

[Twilight Mirage 59: The Siege Of The Lineage Brighton Pt. 3](#)

Transcriber: HermitQueen; Meko

AUSTIN: All right, so the goal is you're going to send Gig across the beam, towards-

KEITH: Yeah?

AUSTIN: -towards the Wandering Sea, ocean the size of Connecticut in space, uh-

[music starts: ["The Notion"](#)]

AUSTIN: -which is connected to the Creeping Chain. Because that is the goal. The goal is to keep the ships from getting to where the bullion of plankton is.

SYLVIA: Okay.

AUSTIN: If that thing goes into the sea, it will be- it will be able to get away, basically. You will have saved that sea, and the sea will not be captured by Advent. Uh, then, behind you, currently, is the Prince Elect, which is Ballad Reverie's ship, um, Echo's brother. And then behind that is The Ebony and Ivory. Alright. *[laughs]* Even, you do the barrel roll, you spin up, you're like- like a hammertoss, and then- and then you let go. Gig goes flying through the fucking light, uh, and then- and then we get. I think we just get breath, we get the breath from you, Echo, as you reconnect to Harmony, which (SYLVIA: Oh!) you thought was dead. All of the nanites in your body turn on. Harmony didn't die, it left. You also now, cause you have clear vision of the Creeping Chain, you can see that it is preparing something else, which is- it is preparing to launch a gigantic spear in your direction.

DRE: So I do think it's good to split up, I mean, especially if I've got their attention on me. Think what I wanna do, as I'm- as I get closer, I want to try and use the ship arms to like... grab the hilt of this spear and, like, tilt it up towards the ship itself.

AUSTIN: Gig, are you just going to continue trying to just, get as close to the, to the sea as possible?

KEITH: Yeah...

AUSTIN: Three of the other Anglers have now bro- so three of them are with the World Without End, and three of them are with you, um, and are trying to chase you down as you get closer and closer to the Wandering Sea.

AUSTIN: Echo! The viewscreen turns on. And it's Ballard. Joining him are... Cat's Cradle, who you may recall from the... helped make Advent- the Advent Group happen? Uh, and then Lumen Lux is also there, who you may recall was part of the Polyphony island, Echo. Had left the Volunteers of Seiche, and they are back here now. Wearing Advent gear. Uh, and Ballard says, like,

AUSTIN (as Ballard): Halt or die.

AUSTIN: Doesn't know who this- who you are.

[music finishes: "The Notion"]

AUSTIN: Alright, so... *[sighs]* God, I think this is the worst of both worlds. I think your Overture cockpit breaks. Uh, so the... the... you get, like, thrown- sorry, it's not the Overture cockpit, it's the handheld shield breaks. Um, you like, go into the beam, uh, and you are, um, like pushing through, you're like, going, you're- you know, about a third of the way through when something grabs your leg, uh, and turns you directly into the light of the- of the Our Prophet beam? Um, and you lift your shield up to protect yourself and it just gets burnt through, basically.

SYLVIA: Mmm.

AUSTIN: Like it's one thing if you're moving constantly, it's another thing (SYLVIA: Yup.) if you get held in place and pushed. And you see that here, in the middle of this bright light, is, uh, Ballard's, uh, mech. And I think he opens up comms to you? Um, and he says,

AUSTIN (as Ballard): I said, halt or die.

SYLVIA (as Echo): I've never been a very good listener, have I?

AUSTIN (as Ballard): *[sighs]* Echo.

AUSTIN: And then open hands turn to fists.

SYLVIA: *[sighs]* Yeah... I don't wanna fight Balla- Augh!

AUSTIN: You could- you could leave!

SYLVIA (overlapping): I'm gonna!

AUSTIN (overlapping) What are your beliefs?

AUSTIN: Do you have beliefs written down?

SYLVIA: Uh... I wrote them down for you ages ago, but we *[laughing]* never put them on my character sheet?

SYLVIA (overlapping): Cause- like a-

AUSTIN (overlapping): That's fine. I was just- this is gonna be a moment where we could... refer to those.

SYLVIA: Yeah... I mean, one of the things that I've been trying with Echo is that, like... Echo doesn't wanna hurt people that much?

AUSTIN: Mhmm.

SYLVIA: But has- is- because of their line of work is constantly put in situations where they have to, like, measure that and that is- this is definitely, like, the peak of that. Is like, okay: do I do my job here and beat up the enemy who happens to be my older brother.

AUSTIN: Right.

SYLVIA: And I think... Echo's gonna try not to do any violence here towards Ballad.

AUSTIN: Yeah. I found three- the three that you pitched me that I liked a lot, and I'm gonna add them, briefly, to your sheet. Um... they are: "Don't burn yourself up to keep others warm," "If

nobody is gonna protect the little guy, I will,” and “The chip on your shoulder isn’t heavier than a human life.”

SYLVIA: Yeah.

AUSTIN: Um, which is good. So what do you do?

SYLVIA: Um... is he trying to pull me out of the thing still?

AUSTIN: No, he’s gonna fight you in here.

SYLVIA: Alright. Um...

AUSTIN: Are you fleeing? Are you talking to him? Are you...

SYLVIA: I think I’m just trying to like avoid him for now, in my suit.

AUSTIN: Okay.

SYLVIA: Um... actually, I have a question.

AUSTIN: Yes.

SYLVIA: Does this count as an ambush?

AUSTIN: *[deliberating noise]*

SYLVIA: Cause I have a move specifically for being ambushed.

AUSTIN: Yeah, I have mixed feelings. I don’t think this is an a-

SYLVIA (overlapping): I don’t think it would- I don’t think I have-

KEITH (overlapping): Oh, you’re being ambushed, I thought-

SYLVIA: I think I’m floundering here, honestly, like I think I’m reaching with that anyway.

AUSTIN (overlapping): Yeah.

SYLVIA (overlapping): Um...

AUSTIN: I don't think that you're... I don't think this is an ambush, because you were being...

SYLVIA (overlapping): I was being chased. Yeah.

AUSTIN (overlapping): You caused this chase, right? Yeah. This is a chase, not an ambush. I appreciate- I- don't knock the hustle.

SYLVIA: Listen.

AUSTIN: You know?

SYLVIA: You know what? I gotta try and... wriggle my way out of any trouble I can. I think what I'm- what Echo actually does is, uh... How deep into the beam are we?

SYLVIA (overlapping): Like, halfway through?

AUSTIN (overlapping): Halfway.

SYLVIA (overlapping): Half? Okay.

AUSTIN: Halfway through, that seems like the way this should go, right?

SYLVIA: Yeah. Then... I think I'm just gonna cut- keep- try and keep going.

AUSTIN: Alright. *[slight pause]* No gambits left. This is-

SYLVIA : No.

AUSTIN: If you're just running, it's- flying, it's- I mean, again, you can tell me what you wanna roll, but...

SYLVIA: I mean, there's nothing else that would apply here.

AUSTIN: Yeah, I think it's a real-

SYLVIA: I'm fine to take the, like, risks here.

AUSTIN: Okay.

SYLVIA: It's more interesting that way. Uh, is this risky or desperate, cause...?

AUSTIN: Oh, this is desperate.

SYLVIA: Yeah, that's what I was thinking too.

AUSTIN: This is desperate.

SYLVIA: Uh... limited? Standard.

AUSTIN: Standard. You're still in the ship, you're in the mech, the mech's engines haven't been destroyed yet.

SYLVIA: Alright. *[pause as Sylvia rolls]*

AUSTIN: That's a two.

SYLVIA: Yeah.

AUSTIN (overlapping): That's a two on a de-

SYLVIA (overlapping): I said yep! *[laughs]*

AUSTIN: Uh, you could resist?

SYLVIA (overlapping): I can't! I can't resist. I-

KEITH (overlapping): Everything seemed like it was going so well!

AUSTIN: Stress keeps adding up, doesn't it?

SYLVIA: Yep.

AUSTIN: Um, so let's figure out what happens here. So you failed on a de- *[laughs]* on a desperate. Uh... *you failed on a desperate*. Uh... you failed! You failed on this desperate thing!

KEITH: You failed on that desperate thing.

AUSTIN (overlapping): Um...

SYLVIA (overlapping): Yeah, I did.

AUSTIN: I think the- the... fuck! I mean, I think he catches you. Right? Like, you just take off... Here we go. Two things happen - classic - one is that the heat from the light - with your shield destroyed, with your extra armor destroyed - breaks through and is destroying your orbital drive engines. Is- your engines are, are blowing up. Um, and then two is, there is, from that explosion, uh... That explo- I think, actually, you're flying and the engine's already sputtering, and I think he, like, catches up with you enough to like, basically, reach and grab a hose or something and just rip it, and that is (SYLVIA: Oof.) what causes the- the engine to explode? Um, I want him to be involved in the way this is hurting you? And then despite being inside the mech, that explosion is going to give you a major- is going to give you a level two harm. Um... and that harm is, is, ah... burnt. It's like, burning your back, from where the explosion happens.

SYLVIA: Right.

AUSTIN: You can resist one or either of those, if you'd like.

SYLVIA: No, I think this is interesting, like legitimately.

AUSTIN: Alright, I'm gonna stick on this, cause I wanna know- you know what? Let's bounce back. Um... *[slight pause]* so, yeah, so, in the middle of the beam, uh, Echo has had their engine - it's like your orbital engine... Basically, you can still fly, but you're definitely much slower, now. Um... *[sighs]* Gig and, uh, Even?

KEITH: Hey.

AUSTIN: Uh, who wants to go first, here?

DRE: Uh, Keith, I think you should go first, cause I got some bullshit I wanna do.

AUSTIN (overlapping): Alright, good.

KEITH (overlapping): Alright, I'll go first.

AUSTIN: Gig, you have these- these Angler units are free, but you- they're kind of- have some distance with them, because you resisted.

KEITH: Yeah. Yeah.

AUSTIN: In fact, I should clear one of those off. There we go. Um... what do you do? But they're chasing you again.

KEITH: They're chasing me again...

AUSTIN: Yeah.

KEITH: Um...

AUSTIN: They've been chasing you. They're chasing the plankton, but they're at two of four clock on the- on the plankton thing.

KEITH: Do you remember how overclock works?

AUSTIN: Yeah. *[slight pause]* You, uh... you're using it to increase a- a system, basically. Or repair a system, I believe. Right?

KEITH: Can I do it to myself?

AUSTIN: Yeah. Totally.

KEITH: Okay.

AUSTIN: I'm pretty sure. I'll double check it, but. Overclock! Uh... "When you spend a gambit-"
ope, well! *[laughing]*

KEITH: Okay!

AUSTIN: Nope! Can't do it! *[coughs]* Unfortunately. Uh... it's really cool! Uh, you could -so you could do it without the gambit. So, the way overclock works is, "When you spend a gambit on a rig roll to repair or upgrade, treat the system you worked on as one quality higher for the remainder of the job." And then there's a note, which is, "You *may* make a rig roll during a job to simply get more out of a system, but such temporary boosts are, uh, only situational and need to be backed out the next time you hit dry dock." Um... "You can overclock systems which are not ships, enhancing the system quality." So like, the overclock- if you use overclock with gambit, you're gonna get that boost for the rest of the scene, basically. For the remainder of the whole job, whereas if what you want is, like, "I want to do this special thing, and so first I'm gonna try to overclock a system temporarily," you can do a rig just for that one roll.

KEITH: Okay.

AUSTIN: So like if you wanted to make your engines get more, if you wanted to, like, an afterburner style boost or something-

KEITH: That's exactly the thing, is afterburner.

AUSTIN: Okay. So go ahead and give me a rig, to, to... rig that temporarily.

KEITH: Okay. Um... Risky, controlled, risky...?

AUSTIN: R- risky, risky standard, yeah.

KEITH: Risky standard.

AUSTIN: Yeah.

[pause as Keith rolls]

AUSTIN: That's a five!

KEITH (overlapping): That's a five.

AUSTIN (overlapping): Okay.

AUSTIN: So, I'm gonna tick the Anglers chasing you one, for the- you can resist that again if you like? But, you're also so close to statusing out, I don't know?

KEITH: Nope. I'm not gonna resist.

AUSTIN: Um. So it just takes time for you to start, to do this.

KEITH (overlapping): Yeah. If I-

AUSTIN (overlapping): So what's this look like?

KEITH: If I resisted, I would get a status.

AUSTIN: Right. (KEITH: Um...) Almost certainly. *Almost* certainly. You only have two stress, so.

KEITH: Right. Yeah, yeah, yeah.

