ever stand for, but it's like – it's coming from a selfish place. Y'know, it's a little bit like Memphis is like 'shit, I gotta do this longer'.

AUSTIN: Yeah...

ART: And like, I don't think that makes the sentiment invalid. I mean, no one likes being, y'know – I don't know...

AUSTIN: Yeah, no one, yeah.

ART: People don't like – yeah.

AUSTIN: *[laughs]* I know what you mean. Well, thank you for playing today. I'm glad we got to try out Beam Saber. I'm bummed we don't get to do downtime activities, because the downtime activities in this game fucking rule. There's an entire thing where you - instead of indulging you cut loose and hang out with your buds, and that would be fun to do, and doing XP is always fun, but we don't really have time for that, unfortunately. I'm bummed we also didn't also get to do - we almost got to a dire action. We got to read the rules for it, but time was our enemy.

*[Jack sighs]*

AUSTIN: I'm Austin Walker. We will do a dire action in this game at some point in the future, I promise.

KEITH: That's right, we were both -

AUSTIN: You're right there.

KEITH: Me and Jack were right there.

AUSTIN: You're right there, and you have that special thing. It's cool.

KEITH: I do.

AUSTIN: Ace has a thing that lets you continue on a 4, 5, or a 6 instead of just a 6, so.

KEITH: Yeah. Pairs good with Death Wish, too.

AUSTIN: Yeah.

KEITH: Pairs good with Death Wish, and with that I hate my dumb box. *[Austin laughs]* Which is actually great: I love the box.

AUSTIN: Yeah, now you've come around on it. *Keith* loves the box.

KEITH: Right.

AUSTIN: Mmm. I'm Austin Walker. Follow me on Twitter [@austin\\_walker](#). Where can people find you, Ali?

ALI: Um, hi! You can find me [@Ali\\_West](#) at twitter.com.

AUSTIN: Keith?

KEITH: You can find me on Twitter [@keithjcarberry](#). You can find the Let's Plays that I do at [youtube.com/runbutton](#). Kyle is gonna be over tomorrow. We're gonna be recording a bunch of

stuff, including a podcast. If you go to the Patreon at [contentburger.biz](https://contentburger.biz) you can sign up to that and watch it tomorrow.

AUSTIN: You said contentburger.biz, right?

KEITH: Content burger, yes. C-O-N-T-E-N-T-B-U-R-G-E-R.biz. Contentburger.biz. Take a bite.

AUSTIN: *[crosstalk]* I thought you said, uh – take a bite. Um, who's left? Jack?

JACK: Hi, you can find me on Twitter [@notquitereal](https://twitter.com/notquitereal), and buy any of the music featured on the show at [notquitereal.bandcamp.com](https://notquitereal.bandcamp.com).

KEITH: What did you think I said?

AUSTIN: I don't remember – I - Captain - ?

JACK: Captain burger?

AUSTIN: Captain burger. I thought you said captain burger, I 100% did! *[laughs]*

JACK: Ahoy!

AUSTIN: Ahoy!

KEITH: I've got a bad throat sickness going on, so I'm talking weird today.

AUSTIN: That's fine, that's fine. Art?

ART: Hey, you can find me on Twitter [@atebbel](https://twitter.com/atebbel).

AUSTIN: Um, and you can find One Song Pod *[laughs]* [@onesongpod](https://twitter.com/onesongpod) – I'm not letting you drop it, because we should do one. Follow me – I said austin\_walker – Friends at Table [@friend\\_table](https://twitter.com/friend_table), and thank you again for supporting us over at [friendsatthetable.cash](https://friendsatthetable.cash). We should do a time.is.

ART: Oh, we should.

JACK: Let's do it.

KEITH: One Pod Song.

AUSTIN: One – mmm, that's different.

ART: Hey, why can't I find the fucking hard drive I just plugged in to my computer?

*[Ali yawns]*

AUSTIN: That's a good question.

ART: 'Cause I need to get some shit backed up because I am out of space.

AUSTIN: Please back up your stuff, Art.

ART: I'm trying!

AUSTIN: Please do that.

ART: I'm trying right now!

AUSTIN: Mmm.

KEITH: Is there an on-off switch on your external hard drive?

ART: Ah, no. Let's clap so I can burning hard drive with recording.

ALI: Mm-hm

*[Jack laughs]*

AUSTIN: *[laughs]* Okay. Uh, five? Ten? Five.

*[all clap]*

JACK: Oh, I – I – that was too late. I was panicking.

*[Keith laughs]*

AUSTIN: Yeah, that's fine. Fifteen.

*[pause]*

*[all clap]*

AUSTIN: Ooh, that felt good to me.

JACK: That sounded pretty good!

KEITH: A B, B-.

ALI: Bye!

AUSTIN: Mmm, that's a shame. Alright everybody, thank you again. Have a good night!

KEITH: Yeah, have a good one. Bye.