AUSTIN: Alright, so what's the... what does this look like? Is it- are you just, like, tie fighting your, your systems around? So you use more juice in your engines? Or are you sending out the eye drone?

KEITH: I think the eye- yeah, the eye drone I- can I just say how much I fucking love the eye with the little arms, controlling this slightly bigger eye?

AUSTIN (overlapping): With- yep! Uh-huh!

KEITH: Ah, I love it. *[laughs]* Uh... so I think the eye comes out, and... like, has little- it has like canisters that slot into my legs.

AUSTIN: Ohh, cool. Yeah, like pulls them off a backpack filled with a bunch of shit, basically?

KEITH: Yeah. Yeah, yeah, yeah.

AUSTIN: Love it. Love it. Um... *[slight pause]* And you- okay, so it's attached. So now, uh, what I'll say is that is gonna give you a- it's, you basically do a setup maneu- no, no! I guess what it did is increase the quality of your engines, so now instead of being one quality engines, they're two quality engines?

KEITH: Yeah.

AUSTIN: Which is a mismatch for them, so you get a higher level on your helm. It'll be risky great instead of risky standard.

KEITH: Got it. So now I have to do that to get away.

AUSTIN: Yes, so go ahead and give me that helm.

KEITH: Okay! Love iit-

AUSTIN: Again, can't stress, you can't push yourself, unfortunately, right?

KEITH: Um, yeah.

KEITH (overlapping): I do have another-

AUSTIN (overlapping): There's just- I'm just gonna look at your moves-

AUSTIN: I'm gonna look at your moves really quick to make sure there's nothing else...

KEITH: I was just gonna bring up a move that I do have, which is, uh, when I... uh... where is, what's the- oh! "Tinker: When you work on a clock with rig or hack, or (AUSTIN: Yeah...) when you study a schematic, fill plus one segment."

AUSTIN: You weren't- you were not working on a clock with it.

KEITH (overlapping): It's just a boost.

AUSTIN (overlapping): You were just giving yourself a boost, yeah.

KEITH: Okay.

AUSTIN: Um...? Yeah.

KEITH (overlapping): So then, no, I don't have a move for it.

AUSTIN (overlapping): Um, I'm gonna- lemme just double check, also, the World Without End, that you don't have anything else special here. Deception, infiltration, no. Uh, you're not trailing a target, you're not- okay. Nope! Okay!

KEITH: The sea is a target.

AUSTIN: You're not trailing the sea.

KEITH: I am *behind* the sea.

AUSTIN: It's as big as Connecticut. This is not trailing a target! *[Keith laughs]*

AUSTIN: *[laughs]* And for once, that's not a hyperbole! *[both laughing]*

KEITH: Okay. Alright.

AUSTIN: Alright!

KEITH: Note for future ideas is that you can't trail something when it's the size of a state.

AUSTIN: Of- yes. *[laughs]*

KEITH and AUSTIN: Um...

KEITH (overlapping): Alright, lemme roll...

AUSTIN: I mean you could, it just has to be from far away.

KEITH: Okay.

AUSTIN: So, one die. Right?

KEITH: Risky...? Yeah.

AUSTIN: Risky great!

KEITH: Great... One die.

AUSTIN: Get that six, please. *[slight pause]*

KEITH (overlapping): How about- how about a devil's bargain?

AUSTIN (overlapping): Wait wait wait wait wait! Wait wait wait wait wait.

KEITH: What?

AUSTIN: Let me just make sure or something. Didn't somebody get a six on a risky roll before? You did.

KEITH: I did.

AUSTIN: We have a gambit! There *is* a gambit. There's a gambit!

KEITH: Oh, there's a gambit?

AUSTIN: There's one gambit!

KEITH: I did, yeah!

AUSTIN: Unless- unless, wait, did-

KEITH (overlapping): Risky- risky standard, six. That was not the other gambit I already got.

AUSTIN (overlapping): Wait, wait, wait, wait. Wait.

KEITH: That was from the critical.

AUSTIN: Wait. No, sorry, because then Echo used it. That's why Echo rolled a one helm here.

KEITH: No, cause Echo- Even, Even got one too.

DRE (overlapping): Yeah, cause I did roll a six on that risky standard.

KEITH (overlapping): Risky standard. So we got two.

AUSTIN: Oh. Yeah! We got two! So yeah, that does even out.

KEITH (overlapping): So we do have one.

DRE (overlapping): Oh, thank god. *[laughs]*

KEITH: And, actually, Echo got another one!

AUSTIN: And Echo got one! Yeah!

KEITH: And- Echo got two!

AUSTIN (overlapping): Echo got two!

DRE (overlapping): And *you* get a gambit!

KEITH: Do we have, like-

AUSTIN (overlapping): And *you* get a gambit! How many gambits-

KEITH (overlapping): We have like- we have... three gambits!

AUSTIN (overlapping): Look at all these gambits! Uh...

KEITH: I think we have three gambits.

AUSTIN: And what about... and the study?

DRE: The study... I think, was-

AUSTIN: Also a push?

DRE: Also a push, yeah. Cause I think that was a push-

AUSTIN: Okay.

DRE: And then the scrap was me pushing to use my unstoppable ability.

KEITH (overlapping): Well, yeah, yeah. Cause we all thought we had no gambits.

AUSTIN (overlapping): Yes. Alright.

DRE (overlapping): Yep.

AUSTIN: We all thought we had no gambits. You all- y'all been making gambits. One, two, three, four? Four gambits?

KEITH: Bonus die. Four minus one, cause I think someone was u- one of them was used.

AUSTIN (overlapping): One, yes, because someone did use- yes. Okay. There we go. Three. *[pause]* Three gambits.

KEITH: Two gambits.

AUSTIN: Uh- two gambits, because you're spending one.

KEITH: Yeah. *[rolls]* That's a four, I'm okay with it- oh! Great effect, though.

AUSTIN: Great effect, yeah.

KEITH (overlapping): Four, great effect, that's a little bit better.

AUSTIN (overlapping): Uh...

AUSTIN: Well, so, I, again, this is the- the thing that's happening is... *[pause]* uh, alright, so I think that the- they don't catch the plankton? You get it- you reunite it with the sea, and immediately, that part of the sea lights up with the- in kind of a neon glowing green? But it's not all- like, it's still- I've just ticked two clocks, two steps of the clock on the "Reunite Cube With Sea" because it didn't get- you didn't get it deep enough into the sea yet.

KEITH: Okay.

AUSTIN: Um... but you're like- are you in there? Do you just, like, fly into the ocean, basically?

KEITH: Yeah, I'm in it. I'm in there.

AUSTIN: Alright, so now you're underwater, basically. There's just detritus in here. It's the sea, right? So it's like crashed ships-

KEITH: Yeah.

AUSTIN: Again, there's anchors, it's filled with the- the Creeping Chain's chain, the kind of techno-organic chain stuff? Um, and the Anglers are chasing you too.

KEITH (overlapping): Just for the listeners, I do-

AUSTIN (overlapping): Um, so they're still-

KEITH: I do wanna clarify for people's visuals that I am not as much underwater as inside of it.

AUSTIN: You're *inside* of a, mm- Are you wet, though?

KEITH (overlapping): Uh, you can't, I- learned that you can't actually be-

DRE (overlapping): Goddammit. I already made this joke! Nuh-uh!

AUSTIN (overlapping): You did, you did. *[laughter]*

KEITH: You cannot be inside of water without being wet.

AUSTIN: Being wet. Okay. Uh, but the Anglers are still there-

KEITH: Unless you're damp, because damp isn't wet.

AUSTIN (sounding strained): Right. Yeah. Good. I'm- hoo, that video's the worst. Um-

KEITH: I think I- hold on. I think that guy was joking. I think that guy's fucking around.

AUSTIN: No, he's not. He does that all-

KEITH (overlapping): Did you finish the video?

AUSTIN (overlapping): I've watched a bunch of his videos, I'm not gonna- yeah. I- I- eugh.

KEITH (overlapping): Okay. Alright.

AUSTIN: You have... So here's what happens. Two of them just, like, go past you? Like, once they hit the water they have, like, water jets. And so two of them speed up past you to try to set up a barricade in front of you, where they're gonna stop you and the plankton. The other one is still behind you. And, um, right back to you again in a second. Uhh... Even? You said you had some good bullshit.

DRE: Yeah. Yeah! So... okay. Is Echo clear of the ship down there? Or is Echo still in the ship?

AUSTIN: Echo's in the middle of the beam.

DRE: O-kay.

AUSTIN: Yeah.

DRE: Um... here's what I wanna do, Austin.

AUSTIN: Yeah.

DRE: Do you remember my original goal was to, like, angle this spear up into the thing, maybe, once I got close enough?

AUSTIN: Yeah.

DRE: So that's not a good plan for someone that's obsessed with, uh, destroying Advent?

AUSTIN: No.

DRE: Here's what I wanna do.

AUSTIN: Uh-huh.

DRE: I want to line it up so that spear is going to be shot at me, and then I dodge at the last second, and then that spear hits the Advent ship.

AUSTIN: Goes through the beam and hits the Advent ship.

DRE: Yep!

AUSTIN: Okay... That's a tough one.

DRE: So... I think how I can maybe get this is... are our Anglers in any way, like, kind of hooked up, like, to the ship through our sensors?

AUSTIN: Yes! You have those good comms, a hundred percent.

DRE: So what I'm thinking is that when- when I threw Echo and, like, got that they were, like, done moving at, like, a... very rapid pace-

AUSTIN (overlapping): Oh, yeah, you have their- totally.

DRE (overlapping): And like settled them. That was like- yeah. Like I- that's-

AUSTIN: You can-

DRE: That's a quick flashback of me logging those coordinates or something.

AUSTIN: Totally. That's a free flashback, that's fine. Um... alright. This is hard. This is desperate.

DRE (overlapping): Yep! Uh-huh!

AUSTIN: Like, this is... this is, because, it would be risky to not get shot. It's desperate to not get shot and also- in fact, it might be more than that. It might be-

DRE: I'm basically presenting a juicy target right now.

AUSTIN: You really are. Yeah. Cause that's the thing, you're, like, staying... to dodge... you had this great idea of like, "I'm just gonna get close enough so they can't actually line up," right? But, you're staying in range in its, like- in battletech, 18:01 you're in the optimal range. It's just that you're trying to line it up so that you can quick dodge out of the way, and it'll shoot the thing behind you. So instead of being at risky - which is what you earned, you earned risky, based on the previous rolls - I'm now dropping you back down to desperate.

DRE: Yeah, fine.

AUSTIN: Okay. Um... so that is definitely a helm, a helm roll.

DRE: Alright.

AUSTIN: So right now it's three. Er... it's- it's three, yes. Three with potency, though. So... it's desperate great.

DRE: Do you want to make this anymore fun? Can you think of a devil's bargain to give me?

AUSTIN: Sure. Lemme, lemme think about it for a second. Um... I mean- *[laughs ominously]*

DRE: On a side note, can I combine a gambit and a devil's bargain?

AUSTIN: Yes, you just can't combine a push and a devil's bargain.

DRE: Okay.

AUSTIN: So I can give you- I can give you this! Devil's bargain. Um... *[sighs]* On a miss, it either hits Even or- sorry, it- if you miss, it's going to either hit- if you miss it's gonna hit you, no matter what? But if you miss, uh, it will also hit either Echo or Ballad.

DRE: *[laughs]* God.

AUSTIN (overlapping): We'll just roll a-

DRE (overlapping): That's just a coin flip?

AUSTIN: That's just a coin flip.

KEITH: That's a pretty good- that's a good- that's a good deal. *[pause]*

DRE: Man. *[slight pause]* I don't care if it hits Ballad.

KEITH: Yeah! That's my point. That's a good deal.

DRE (overlapping): *[laughs]* Me, as Andrew, who is Sylvia's¹ friend, kind of cares if it hits Ballad. Even-

KEITH (overlapping): That's fifty- that's fifty percent chance... fifty percent chance that on a *failure*, it kinda helps him.

[overlapping laughter]

AUSTIN (overlapping): Uh-huh. Echo, how do you feel about that?

SYLVIA: I care a lot! *[DRE laughing]*

¹ The name in the audio recording is no longer in use, hence the audio/transcript discrepancy.

AUSTIN: Yeah?

SYLVIA: About that one!

AUSTIN: Huh. Either way?

SYLVIA: Wei- weirdly enough, yeah! I care about both of them!

AUSTIN (overlapping): Okay. Cool. But-

KEITH: Which one would you prefer, though? *[slight pause]*

SYLVIA: There's no neither option, is there...

KEITH (overlapping): No. No, I guess it's-

AUSTIN (overlapping): No. Well, not taking a devil's bargain.

DRE: Right.

SYLVIA: I mean... out of character, I'd prefer Echo to not get hit.

AUSTIN: Right. But in character-

SYLVIA: In character, I think Echo would prefer it the other way around.

AUSTIN: Yeah.

SYLVIA (overlapping): So we're kind of at an impasse with my input here.

KEITH (overlapping): I mean, this- this- *[Austin sighs]*

DRE (overlapping): Let's-

KEITH: This quote-on-quote "brother" is causing a whole lot of problems!

AUSTIN (overlapping): Oh my g- *[laughs]*

DRE: You know what? Let's- let's just do this.

AUSTIN: Uh-huh?

DRE: I'm gonna take a gambit, and I'm gonna push myself.

AUSTIN (overlapping): Alright. So- oh, no, you can't. You-

KEITH (overlapping): So you're one shy of...

DRE (overlapping): Oh-

AUSTIN (overlapping): Wait wait wait.

AUSTIN: So you're not taking the devil's bargain, then.

DRE: I am not taking devil's bargain.

AUSTIN (overlapping): Okay. So, push yourself-

DRE (overlapping): Yeah. I'm- I would be- Now, I have one stress to go.

AUSTIN: *[breathes in]* Ohhh my goood, okay...

DRE: It's fine.

SYLVIA (nervously): Dre!

AUSTIN: So what's your helm? Five?

DRE: It's five now.

AUSTIN (overlapping): Now? Alright.

DRE (overlapping): So this is desperate... great?

AUSTIN: Uh-huh. *[nervously]* Desperate great.

DRE: ...And two bonus die. Hey, let's see how this goes. This is a fun show we do.

AUSTIN: It is. *[slight pause as Dre rolls]* Five die's a lot of die- (overlapping): Alright, there's a six.

DRE (overlapping): That's a six. That's a six. Hoo!

AUSTIN: It was almost a four instead of a six, which would have been bad! Alright, so.

DRE (under his breath): Shit... *[laughs]*

AUSTIN: Good job getting a six! Desperate, uh... on a six you do it! Nice work! Um... so you... what's it look like? Tell me what it looks like.

DRE: Um... I mean, I, so I think it's- as I'm getting closer, Echo is, like, flying the ship, but you also see, like, bullshit UI of, like, numbers and stuff. Uh, like the ship is doing some calculations and coordinating something and you see, like, a bunch of different spinning dots on a screen that suddenly converge and there's almost a, like, missile lock tone, and like a beep. Uh, and... Even just throws it into a divebomb. Um-

AUSTIN (overlapping): Alright. I want-

DRE: And I think as the camera pulls back, it sees that like, the divebomb is a direct trajectory line between the two ships.

AUSTIN: Right. And so like, again, there- you know. Even and - or, Echo, I keep doing it! - Echo and Ballad are still in the way- are still there? And so what I almost want is, like, as you're doing those, we're cutting between that and then, like, this sequence of Echo trying to escape from their brother, who is trying to catch up with them and give them, like, rolling knees and karate chops and, you know, like, heavy piston punches and stuff like that. Um... and at some point, I

think the two of you do just end up in this bright white, the- the bright white light. The light is burning away your mech every second that you're in here, and- and, Ballad, is just like, um...

AUSTIN (as Ballad): Echo, stop! You're going to get someone killed. Come back with me! *[pause]*

SYLVIA (as Echo): *[sighs]* We both know I can't do that.

AUSTIN (as Ballad): Why *not*?

SYLVIA (as Echo): I just can't- I can't be part of that. *[pause]* *[Austin, as Ballad, sighs]*

AUSTIN: And then you can see that he starts to like- you can see the shoulders go back, a little bit, in his mech, which means it's happening with him too, and he's like...

AUSTIN (as Ballad): Maybe you're right. Maybe I- *[stammers]* It happened real quick, Echo. You know?

SYLVIA (as Echo): Yeah, no, trust me, I- it seemed real quick from where I was too, the whole Advent thing.

AUSTIN (as Ballad): But we- we are helping our people.

SYLVIA (as Echo) (overlapping): Do you-?

AUSTIN (as Ballad): And I know that means we have to hurt some other people. I know that and it's not- but- *[sighs]* I don't know.

SYLVIA (as Echo): Listen, I respect you wanting to help people. And I respect that stuff that Advent's doing are things that you are comfortable... at least on some level with, and I'm not. I can't- I would r- *[short laugh]* If you're gonna bring me back, just leave me right here.

AUSTIN: He, like, maneuvers his mech so that's he's- the, his like, um, shielded part is in front of the beam, so you're like resting in his shadow, you know? And the shadow means that you won't burn up? And he's like...

AUSTIN (as Ballard): *[sighs]* I- I was gonna say that if you came back with me, then maybe we could make sense of all this together, but... I guess that's not an option. I just wish we were fighting on the same side again, I wish I could go with-

AUSTIN: And before he can finish the thought, the spear passes in front of his eyes, across the white beam, and slams into the side of the Prince Elect. And it explodes.

SYLVIA: Oh...

AUSTIN: And you see his shoulders move back forward and he clenches his fists. And you can hear over his comms, it's Lumen Lux, it's Cat's Cradle, and they're screaming. And, Dre, you blew up the Prince Elect, good job. *[slight pause]* And those characters are dead. And he says...

AUSTIN (as Ballard): ...Go right now. No more moralizing. Go right now. *[pause]*

AUSTIN: Um... alright, you- you still need to roll to get across this thing.

SYLVIA (overlapping): Yeah, yeah... but, you know- trying to leave, I guess, at least.

AUSTIN (overlapping): He... yeah, but it's controlled, it's a controlled situation comparatively, yes.

AUSTIN: And then he turns and goes back to the- to try to rescue the people from his ship, who did not- those who maybe didn't die. Um...? Gimme that helm roll, to try to get away. To try to get through.

SYLVIA (overlapping): Uh, that's standard effect? Or...

AUSTIN: Yeah, controlled standard.

SYLVIA: Yeah, okay. *[pause as Dre rolls]*

AUSTIN: Alright, four. That's still a success, even on, even on half of your- even on two, two dice with taking the lowest one, you still get a four there.

SYLVIA: Thank god.

AUSTIN: Yeah. Um, I still think it burns through the rest of your hull here, basically?

SYLVIA (overlapping): Yeah. Hey, I'll take it.

AUSTIN: Yeah, I think that you're down to - let me see here - uh...? Doo-doo-doo, I need to go-

SYLVIA: Op, sorry-

AUSTIN: There it is, right here. Yeah, the- in fact, the- your cockpit shorts out. Um. And your hull is completely fucked now. Like, another direct hit will hurt you directly, at this point. Um, and you can't use your Overture cockpit special ability.

SYLVIA: Mhm.

AUSTIN: Because it, like... the actual cockpit, like, cracks, and you have to go to, like, backup cameras or something, you know? But you manage to get through the rest of the light and appear back into the Mirage. Um. Even, you see Echo show up nearby.**26:10**

DRE: Uh, I'm gonna use the arms to try and help them get back to the ship, 'cause they look really fucked up.

AUSTIN: They do. Alright, I'm just gonna let that happen; you don't need to roll to get those arms in. So the spear-gun goes off—obviously went off, that already happened, but now there are—you're just close to the giant capital ship now and there are three Anglers still chasing you. What are you doing? Kent immediately goes to the cargo hold to try and tend to Echo, by the way.

SYLVIA: I think Echo is trying to just like brush him off and run to the cockpit to yell at Even [laughs anxiously].

AUSTIN: Right, okay. Good. Good. Are you—do you do that?

SYLVIA: Yeah, it's like:

SYLVIA (as Echo): What are you—what just happened?! What are you doing?

DRE (as Even): I was—What happened down there? I was trying to dodge the spear-thing that it was shooting at me!

SYLVIA (as Echo): Ballad—and he could have been on that ship and those p—they're gone. They're—he.

DRE (as Even): Wait, it hit the ship?

SYLVIA (as Echo): The—yeah, it hit his ship. They're—

DRE (as Even): Jesus.

SYLVIA (as Echo): He was trying to stop me and—

AUSTIN: Wait, are you lying?

DRE: Yup.

SYLVIA: Uh-huh.

AUSTIN: Is this a lie?

DRE: Yes, I am lying.

AUSTIN: Yoooo! Alright, that's a roll. That—you can't—I mean, you can, you can lie. You absolutely can lie.

DRE: Yeah.

AUSTIN: But like that, you can't—You can't just, you know—that's, that's [Dre laughs]—okay. We could just—here's a question: would Echo believe that lie? Before we start—before we get to a roll.

SYLVIA: I think right now, yeah.

AUSTIN: Okay.

SYLVIA: But that's because they are like, traumatized. I think if given time to think about it that might not hold up, you know.

AUSTIN: I think we should probably roll about whether or not this is a convincing lie.

DRE: Okay.

AUSTIN: Does that seem fair to the both of you?

DRE: Yeah.

SYLVIA: Yeah.

AUSTIN: Okay. What are you rolling to lie, Ec—Even?

[Dre sighs]

AUSTIN: Oh my God.

DRE: So Sway is the lie roll.

AUSTIN: Sway is the lie roll, yeah.

DRE: Yeah. I mean I could—I don't know.

AUSTIN: And the way you just did it was Sway.

DRE: Yeah. That's definitely Sway.

AUSTIN: You could use a gambit.

DRE: [laughing] God.

AUSTIN: You got one left [Dre laughing in the background]. You have zero Sway. Even has zero Sway.

DRE: [recovering from laughing] No, I'm just gonna roll it straight up.

AUSTIN: Alright, so that's 2d6, take the lower die. Uh, we're just gonna do it straight up. I don't think—we'll have to determine what...that's a two.

DRE: Yep, mm-hm.

KEITH: [laughing] Oh noooo!

AUSTIN: Echo—Echo—so go ahead, just play it. What do you say, Even? And Echo, you know, you *know* that he's lying.

DRE: I think Even is just like:

DRE (as Even): I was just trying to dodge the spear. Like it got the spear off, and I had to dodge.

SYLVIA (as Echo): Listen, Even, whatever justifications you made back while you were in the military might have worked then but I know you're smarter than that. So let's find Gig and let's get the fuck out of here, 'cause I'm tired of talking to you now.

SYLVIA: And then Echo leaves the cockpit, like fucking fuming.

AUSTIN: [heavy sigh] Oh my God. [exhales] Woooh. Kent is like—I think Kent stays behind in the cockpit and is like:

AUSTIN (as Kent): [sighs] It was a fantastic maneuver, Even. Noble. This is war, I understand there are personal feelings involved, but don't—don't beat yourself up over their frustration, okay?

DRE: I think Even just gives a thumbs-up.

AUSTIN: [snorts] Good.

DRE: He's very nonplussed.

AUSTIN: Yeah. Gig.

KEITH: Hey.

AUSTIN: You're in the ocean, you're in the Wandering Sea.

KEITH: Yeah.

AUSTIN: It's slowly brightening up, the bullion is like, breaking apart bit by bit and trying to spread through the rest of it.

KETH: Mm-hm.

AUSTIN: But you still need three ticks of this clock.

KEITH: I know; I'm very excited for this to become a full-fledged ocean soup.

AUSTIN: Uh-huh.

[Dre laughs]

AUSTIN: What do you do to keep the Anglers from interrupting this thing?

KEITH: Um...from interrupting—instead of keeping them from interrupting, could I try to speed up the process?

AUSTIN: Totally! Totally.

KEITH: With heat.

AUSTIN: ...Sure?

KEITH: That helps.

AUSTIN: That might help.

KEITH: That helps algae grow. They like heat.

AUSTIN: Yeah, it helps algae grow. You're right, they like heat.

KEITH: They like heat.

AUSTIN: Sure.

KEITH: I'm going to, like, hold—is it, do I still have it in the bag? What's going on there?

AUSTIN: I don't—I think it's probably—if it's starting to spread and break up then the bag must be open in some way, right?

KEITH: Okay.

AUSTIN: Yeah.

KEITH: So what I'm going to do is use my rocket shoes—

AUSTIN: Uh-huh.

KEITH: To try and warm—

AUSTIN: Yes.

KEITH: —and catalyze the reaction that's happening.

AUSTIN: Sounds good. What is that, is that Rig?

KEITH: Yeah, that's Rig. Thank fucking God.

AUSTIN: Alright, give me a Rig. Uh-huh. Risky Standard. Gambit push?

KEITH: Fucking yeah, gambit, yeah.

AUSTIN: Alright, so 3d6.

KEITH: Four.

AUSTIN: [inhales] That was a close one.

KEITH: Yeah.

AUSTIN: Alright, so you begin this heating process. Um, I mean, here's the thing is a four is still not great. Like, a four is a mixed success.

KEITH: "When you work on a clock with Rig or Hack, fill plus one segment."

AUSTIN: True! True. However, you got a four which means you get reduced effect. So you're one effect away [Keith groans]. The heat begins to break it apart and it is almost there. The Anglers don't know how to stop this, necessarily.

KEITH: No, they don't.

AUSTIN: What they do know is you're speeding it up. And so now they are closing in on you, all of them.

KEITH: That's fine. It's robot fight time.

AUSTIN: Apparently. I think two of them have their hooks out and are spinning them around—

KEITH: Are these—sorry, are these Anglers piloted?

AUSTIN: Yeah.

KEITH: Okay.

AUSTIN: Totally. Are spinning them around ready to throw them at you. They're piloted and also they're linked together by—

KEITH: By Harmony.

AUSTIN: By Harmony.

KEITH: Yeah.

AUSTIN: And they are—they actually build like a—Like, one of them throws the hook at you, but not to hit you. To catch onto another hook that's being thrown behind you, and then to kind of like tie you up, basically, as you try to do this spin and do like an impromptu squeeze-tight catch. What do you do? They're like making a net, basically, but out of hooks and wire instead of just the default net that's easy to cut out of.

KEITH: Okay. Now it's my turn to reel them in, and I twist my body to wrap it around my torso until they're close enough where I can grab them.

AUSTIN: Okay. So what is that? What're you rolling to do that?

KEITH: I don't know.

AUSTIN: That's Helm Risky, I think, Scramble Desperate.

KEITH: I guess it's Helm.

AUSTIN: [apprehensively] Okay.

KEITH: I guess it's—

AUSTIN: Uh, sorry, you know what? I think they'd both be Risky. The difference is that Helm would be standard effect, Scramble would be limited effect. Because it's risky no matter what, it's not more desperate that you're scrambling...

KEITH: Right, it's not more dangerous 'cause of the way I'm moving.

AUSTIN: Uh, mm, I've actually rethought it. You kind of like, just using your body to try to turn—

KEITH: Yeah.

AUSTIN: —is more dangerous because you're more likely to get up in the wiring than if you're using the ship, the mech boosters, to carefully keep—like untangle yourself and tangle them, you know?

KEITH: Right. Yeah, yeah.

AUSTIN: So I'm gonna go back to that. It is in fact.

KEITH: Or I'm even—I want to be clear, I am intentionally tangling myself.

AUSTIN: But everybody. You're just trying to make a big tangled mess?

KEITH: Right.

AUSTIN: Okay.

KEITH: I'm trying to reel them in by wrapping this rope around myself faster than they can let go of it.

AUSTIN: Okay. I mean, so you are—what is your—the thing is, if you do that, then they just all show up and then they're all are on you with their cool hooks, right?

KEITH: Yeah. Yeah, yeah, yeah.

AUSTIN: Which is bad.

KEITH: I'm going to bash—I'm gonna hit their heads together.

AUSTIN: Okay, so then that's Helm and that's fighting. You're fighting at that point.

KEITH: I'm fighting.

AUSTIN: Right.

KEITH: Fighting, Risky Standard.

AUSTIN: Risky Standard, yeah.

KEITH: Zero bonus die.

AUSTIN: ...That's a five.

KEITH: That's a five.

AUSTIN: Alright, you're gonna take some damage here.

KEITH: That's fine.

AUSTIN: It's gonna be bad, dude. Um, but I think you're gonna get the thing, right? So—

KEITH: Well, I've got a few things. I've got the sick armor that we all have now.

AUSTIN: That's—well, that's—

KEITH: Plus, I have Tenacious. "Penalties from harm are one level less severe."

AUSTIN: That's great, that part's fantastic.

KEITH: Yes.

AUSTIN: But I—they do close in on you.

KEITH: Yeah.

AUSTIN: And you could also try to resist this, again, I mean you're very high on stress.

KEITH: No, no, no.

AUSTIN: But they—so, the thing that happens, the thing that you're getting from having successfully done this is that the cube has reunited with the sea.

KEITH: Yes.

AUSTIN: The whole sea lights up this bright neon green. The plankton is growing and multiplying, there's bacteria, and there's algae, and everything else is all growing throughout it. It's back to its strength, and it's headed towards—it snaps the chain from the—the creeping chain—and it's headed into the light to get even more supercharged, basically, and [laughs] carrying you with it. But they have closed in tight on you, these three other Angler units—

KEITH: Mm-hm.

AUSTIN: And have their hooks in you, literally.

KEITH: Yeah.

AUSTIN: And are beginning to just take apart your mech. So, I'm gonna go back over to your ship. There's three of them, they're breaking through your hull, they're destroying your engines, and they are trying to remove your grapplers. Ah, you know what, it's just the two. It's not all three of those, that's too much. So it's your engines and your hull.

KEITH: Got it.

AUSTIN: Are what they're trying—they've hooked into—you're all a big tangled mess in the middle of this thing now though.

KEITH: Yeah.

AUSTIN: So, the ocean is now itself going back into the light [laughs], you're being attacked. You're not resisting those, I'm guessing.

KEITH: No.

AUSTIN: Okay. Uh, Even and Echo, Gig is in the middle of the ocean, caught up in a weird tangled mass with these other three Angler units.

KEITH: And moving further away.

AUSTIN: And moving f—well, yeah, yeah, yes. And moving towards the beam of light.

KEITH: Oh, that's actually closer then, right?

AUSTIN: Yeah, well, you're all—you're at such weird distances—

KEITH: It's a mess, yeah, it's a mess.

AUSTIN: It's a mess. It's a mess.

DRE: [laughing] There are so many arrows on this thing [cackles more].

AUSTIN: I know.

KEITH: Oh, this is actually really funny. We should take a picture of that.

AUSTIN: There's—we put some already in there. This is probably the last of the pictures, so I'll take another one here. Oh my God, what a messy, ridiculous board [Keith laughs]. So what is everyone doing? I'm worried for Gig. This is me being worried for Gig.

DRE: Yeah, I'm also worried for Gig.

KEITH: I'm fine!

AUSTIN: No, like, you're not.

KEITH: I have a full handle on this situation.

AUSTIN: [skeptically] Okay.

KEITH: I've got them right where I want them.

AUSTIN: [still skeptically] Okay.

DRE: But the plankton are out, right?

KEITH: Yeah.

AUSTIN: Yeah, your job—the job—

KEITH: Yeah, but they still want to kill me.

DRE: Yeah.

AUSTIN: Yeah, they're like, you know, "Fuck this guy." Like, I have to be true to that part of the fiction, for now.

DRE: Sure.

KEITH: This is like when in a movie when you kill the bad guy—

AUSTIN: Right.

KEITH: —and all the bad guy's employees are still fighting you. Like, just 'cause that guy's dead doesn't mean anything to them. They're like, "We're still in this fight."

AUSTIN: It's like in Time Crisis, when you kill Sherudo Garo on level 2 as the last boss.

DRE: Mm-hm. Sure, yeah.

AUSTIN: Woof. The Mad Dog, Mad Dog, still hangs on as the—he's the last boss even though he was just the mercenary, who Sherudo Garo, the noble, evil dude who throws roses—even though he hired him, the Mad Dog is still the Mad Dog, and he's still gonna fight you.

KEITH: Yeah, "I've got a job to do."

AUSTIN: [deep, growly voice] "I've got a job to do. [Dre laughs] It's me, Mad Dog."

DRE: Have you been playing Time Crisis recently, or...?

AUSTIN: Yeah, it's weird how deep my knowledge of the Time Crisis lore is, but, here we are.

KEITH: Listen, arcades are, you know, they're around.

AUSTIN: You—Even, from the cockpit, you can see that things are not going well for Gig.

KEITH: Maybe if Even got closer he would see that actually it's going very well.

AUSTIN: Oh, yeah.

DRE: Can I just like, pick him up by the scruff of his mech-neck?

AUSTIN: No, because he's in the middle of this ocean.

KEITH: [laughing] His mech-neck?

AUSTIN: I mean, you could try to. You could try to get in there.

KEITH: Do—here's a good one. Just—I'll be fine, just bash—just ram us.

AUSTIN: It's big! It's big, you're in the middle of the ocean!

KEITH: I'll—I'm gonna send out my eye as a guide.

AUSTIN: [sighs] Okay. I mean, he can find you, I'm just saying like—

KEITH: Oh, okay.

AUSTIN: Bashing—you can only bash—How do you bash someone out of Connecticut?

[Dre laughs]

KEITH: Well you—He can bash us apart from each other.

AUSTIN: I listen to—right.

DRE: Can the plankton do anything?

AUSTIN: The plankton don't give a fuck.

KEITH: Yeah, they're just there.

AUSTIN: That's the thing, like I'm not—I want to be clear—you know how Quire cares about people and wants to save them?

DRE: Yeah, yeah, yeah, no.

AUSTIN: The Wandering Sea is the Wandering Sea. The Wandering Sea is not—

KEITH: It's not a stay put and help out sea.

AUSTIN: Yeah. And it's not...thankful for this. That isn't—that can be this game. There are times—when Quire was like, “Ah yes, thank you, I'm going to make the Miracle happen and save all these people,” yes.

DRE: Right.

AUSTIN: But sometimes, nature is nature and it isn't trying to help you.

DRE: Right.

AUSTIN: Like, it is—You did the right thing, I think.

KEITH: We helped it because we thought we should.

AUSTIN: Well, and also now Advent doesn't have a supercomputer the size of Connecticut.

KEITH: Right, well that's part of why we thought we should.

AUSTIN: [laughs] Yes, exactly. And the Creeping Chain at this point has clearly given up on this and is taking the long way around to try and reconnect with *Ebony and Irony* and the *Prince Elect* and the rest of the Herringbone Flotilla is kind of closing in on this area to try and clean up the pieces. I mean, I think the former Excerpt Will even calls in to your cockpit, Even. High Captain Will. And she's like:

AUSTIN (as High Captain Will): Remarkable job, pilot.

DRE (as Even): Thank you.

AUSTIN (as Will): What's your name?

DRE (as Even): Even Gardner.

KEITH: Fake name, give a fake name.

DRE: No.

AUSTIN: She's like, um:

AUSTIN (as Will): Gardner...You used to fly for the Divine Free States. We ran into you once. You were testing a ship, months ago.

DRE (as Even): Oh yeah. That was a fun time.

AUSTIN (as Will): Twice you've bested us.

DRE (as Even): I think the first one's more of a draw, really.

AUSTIN (as Will): Never look down a draw. Well, congratulations today. I hope to see you on the field again.

DRE (as Even): Thanks. I think I have to go save my colleague now.

AUSTIN (as Will): [laughs] Good luck with that.

AUSTIN: And she like, lifts a glass to cheers you, and then they shut off the comms.

DRE: Oh, I was gonna say I think as she does that, I would like to hang up on them.

AUSTIN: Oh, okay. Fair, fair.

DRE: Because fuck that.

AUSTIN: Uh-huh. Sure. Alright. So you're blasting into the middle of this lightbeam ocean mess to try and rescue Gig?

DRE: This ultralight beam? Yes.

AUSTIN: This ultralight beam, yeah. We on that ultralight beam. We on that ultralight beam. This is a god dream [Dre laughs]. Alright, what—I guess that's probably a Helm to do this, right?

DRE: [sighs] Yeah. Yeah, I guess so.

AUSTIN: I think this is one roll to try to get Gig.

DRE: 'kay.

AUSTIN: Like, I'm not gonna make you roll to get in and then also roll to get Gig, do you know what I mean?

DRE: Yeah, yeah, yeah.

AUSTIN: So—and your grapplers are still good, right?

DRE: Yeah, the ship hasn't taken any damage.

AUSTIN: The ship hasn't—well, the ship took hull damage.

DRE: Oh, okay, I thought I resisted that.

AUSTIN: Maybe you did. Did you? Yes.

DRE: I mean, I rolled to resist, but when the hull—

AUSTIN: Did you resist the damage or did you resist like a positioning thing?

DRE: Well, I was still in a Desperate position and I had to get back to Risky.

AUSTIN: You were in a—no, you were in a nothing position. You were in a “I'm going to get hit position,” was the beginning of this, right?

DRE: Okay. Gotcha.

AUSTIN: I'm gonna look, let me look really quick. Um...Even...Helm...oh my God, all these zeroes—all these failures, there's a lot to look at [Dre chuckles]. Wait, where are the resists? Where's that Prowess? No, I'm pretty sure you were resisting—so there's two things to resist. It was them getting close or them hurting the ship and—You didn't resist the hull because they got you with the hooks, remember?

DRE: Right.

AUSTIN: Like, and those hooks were in you for a while. But what you did resist was that the—

DRE: Still being able to make moves and stuff?

AUSTIN: Yes, still being able to specifically go from having a no chance to dodge to a Risky—or to a Desperate chance.

DRE: Sure.

AUSTIN: So you made that change.

DRE: Right.

AUSTIN: But yeah, the hull's damaged, which is not good.

DRE: Nope.

AUSTIN: But the hull isn't what you need—well. That might make it Desperate. Because that means that anything that hits—I mean, maybe that's just the thing, I think it's Risky, it's Risky.

DRE: Okay.

AUSTIN: Risky Standard.

DRE: And we are zero on gambits, right?

AUSTIN: You are now zero on gambits.

DRE: Alright.

AUSTIN: I don't see any sixes...no.

KEITH: I think that we're in a good spot. I think this is fine [Dre snorts]. I know I could take these three.

SYLVIA: I can assist, I guess.

AUSTIN: How?

SYLVIA: I have—I mean, like, I'm trying to think of how.

AUSTIN: Oh, okay.

SYLVIA: But numbers-wise, I have it in me for one assist left before I take a status.

AUSTIN: I mean, that would give you a status, right?

SYLVIA: No, no, no.

AUSTIN: Oh, no, assist is only one. You're right, yes, you totally could.

SYLVIA: Yeah. I'm just wondering what Echo could be doing. My original idea was like, get in the broken Angler I have that barely has anything left, and hang out the side of the ship so I could grab Gig.

AUSTIN: Yeah. That would help—I mean, that would be something, right?

SYLVIA: Yeah. But I don't know if that would help or—

DRE: Oh—you know what I could do?

SYLVIA: Mm?

DRE: Kent can fly, right?

AUSTIN: Yeah?

DRE: What if I just gave the ship to Kent and I got out in my Angler?

AUSTIN: Okay?

DRE: My Angler isn't totally fucked up.

AUSTIN: Totally. Kent is not as good a pilot as you.

DRE: Well, yeah, but. Like, there's no immediate—is there any immediate threat to the ship right now?

AUSTIN: You're flying through the ocean that's filled with detritus and that has this beam of burning light coming through it.

DRE: Oh, okay. So there's some stuff going on here.

AUSTIN: So there is a degree to this that this is hard. This is why it's Risky and not Controlled, yes.

DRE: Yeah, yeah, yeah.

AUSTIN: You could make a wrong turn and get caught up. I mean, this thing still has some of the coral and seaweed from that other thing, it still has broken ships inside of it, you know, there's a plane crash down here, you know, there's all sorts of shit in this big—in Connecticut.

DRE: Right. I mean, I don't know, could—if Echo wants to hang out the side of the ship, could they use my Angler?

AUSTIN: Oh yeah, that would totally work, right?

DRE: Yeah.

AUSTIN: That way they're in a better place. I mean, how do you communicate that to Echo right now?

DRE: I wonder if there's just like a notification that Echo's Angler is getting prepped for launch, and Even just keys in on the comm and is like, "Just take mine."

SYLVIA: Echo doesn't say anything but grudgingly does take it.

AUSTIN: Okay.

SYLVIA: They want to save Gig.

AUSTIN: God. Alright, so take the plus one stress—or take the stress and take plus one die, Even. Give me that Helm, Risky Standard...five, alright. So you're just trying to grab Even, basically. Or, yeah, Gig.

DRE: Yeah.

AUSTIN: I'm tired.

SYLVIA: Don't worry, everyone is.

AUSTIN: That is, I think that totally—the grapplers reach out, grab Gig, and also these, through this mess—it's like a big mess of people—and throws the mess towards y'all, and Echo, you're able to grab the—what do you call it?—the tangled mass together and pull them in.

SYLVIA: Mm-hm.

AUSTIN: I guess into the cargo hold? Is that where you are?

SYLVIA: Yeah, that would make sense, right?

AUSTIN: Because the—traditionally you launch these as individual units from their own pods.

SYLVIA: Yeah.

AUSTIN: But you can't pull this big mess of wired-together things in as a single unit—or into those pods, because they're so big and bulky together, you know?

SYLVIA: Yeah.

AUSTIN: But I think the thing that ends up happening is—I mean, that's the thing, that's the complication. Yes, you get them all on board and they're all on board in your cargo hold. There's a—everyone's tangled up. Gig's in a busted up Angler, you're in Even's Angler, and the other three Anglers—which are also not in one hundred percent shape—are also with you. Gig and Echo, what do you do?

KEITH (as Gig): Welcome to our ship!

AUSTIN: God.

KEITH: And then I start beating them up.

[Dre laughs]

KEITH: Yeah.

AUSTIN: [quietly] Oh my God.

KEITH: I'm tussling.

AUSTIN: You're reckless. Okay. Gig, are you tussling in the Angler or did you jump—are you out the Angler, what are you doing?

KEITH: Can I tussle with a mech form outside of a mech?

AUSTIN: I mean they're only like nine feet tall, so theoretically, but—no. But no—no. But no.

KEITH: But no, right yeah.

AUSTIN: But no, that's a Desperate position. So yeah, you just tussle—you're just on the ground wrestling with them?

KEITH: Just grappling, yeah, and sort of bashing, yeah.

AUSTIN: *Fuck.*

KEITH: Like grabbing parts and bending them weird, and like smashing the heads on walls—

AUSTIN: Audience, I'm not doing this. I just want to be clear.

KEITH: What?

AUSTIN: You're too s—

KEITH: I didn't give myself a status!

AUSTIN: I—Okay. That's true. I mean, you picked the one, but. Uh, alright, give me a Helm.
[sighs] Echo, are you helping?

KEITH: Echo cannot help.

SYLVIA: I think I'm getting out of the fucking mech when this starts happening.

AUSTIN: Do you?

KEITH: I don't think Echo can help.

AUSTIN: Yeah, Echo is also in a mech.

KEITH: Right, but, I mean—well sorry, Echo cannot assist.

SYLVIA: I don't have the stress to help.

KEITH: Yeah.

SYLVIA: Like, I can't—

AUSTIN: Oh Echo, you already spent. Right, you already spent, right, right.

SYLVIA: I spent my assist to get him on the ship.

AUSTIN: Right.

SYLVIA: The rest is up to him.

AUSTIN: Echo, uh—Gig could lead—

KEITH: Risky Standard or Desperate?

AUSTIN: I'm just trying to game-mechanics-lawyer you. Gig could lead an action to let you also roll, but then would have to take stress if you fail.

KEITH: No, I can't do that.

AUSTIN: Alright, give me a Helm.

KEITH: Yeah.

AUSTIN: This is—there's three of them.

KEITH: Yeah, I'm tough.

AUSTIN: [sadly] You're not, you got a three. They're—oh my God [Keith laughs]. This is brutal.

KEITH: What am I supposed to do, just back off? They're on me!

AUSTIN: I—be creative! No, this is—they're on you. They're on you.

KEITH: Yeah, that's what I mean, they're on me!

AUSTIN: They're beating the shit out of Gig, Echo.

SYLVIA: Where is—so, on the ship there's—

AUSTIN: You're in the cargo hold.

SYLVIA: We're in the cargo hold.

AUSTIN: Which is not big. Which is where you *sleep*, by the way, do you remember?

[Keith laughs]

SYLVIA: I don't know if—is that where I sleep?

AUSTIN: Don't you sleep in all the cool—the like, with all the, not the bedding, the webbing and stuff?

SYLVIA: Oh fuck, I do sleep there.

AUSTIN: This is your bedroom.

SYLVIA: Goddamnit.

AUSTIN: So, you've brought them into the cargo hold, they've ripped off Gig's weapons—

KEITH: I have bad luck in the cargo hold.

AUSTIN: They rip off the Angler's scanners, and yeah, I think at this point you're basically out of this Angler, right?

KEITH: Yeah.

AUSTIN: Again, you can roll to resist; you don't have the stress to do that necessarily.

KEITH: Okay, now. *Now* here's what's happening.

AUSTIN: Okay.

DRE: Mm-hm?

KEITH: I'm out of the mech.

AUSTIN: They've pulled you out; they like throw you against the wall.

KEITH: Right, I let them take me out of it.

AUSTIN: Y-yeah.

KEITH: And now, what I'm gonna do—

AUSTIN: I think I'm giving Bruised, is what I'm giving you.

KEITH: Bruised?

AUSTIN: The Level One Bruised.

KEITH: Okay.

AUSTIN: Which, because you have Tenacious, that doesn't—

KEITH: And armor.

AUSTIN: Well armor—you can spend the armor to not take that, if you'd like.

KEITH: Yeah.

AUSTIN: To not take the damage. Or—

KEITH: Well this—the Tenacious just gets rid of it anyway.

AUSTIN: What does?

KEITH: Tenacious.

AUSTIN: Right, that's what I'm saying, just take the Level One Bruised because Tenacious means penalties from harm are one level less severe.

KEITH: Right.

AUSTIN: So like, you take it; we have to write down Bruised for bookkeeping purposes, but—and because if you get another Level One harm, then if you get a third Level One harm, it would be a Level Two harm; that's why it's important to write it down.

KEITH: Right.

AUSTIN: But the less effect thing doesn't hit you. Anyway.

KEITH: Alright, so.

AUSTIN: Yeah.

KEITH: I want to activate that magnet that's probably still in here, from this same string of events.

AUSTIN: Uh-huh. Yeah.

KEITH: They're in big metal bodies and I'm not.

AUSTIN: Don't you have that armor on?

KEITH: But they're in big metal bodies, I just have some armor, I don't know what it's made out of.

AUSTIN: ...Okay. And Echo did get out.

KEITH: Yeah.

AUSTIN: Alright, so.

KEITH: This is Rig.

AUSTIN: You'll use Rig? Yeah.

KEITH: This is still Risky? Or is this Controlled?

AUSTIN: This is Desperate.

KEITH: This is Desperate?!'

AUSTIN: You're fighting three mechs!

KEITH: I've got a big magnet! Alright.

AUSTIN: It's Desperate.

KEITH: Desperate...

AUSTIN: Standard.

KEITH: Standard.

AUSTIN: It's a good plan.

KEITH: Four.

AUSTIN: Okay. When you get a four on a Desperate, you do it but there's consequences. You suffer harm, a serious complication occurs. Um, so you're gonna suffer severe harm, which is Level Three harm.

KEITH: Okay.

AUSTIN: Which is Concussed.

KEITH: So I'm gonna destroy my two armors, my two pieces of armor.

AUSTIN: Okay. To get rid of that.

KEITH: To get rid of that.

AUSTIN: Okay.

KEITH: And Tenacious still also works, right? Or is that—

AUSTIN: Tenacious—it's not even gonna come up, because that's just—that's fine.

KEITH: Oh, okay, got—Ohh, okay. It's—

AUSTIN: You see what I'm saying?

KEITH: It's three total, two on top of, got it.

AUSTIN: It's three—so in fact, you might not even need to get rid of—I think you can get just rid of one—you spend one armor on that.

KEITH: Oh, great.

AUSTIN: That's the way armor works is you spend one of those armors. So I've marked it.

KEITH: So I still have—

AUSTIN: Yeah, but then—yes. But the complication that occurs is you are also [laughs] in your metal armor, so you get attached to the ceiling or wall or whatever also.

KEITH: Okay.

AUSTIN: To that magnetized thing that you set up the last session.

KEITH: Okay.

AUSTIN: But yeah, everyone's up there.

KEITH: [quietly] That was a pretty sick play, I think.

AUSTIN: Echo [snorts], Gig and then three Anglers are on the ceiling, what do you do?

[Keith laughs wildly]

AUSTIN: Like, the wall-ceiling, in your bedroom.

[Dre laughs, Keith continues to laugh]

DRE: They squished your favorite pillow, what do you do?

KEITH: [laughs] Yeah, you're gonna have to ruffle that and do the thing where you chop the middle of it.

AUSTIN: Uh-huh.

SYLVIA: So they're still, like, operational, they're just stuck, right?

AUSTIN: Yeah.

DRE: Yeah.

KEITH: I'm not stuck, I can get down whenever.

AUSTIN:No. What? No.

KEITH: I control the magnet.

AUSTIN: Right, but they would also get down!

KEITH: Right, well I didn't say they also wouldn't get down whenever I decided.

AUSTIN: That's fair. Okay, uh-huh.

[Dre laughs]

SYLVIA: Okay, well, um—

AUSTIN: Oh, you know what, it is—I just looked it up: armor can reduce or avoid depending on what the thing is. Given what that is, I'm still gonna say you still get a Level Two harm from that—

KEITH: Okay.

AUSTIN: Or you can spend both to get nothing.

KEITH: I'll just spend both, yeah.

AUSTIN: Alright, yeah, it's the end of the session, so. So yeah, what're you doing, Echo?

SYLVIA: I mean—so. Let me just like—

AUSTIN: Uh-huh?

SYLVIA: Were these the Anglers that were chasing us? Or are these—

AUSTIN: Yeah, three of the Anglers that were chasing—

SYLVIA: Okay.

AUSTIN: There are three humans in there?

SYLVIA: There's people in there? Okay, cool.

AUSTIN: Yeah, I don't know their names yet but I can get 'em. This book has good name lists, in it I think, give me some thoughts.

SYLVIA: So. I don't want to—okay. Hm. [laughs] I just need to get Gig off the ceiling.

AUSTIN: That's all.

SYLVIA: Priority.

KEITH: I'm okay up here for now!

AUSTIN: Just chilling. And Even, you're taking the ship out of the beam of light, presumably.

DRE: Yeah.

SYLVIA: Umm, okay.

AUSTIN: We could fade to black here—

DRE: Yup.

AUSTIN: —and come back for downtime when you have three...prisoners?

[Keith laughs]

AUSTIN: I don't know where you'd keep them.

SYLVIA: I mean, clearly we—

AUSTIN: I actually—

KEITH: Did we not get the brig? Did we not get the brig?

AUSTIN: No, y'all did not get the brig.

DRE: That's right, yeah. We did not get the brig.

AUSTIN: We one hundred percent had this conversation and you did not get the brig.

DRE: Yeah.

AUSTIN: You got the galley instead, so you can feed them.

KEITH: We can keep them in the galley, yeah.

AUSTIN: I—you can, but a thing I absolutely said was the difference between getting the brig and not, is if you get the brig and if you have tough prisoners they will not get out for sure; otherwise they might absolutely get out and I'll roll for it and shit. So.

KEITH: I don't mind letting these guys go.

SYLVIA: I don't either.

DRE: I don't, yeah.

AUSTIN: I don't know why they don't kill you all!

SYLVIA: Oh, they're not going to kill us because I have a gun and a sword out right now.

AUSTIN: They are still in their mechs though. That's the thing, is like, they're—

SYLVIA: Oh true, yeah. They're not like completely disabled, huh?

AUSTIN: They haven't been hurt at all! They're still fine!

[Keith laughs]

SYLVIA: Yeah...

KEITH: Hey, hold on! I've been having these partial success rolls where I have been attacking them. They've got to be hurt a little bit.

AUSTIN: You've been tying them up and stuff. You put them in a net once.

KEITH: Well, I was bashing them.

AUSTIN: You put them in a net—well, yes. So they're a little beat up

SYLVIA: Oh!

AUSTIN: Yes?

SYLVIA: I have an idea. I have a detonator in my inventory.

AUSTIN: There you go.

[Dre laughs]

SYLVIA: Can I give it to Gig and be like, “Put this on them, don’t make it go off. It’s just insurance so they get out of their mechs.”

AUSTIN: How do you—well, Gig is stuck on the thing, so I think you would have to do this yourself.

SYLVIA: Yeah, I—yeah.

AUSTIN: You don’t get to pass the thing.

SYLVIA: I don’t get to pass the role, huh?

AUSTIN: So do you like, just lift this detonator up and let it get magnet’d to the ceiling also? I mean, also there’s wrenches on the ceiling now.

SYLVIA: Yeah...Oh man, Thor—

AUSTIN: Your mech is also up there. Or not yours, Even’s is also up there locked on the ceiling now.

SYLVIA: Oh my God.

DRE: Don’t blow up my mech.

SYLVIA: Yeah, no, okay. Detonator idea’s out the window. Um. *Fuck*.

AUSTIN: I mean, it’s a good idea, it’s just—

SYLVIA: It’s a good idea, it’s just also—

KEITH: Oh, hold on.

AUSTIN: What?

KEITH: There’s wrenches up there on the ceiling? There’s all this cargo hold stuff up there on the ceiling, all the metal stuff?

AUSTIN: Yeah, yeah.

KEITH: I'm just gonna take—

AUSTIN: Presumably, Echo's sword also.

KEITH: Yeah.

AUSTIN: You're up there, you're stuck on this thing. You're in big metal armor.

KEITH: Yeah. I think I'm up here, I'm just gonna Rig 'em apart. I'm gonna—

AUSTIN: But you can't move!

KEITH: Well, I can move my arms!

AUSTIN: You're in this full-body—you're in high-quality distinctive armor, that we described as that cool Destiny armor.

SYLVIA: Wait, am I not in that too, actually? I hate to bring this up—

AUSTIN: Fuck.

SYLVIA: —but I just realized that's our uniform.

KEITH: It is our uniform.

AUSTIN: I assume—I hadn't thought about it, you know.

SYLVIA: And I've been rolling with like, heavy load, this entire operation.

KEITH: Well, hold on. I'm up there because I failed the roll, not because I had to get up there just by activating it. So I think the idea is you're far enough away where it didn't—

AUSTIN: Yeah, or you could have grabbed something, or something. That's fair.

SYLVIA: Okay. [laughs] Ummm.

KEITH: This is fun. This is a lot of fun, you guys. I feel like I've used my status to successfully complicate this game.

SYLVIA: You sure have, Keith [laughs]. Oh my God, I'm—

AUSTIN: I think one of them shouts at you, Echo. They can see you and one of them—it's a voice you recognize as someone from Seiche is like, "Let us down, traitor."

KEITH: [mockingly] Oh, okay.

SYLVIA: I mean—

KEITH: I do it, I press the button, I let us down, we're down.

SYLVIA: W—hey. Okay. Jesus.

AUSTIN: Oh my God. Gig!

KEITH: What?

DRE: Can I interject something?

AUSTIN: Yes.

DRE: I would like to give Kent the controls, and the camera shows Even loading that SMG that he got from Cascabel and running to the cargo hold.

AUSTIN: Oh my God, oh fuck. Okay.

SYLVIA: Oh J—

AUSTIN: So they all fall, everyone's on the ground and struggling to get up. Even, are you just grabbing that gun and coming in?

DRE: Yes.

AUSTIN: What are you—what is your play? What is your move?

DRE: Uh—

AUSTIN: Are you just gonna come in and shoot these people?

DRE: No, I want them just to leave the ship, and if they don't, then I'm going to shoot these people.

AUSTIN: Okay. So the door opens, Even comes in with a gun, everyone gets up onto their feet as you're coming in. What do you do or say?

DRE: Yeah, I just say:

DRE (as Even): Get the fuck off my ship.

AUSTIN: Give me a roll. It's Command, Risky—Risky Standard. Can anyone help?

DRE: Yay, that's a one.

AUSTIN: Nooooo.

[Dre laughs]

KEITH: Hold one, I could've helped. Can I still help, is that what we decided, that we can help after the fact?

AUSTIN: You can't help after the fact.

DRE: ...Oh.

[Austin sighs]

[pause]

DRE: Austin, I'm assuming they don't get the fuck off my ship, huh?

AUSTIN: Dog.

[Dre laughs]

AUSTIN: [stressed] I'm gonna look at my principles, one second.

DRE: Yeah, sure, go for it [laughs]. Do y'all remember when we had like three sixes in a row at the very beginning of the session?

SYLVIA: I do.

AUSTIN: That was dope.

KEITH: We had a bunch of sixes all the way through. It's—you know what it is—

SYLVIA: And then the devil came and took us—took our success from us.

AUSTIN: No one has—oh my God.

KEITH: No one has what?

AUSTIN: There's not enough stress to do cool flashbacks.

DRE: Nope!

AUSTIN: Always—okay. [reading from the book] “Be a fan of the PCs. Present the world honestly. Things really are stacked against them, but don't make yourself the enemy of the PCs. They have enemies enough. Be interested in the characters and excited—” I'm excited about their victories. Y'all did a good job. Y'all did that cool thing with the light and then the hammer.

KEITH: Yeah. Hey man, this episode's been crazy.

AUSTIN: “Always follow the fiction. The game starting situation will put things in motion. Ask how the characters react and see what happens next. NPCs react according to their goals and methods. Events snowball. You don't need to ‘manage’ the game. Action, reaction, and consequences will drive everything.” [sighs]

KEITH: This is consequences, man.

AUSTIN: Um, Okay. They are—so. Okay. So. They're gonna kill Gig, is the thing that's gonna happen.

DRE: Well, that's not good.

KEITH: They're gonna try.

AUSTIN: No, he failed that roll.

SYLVIA: [softly] Oh.

AUSTIN: Um, right? So like, the consequence from this—

DRE: Are they still in their mechs?

AUSTIN: Yes.

DRE: Okay

AUSTIN: The consequence from this is that two of them immediately slam hooks through Gig's already broken armor. And they're mech-sized hooks. So Gig is gonna take a lot of damage.

SYLVIA: Can one of us resist this somehow?

AUSTIN: I—Even can resist this.

SYLVIA: 'Cause I—

DRE: Mmm—hey, you know what?

AUSTIN: 'Cause they're—the thing—so here's what happens. You rolled this command. You failed that, I can make a move as hard as I want.

DRE: Yep.

AUSTIN: I'm following the fiction here. You've made this threat. I guess you have this gun, so they could come after you. But the person—the two of them coming after immediately is showing they aren't afraid of your bullshit gun. I don't think they believe that that gun works. They don't know it's a Cascabel gun, right?

DRE: Yeah.

AUSTIN: So, two of them do the thing they were trying to do before, and just hooks through Gig.

DRE: Okay.

AUSTIN: That is—

DRE: So they are still up in their mechs, everyone's still stuck up to the ceiling, okay.

AUSTIN: Yes. So that is a Level Four harm.

DRE: Let me look at all my stuff here.

AUSTIN: Yes.

DRE: Hhhhh.

AUSTIN: Or actually, I'm trying to see—Gig might be the one who has to resist.

DRE: Does Gig have his armor or is his armor all gone?

AUSTIN: No, Gig spent his armor.

DRE: Fuck.

AUSTIN: To resist those things before. Sorry, one second. [reading] “When a PC suffers a consequence that you don’t like, you can choose to resist it. Just tell the GM, ‘No, I don’t think so, I’m resisting that.’ Resistance is always automatically effective, the GM says if the consequence is reduced in severity or if you avoid it entirely. Make a resistance roll to see how much stress your character suffers as a result of their resistance.” Um. “...only resist a consequence once...” So I think—yeah, I think Gig is resisting the consequence.

DRE: Can I give you a pitch for how I resist the consequence?

AUSTIN: Totally.

DRE: If Even like, hears the spin up of this mech and he just opens up. With the gun.

AUSTIN: That then—yes. Because then you’re not failing the—you’re not undoing the action, that’s fine, yes. So yes, so you can roll to resist. I think that that is Prowess, because you hear it and you pull the trigger.

KEITH: Can I assist a resist?

AUSTIN: No. Resist is one person rolling.

DRE: Keith, would you rather resist this?

KEITH: To me, it sounds like the person that rolls should be the one resisting.

DRE: Yeah.

AUSTIN: That’s not true.

KEITH: No?

AUSTIN: It’s not—it’s whoever is receiving a consequence.

KEITH: Oh, it’s *receiving* a consequence not *causing* a consequence.

AUSTIN: When a PC suffers a consequence, yeah. But it—I’m saying—I’m letting— Even can do it, that’s a cool resist.

DRE: Yeah.

AUSTIN: I think that’s in line with the stakes.

KEITH: Yeah.

AUSTIN: And I think it's thematically in line with the conflict between Echo and Even about the use of violence, also. I like that, I just also—pewww.

DRE: I mean, yeah, unless I roll a six here, I'm taking a stress and then another status.

AUSTIN: Or you could roll a five, a five would still only be one, right?

DRE: Is it?

AUSTIN: Oh no, I'm looking at Gig's sheet. I'm looking at Gig's sheet.

KEITH: Yeah, yeah. I can roll a five or a six.

AUSTIN: Right.

DRE: Yeah, I have to roll a six. I—let—think I should take this roll.

AUSTIN: Take the roll.

DRE: 'Cause I think it offers a lot of interesting things for—

AUSTIN: Mm-hm. And maybe you get a six!

DRE: Yeah.

AUSTIN: Do you get anything that lets you resist better?

DRE: Oh shit! That's a six!

SYLVIA: He got a six!

KEITH: Oh shit!

[Sylvia laughs]

AUSTIN: That's even better!

KEITH: [gleeful] Oh boy!

AUSTIN: So is this some cold motherfucker, like, the hooks are up and you're like, "Blaat blaaf blaaf," and they're all dead?

DRE: I think it's only the one who's firing hooks is dead.

AUSTIN: There's two of them that're firing hooks.

KEITH: There's two firing hooks.

DRE: Okay then, those two are dead.

AUSTIN: Okay. And so now the third one stops in his tracks.

KEITH: And has now seen this gun repeats. Like, this can be fired multiple times.

AUSTIN: This is an SMG, yeah, that shouldn't exist. This is a Cascabel gun. And I think at that point he actually—he's gonna charge at you.

[Dre intakes breath]

AUSTIN: Yeah. Mm—or does Harmony call him back? I think you can tell that he's wavering, so there's room for action here. What do you do?

DRE: Fuck it, man. I reload.

AUSTIN: Is that like a—are you trying to get him to leave again?

KEITH: Is this a bluff of a reload?

DRE: Yes.

KEITH: 'Cause you don't have to reload.

DRE: That's true, I guess I don't have to reload.

AUSTIN: You don't. You don't need to reload.

DRE: Umm—

AUSTIN: God, what if you start—okay, this is the cruelest thing you could do. You could hit—you could start to reload by dropping the clip, which causes him to try to close in on you thinking that you don't have any ammo in the gun, but you still have one in the chamber.

DRE: Oh, fuck. Yeah, okay, uh-huh.

AUSTIN: That's just a suggestion [laughs, Dre laughs]. You still have to roll to shoot him here, which maybe that's not what you want to do.

DRE: [long exhale] HUUUUUUH.

AUSTIN: Is anyone here good at convincing people to leave?

KETH: Um, no.

DRE: I tried. I was bad at it, apparently [laughs].

SYLVIA: I got—no.

KEITH: I'm like—I'm the bare minimum, which is one—

AUSTIN: That's not true! But you have Mechanic's Heart.

KEITH: Oh, I do have Mechanic's Heart.

AUSTIN: Which says, "When you speak from your heart, your words can reach even the most hardened criminal and you gain potency."

KEITH: Okay, well I know exactly what to say to speak from my heart here.

AUSTIN: What do you say?

KEITH (as Gig): Please, you have to just go or you'll also be killed.

AUSTIN: [laughs] That's—yeah, okay. Um, I think that's—is that—it's either Sway or Consort, it doesn't matter, it's a one on each.

KEITH: Yeah.

AUSTIN: So that's Risky Standard—or Risky Great, Risky Great, you have potency. If you succeed here, he will leave.

KEITH: I think it's Consort, Risky Great.

AUSTIN: Okay.

KEITH: 'Cause I'm not lying.

AUSTIN: Right.

KEITH: Um—

AUSTIN: Or charming or something.

KEITH: Fail.

AUSTIN: [off-mic] Oh my God, are you kidding me. Right, I guess you weren't gonna—okay. Um—mark that resolve XP.

KEITH: Yeah.

AUSTIN: Also go back and—Even, also mark your Command XP, please. Your uh—

DRE: I did. I did.

AUSTIN: Okay. Fuck. Um, I mean I think at that point you say that—the point at which you say that, he does charge. He's like—you say, like, "You'll get killed!" and he says—I don't think he says anything. I think he just quick underhands whips this hook at Even's gun and disarms him. That's the consequence. And then pulls the hook back and is spinning it again. I'm imagining it like a kusarigama, the ninja scythe weapon.

KEITH: Yeah.

AUSTIN: So I think he has two hooks up, and one of them he's spinning constantly, and the other one he has out as a melee weapon. Kent comes over the thing like:

AUSTIN (as Kent): Is everything alright down there [Dre chuckles]? I heard gunshots.

DRE: Alright. So is my mech also on—

AUSTIN: It's on the ground now.

DRE: Okay. Oh, 'cause the magnet's off.

AUSTIN: Yeah.

DRE: Fuck that, I'll get in my mech then.

AUSTIN: W—Okay, you will get hit.

DRE: Okay.

AUSTIN: I mean, you will need to roll to get into your mech without getting hit by this other mech, you know what I mean?

DRE: Sure.

KEITH: Um—hm.

AUSTIN: Echo, how are you doing?

DRE: Echo—Yeah.

SYLVIA: I'm just—I think Echo's kinda in shock after everything that's gone on at this point. Like, that ship blew up, and now Even just shot two more people in front of them. So while I think Echo's probably trying to get their sword back at this point, they're not really ilike n—they're just kind of running on instinct at this point, like they completely don't—

AUSTIN: But not doing—I want to draw a specific thing.

SYLVIA: They're not contributing to this, they're just kind of like—

AUSTIN: You—

SYLVIA: —Jumping to, “Okay, when I'm in trouble I get my sword and I defend myself.”

AUSTIN: So you have your sword.

SYLVIA: Okay.

AUSTIN: Because you did not lose it in that fight. We figured that was a thing when Gig hit the button. So you do have your sword.

SYLVIA: Okay.

AUSTIN: I'm just—I want to make a clear distinction from the pre-Miracle Echo who would have drawn that sword and done something here. Is this a very clear—

SYLVIA: This is a clear difference. This Echo is standing at the side of the room with their sword in front of them to defend themselves, not to actually do anything.

AUSTIN: Gotcha. Okay.

SYLVIA: Like it's almost scared, you know?

AUSTIN: Yes.

SYLVIA: Like it's controlled enough—Echo is enough of a martial artist for it to still seem controlled, they're not shaking or anything—

AUSTIN: Gotcha.

SYLVIA: —but if they weren't trained that way, they would be.

AUSTIN: Right. Okay, I also just figured out the resist thing from before. The thing that would be happening there is that you were protecting Gig, Even.

DRE: Mhm.

AUSTIN: So you were “facing danger for a teammate, step in to suffer consequence in their place. You may roll to resist as normal, if you wish.” So you were resisting that, that is what happened.

DRE: Okay.

AUSTIN: So yes, as long as you can conceivably step in to take the—you basically said, “*I'm* the one who's gonna take the severe wound, but *I'm* gonna resist it,” you know?

DRE: Right, okay.

AUSTIN: That's what you just did. So that's how that works. This game really wants you all to be near each other, as the dice today have shown.

KEITH: Yeah.

DRE: Yeah. Uh, I guess I'm just gonna go for my mech, unless somebody else has something they want to do here.

KEITH: No, I can assist as you get into the mech.

AUSTIN: By like distracting, by like—

KEITH: Yeah, I'm thinking now that the magnet's off I was thinking of trying to use the tools that are in the room to, like, just disassemble the mech. Just take it—try to take parts of it off with the tools.

AUSTIN: So like get in close and—?

KEITH: Yeah.

AUSTIN: [wearily] Okay. This is—I think this is shot—like, we had that moment earlier where y'all were in the light and everything was cool anime J-rock.

KEITH: Yeah.

AUSTIN: This is like, disgusting art-house cinema [Dre chuckles]. Like, oily and bloody and gross, and, like, tight, close-quarters. It's like—

KEITH: I think it's like—

AUSTIN: Dogme style, like Dogme 95, you know what I mean?

KEITH: Yeah

AUSTIN: There's no ex—there are no lights in this room that aren't already—that aren't supposed to be in this room. This isn't a well-shot, or well-lit, sequence.

KEITH: What's the music? I think it's Three Bad—

AUSTIN: None.

KEITH: No music?

AUSTIN: No. It's just like—it's flesh hitting metal.

KEITH: It's just sound effects, just fully?

AUSTIN: Yeah. I think there had been, up until you turned off the magnet [coughs]. And then you hit the ground with like, this slap, and then it just de-aestheticizes. It's just like, alright, this is not—Once Even starts walking down the hallway with a gun, like the presence of firearms should distinctly change the entire feel of a sequence. So. You're helping, so take one stress.

KEITH: Yeah.

AUSTIN: And then Even, what are you rolling to get into your helm.

DRE: [exhales] I mean, I—Nothing that I have skills in I think is gonna work here. I think—I mean, it's probably Scramble, right?

AUSTIN: It's Scramble, or it could be Helm.

KEITH: It could be Helm.

AUSTIN: Yeah.

DRE: Okay. Alright.

KEITH: "I'm a good pilot, I can get in my thing fast."

AUSTIN: Yeah.

DRE: Yeah.

AUSTIN: I'm gonna say it could be Helm. I'm gonna, I'm gonna—I'll allow it, you know. Like going through a startup procedure, you know?

DRE: Okay.

AUSTIN: So give me a Helm, 4d6.

KEITH: Muscle memory.

AUSTIN: And we can roll this into the next roll. Like this doesn't—this can just be a roll. To like—You're getting into your mech to then fight this guy in a mech, basically, right?

DRE: Yeah.

AUSTIN: So then, let's call it one big move. Go ahead and—

DRE: Whoo, six.

KEITH: Six!

AUSTIN: There's a six. And it's Risky, so you get a gambit back.

DRE: Ayy.

AUSTIN: And what are you doing?

DRE: Oh fuck man, I'm immediately in my Gorgon mode.

AUSTIN: Oh, so like you go into it and then activate this mode?

KEITH: Sorry, Organ mode?

DRE: I think—Gorgon.

KEITH: Oh, Gorgon, yeah I remember that.

DRE: It's my special mode.

KEITH: Yeah, yeah, yeah.

AUSTIN: Which does what, again?

DRE: I mean it basically—it just makes it fucking fast as hell.

KEITH: It's Kaio-ken.

DRE: Yeah

AUSTIN: Right.

DRE: [laughing] Kinda, yeah.

AUSTIN: Yeah.

SYLVIA: Hell yeah.

AUSTIN: It's a combination of Kaio-ken and that moment when Piccolo takes off the weighted thing.

KEITH: Oh, I love that.

DRE: Yep. Uh-huh.

KEITH: Anytime takes off the weighted thing.

AUSTIN: It's so good.

KEITH: Yeah.

AUSTIN: Um, alright so—

KEITH: When Pikkon takes his off and then Goku takes his off, ah, that's great.

[Dre laughs]

AUSTIN: It's really good.

KEITH: Pikkon's like, "Oh, I didn't know you had that shit too," it's good.

AUSTIN: So, what do you do with this?

DRE: [exhales] Um—man. Um—

AUSTIN: Just narrate. I think this is it [Dre exhales]. Like, I think you successfully—Given that you're activating that system and that system means that you can avoid like three failures in a row, basically, or three damages in a row.

DRE: Yeah. I think it's just like two hits. It's like—there's like the quick burst of acceleration to do the first hit and then the second hit is just like a direct gut-punch to the cockpit.

AUSTIN: Oh, so you're not—I thought you were gonna throw him out the window or something.

DRE: Nope.

AUSTIN: Not the window, but—okay. [slightly horrified] Oh.

DRE: We got broken mechs, we need these parts, Austin.

AUSTIN: You d—you know, that's not—you're not wrong. I'll make a note of that on your sheet.

KEITH: [off-mic] Good call.

AUSTIN: That's gonna make it cheaper to repair all this shit.

DRE: Do you want to put that on the ship sheet?

AUSTIN: Yeah, I'll put it on the ship sheet [exhales].

KEITH: I also have a repair thing.

AUSTIN: Right, right.

KEITH: "During downtime, the repair action costs you zero cred."

AUSTIN: Yeah, which is great. So I'm gonna just give you bonus on that action, basically. So you just kill this guy?

DRE: I think so. Like I—Even has gone this far, I don't, I don't.

AUSTIN: Yeah, I think that's where we're at here.

DRE: And also, I mean there's a still very direct threat to everyone on this ship.

AUSTIN: Totally, totally. I get it. I think this is that conversation between—I think that's what this is.

DRE: Yeah.

AUSTIN: Echo, what's your response to this?

SYLVIA: I think Echo just leaves the room as this starts happening.

AUSTIN: Yeah.

SYLVIA: Like, straight up runs away.

AUSTIN: Yeah. Where do you stay tonight? Do you take a new room, do you find somewhere new to be.

SYLVIA: What were the—I think probably—there were a couple people staying in one of the more open areas, right?

AUSTIN: There were two people—yeah, Signet and Grand were staying in the actual bunk room.

SYLVIA: Right.

[Keith laughs]

KEITH: I'm the only person in the rec room.

AUSTIN: Right.

SYLVIA: You know what, maybe, I think I'll crash in the rec room tonight.

AUSTIN: Okay.

SYLVIA: With Gig.

AUSTIN: Okay.

SYLVIA: I'll find somewhere. I've got a sleeping bag.

KEITH: There's a couch. I don't—I sleep under the pool table.

SYLVIA: Oh, nice! Thank you.

KEITH: Yeah, so you can take the couch.

SYLVIA: Okay.

AUSTIN: It's like a cool wrap-around—it's like a Pizza Hut booth all the way around.

KEITH: What? Wait, what?

AUSTIN: It's like a Pizza Hut booth.

KEITH: Oh, like at a restaurant.

AUSTIN: Like a leather—at a restaurant.

KEITH: I've never been.

DRE: Oh, I remember this!

AUSTIN: Yeah.

DRE: Yeah, yeah.

AUSTIN: It even has those glass lamps.

DRE: Yeah.

KEITH: It's like a sectional.

AUSTIN: Oh no, that's not true. The lamps are on Tannoy Kaji's ship. Anyway. Lots of Pizza Hut references in this season.

KEITH: Pizza Hut's bad right? I've never been but I've always seen the commercials—

AUSTIN: Oh, no!

DRE: Eh.

KEITH: They've got stuffed crust?

AUSTIN: It's not—

DRE: It's fast food delivery pizza.

AUSTIN: It's a very specific taste, I don't know.

KEITH: Is it better than Domino's?

AUSTIN: It's different than Domino's.

DRE: I would put it at about equal.

KEITH: That's—different than Domino's is good enough for me because that's like my least favorite thing in the world.

AUSTIN: It's worth trying it at some point in your life. I liked it a lot as a kid. Anyway. Let's wrap this up.

KEITH: I've wanted that stuffed crust for like twenty years and I've never tried it.

AUSTIN: It's not—that's—I would never get that again in my life.

SYLVIA: Oh, no.

KEITH: Really?

DRE: No.

AUSTIN: Just get regular pan pizza from them, it's pretty good.

SYLVIA: Every time I've eaten the stuffed crust, I've gotten sick.

AUSTIN: Hundred percent, same, hundred percent.

KEITH: Honestly, I have to try it once, I've wanted it for two decades.

DRE: Get it once.

AUSTIN: Yeah, fair.

DRE: Get it once. Make that mistake. We all have to learn from mistakes.

AUSTIN: Right. But make it be on a day where the next day it's okay for you to get super sick [laughs]. Just in case.

KEITH: Yeah.

SYLVIA: Do it on a day when you really want to call off work the day after.

AUSTIN: Yeah.

KEITH: That's every day, so, deal.

SYLVIA: Okay. That's that then.

KEITH: Done.

[Dre laughs]

AUSTIN: Let's just—talk to me about what we see from these characters, as you return to Brighton. Ah, you know what, one thing. I guess this is while this is happening—Echo, you can definitely—so you, like—the Harmony system has totally activated for you at this moment. And you can feel Ballad and talk to Ballad across distance. That's one of the things that Harmony did, was just let you talk to other people on the Harmony network. I think you see Ballad opens a call to you. Doesn't say anything, but just opens a line. Do you say anything.

SYLVIA (as Echo): Hey.

SYLVIA: Very quietly. Very like—just—it's been—the type of 'hi' you say when you've had the day that Echo had, you know?

AUSTIN: Yeah. Uh-huh. I think he's like:

AUSTIN (as Ballad): I just needed to make sure you made it out okay.

SYLVIA (as Echo): Yeah. Yeah, I'm still here. You're—how are—you doing okay?

AUSTIN (as Ballad): We lost a lot of people.

SYLVIA (as Echo): I—I didn't—you've gotta—I didn't know that was gonna happen.

AUSTIN (as Ballad): You were fighting us. It was necessary that one or others of us were going to lose people. If not today, then tomorrow. If not from this direct action, then

indirectly because of the acquisition, or the failure to acquire, new material. We're in a war now, or something like it and this is what it is, and I've come to have to accept that.

SYLVIA (as Echo): I'm not sure if I'm able to.

AUSTIN (as Ballard): What will you do, then, if you won't raise the sword anymore?

SYLVIA (as Echo): Trust me, I'm asking myself that right now too.

AUSTIN (as Ballard): Echo, is there no fight you think is worth it? No violence you can see yourself doing?

SYLVIA (as Echo): Ballard, I'm scared. I don't know.

AUSTIN (as Ballard): The Echo I knew protected people. It's what they did. You protected our family, you protected the people you ran with. But now you're the one running. I made peace with the fact that I might have to hurt you. But I don't know that I can hurt you without you swinging back.

SYLVIA (as Echo): I, uh, I think I should probably get some sleep. It's been a long day. I will—I don't know, we can talk some other time if you're cool with that. I don't know, I just—I can't. I can't do this right now. I can't. I can't handle this right now.

AUSTIN (as Ballard): Rest well. I love you.

SYLVIA (as Echo): You too.

AUSTIN (as Ballard): It was good to have dinner with you.

SYLVIA (as Echo): Let's make sure it isn't the last time, okay?

AUSTIN (as Ballard): Agreed.

SYLVIA (as Echo): Take care of yourself, Ballard.

AUSTIN (as Ballard): You too, Echo.

AUSTIN: And the connection closes. But I think you're just part of the network now. Like, I think once you've reactivated these nanites, you're in the network, you know?

SYLVIA: Yeah.

AUSTIN: It's a Divine. Like, I thought about having a limited range or something, but I think it's a Divine. This is the thing it does. And by being close, being as close as you were, you got reactivated, you know? So. That's something. Even and Gig, what do your lives look like as you drift away? Or return to New Independence, or whatever.

KEITH: I'm cleaning the cargo hold.

AUSTIN: [snorts] Okay. You're putting stuff away, and, like, putting things in order? Kind of getting, like, "Here's all the wrenches."

KEITH: Uh-huh.

AUSTIN: "Alright, here's—we have eight—seven—six kneecaps from the three Anglers, put those over here."

KEITH: Mm-hm.

AUSTIN: And it's kind of this image of...tupperware-ing?

KEITH: Yeah. I also think I need a mop.

AUSTIN: Yeah. A hundred percent. Yeah. I think Kent comes in with a mop and bucket, and he's like:

AUSTIN (as Kent): You asked for these. Oh...I didn't know it was such a mess here. I'll help.

KEITH (as Gig): Thanks, Kent.

AUSTIN (as Kent): You really pulled some incredible maneuvers out there, but...it was very dangerous, Gig.

KEITH (as Gig): Yeah, but mostly it all worked.

AUSTIN (as Kent): What if it hadn't?

KEITH (as Gig): Um...Maybe I'll try to be more careful.

AUSTIN (as Kent): Say that again. Mean it, please. You've helped so many people on Brighton, on—the children, the Sailors of the Ark...I've seen your work. You contribute in many ways, please...treat yourself well

KEITH (as Gig): Yeah, okay.

AUSTIN (as Kent): Do you need help cleaning?

KEITH (as Gig): Yeah, sure. Yeah.

AUSTIN (as Kent): Alright. Let me go get my cleaning gear.

AUSTIN: And he does [Keith laughs] He comes back wearing—God, what is it even? It's like—

KEITH: The yellow latex gloves? Like rubber gloves?

AUSTIN: Huge yellow—it's like yellow latex gloves, but also he's wearing coveralls, and also overalls [Keith laughs], and also a big beekeeper mask [chuckles].

KEITH (as Gig): Kent, the danger is over. We're done with the scary bit.

AUSTIN (as Kent): There is—when there is blood on the ground, the danger has not passed. That doesn't rhyme. How did my aunt teach it to me?

KEITH (as Gig): Is it, "Blood on the ground, danger's around?"

AUSTIN (as Kent): That's it, you've gotten it.

KEITH (as Gig): Yeah.

AUSTIN (as Kent): Did you know my aunt Matilde?

KEITH (as Gig): I think that we met once.

[Austin laughs]

KEITH (as Gig): She's a character.

AUSTIN (as Kent): She's a character. That's what she always—

KEITH (as Gig): She rhymed almost everything she said to me that day.

AUSTIN (as Kent): She was a poet. You didn't know?

KEITH (as Gig): I didn't know. It.

[Austin laughs]

AUSTIN: We just fade from there [laughter]. Even, what are you doing? Are you just back in the cockpit?

DRE: Yeah. I call Cascabel.

AUSTIN: Mm, mm-hm. I can't remember if you're actually close enough to make that call.

DRE: Aw, man.

AUSTIN: 'Cause you can't call across—One, you can't call across the entire sector.

DRE: That's true.

AUSTIN: You have to be close to make those calls. Yeah, you have to be close enough to make that call.

DRE: I think I—

AUSTIN: So you go to him?

DRE: Can I send him a message?

AUSTIN: Yeah, you can write him a message that will be delivered by hand, basically. You're basically writing a telegraph that you can send to local, something local—

DRE: Yeah.

AUSTIN: —that will then send a physically drone close enough to transmit it. So what do you send?

DRE: I mean I think it's Even starting and stopping like a lot of stuff. Um—

AUSTIN: Yeah. Is it spoken or is it written?

DRE: I think it's probably spoken.

AUSTIN: Okay.

DRE: And I think it's really hard. 'Cause I think he stops and starts and deletes, like, he talks about 'I'm pretty sure Echo hates me now.'

AUSTIN: Mm.

DRE: He talks about, like, you know, 'before the Miracle, I helped create this big monster that tried to destroy the galaxy, and now I helped create this giant megacorp that's trying to destroy everything.' And then deletes that. And then I think starts doing a long, rambling apology that Cascabel keeps having to make weapons and help him commit violence to fix the mistakes that he's made.

AUSTIN: Right.

DRE: And deletes that. And then just sends a message that says, "It got close out there, but—it worked. I think what you gave me saved all of us." And that's it.

AUSTIN: Great. Good. I think you probably get a response that is like—you know, doesn't reflect any—doesn't know. Like, "I'm so glad to hear it, I'm glad it worked. I'm so excited to see the data." It's like very detached from the real stuff. And in fact probably ends with, like, "I'm so happy I can help you stick one to those assholes in Advent." You know, it's very much a completely detached from the—well, like, it's not completely detached. Like, it is—Cascabel knows what guns are for.

DRE: Yeah.

AUSTIN: And also believes that you should shoot fascists [laughs].

DRE: Yeah.

AUSTIN: And like, when you have a military like Advent that is a complete garbage dump that would see this entire place turned on its head, Cascabel is totally for armed resistance. Like Cascabel Arms are resisting the Advent people wherever they can find them. But there is a sort of detachment still, in terms of his interest in things like the data.

DRE: Yeah.

AUSTIN: You know, he builds guns for a living. He's interested in these weapons as weapons. As, you know, gadgets in a sense, right?

DRE: Yeah. He's also shot a lot of people.

AUSTIN: Yeah. Remember, he was a killer—he was an assassin before this.

DRE: Yeah.

AUSTIN: So, um. I think he ends with, you know, "Let's get dinner soon. I'd love to hear the details." And that's it.

DRE: And I've got eight stress, so I will definitely be eating dinner with you soon [laughs].

AUSTIN: Uh-huh. I mean, listen, I have to roll entanglement before that. So, uh-huh. [singsong] We'll see how it goes. God. Alright, so I think that's it. I think that we just get the shot, this quiet shot of the *World Without End* drifting in the Mirage, and maybe the camera turns and pans and looks back at two things [*The Notion* begins playing]. One, it's the Wandering Sea bursts through the edge of the Twilight Mirage and leaves. It's gone. It has the strength to do that again, and like flees to a nearby sun. And then two, we get just a shot of Our Profit's—the *Restitution of All Things*—and the giant metal armored body of Carcanet's Ironclad, this kind of golden mech—or not mech, robot,—walking around looking at things and maybe looking out the window and seeing the Sea disappearing from the Mirage. And we end there.

[*The Notion* continues playing to end]

