

## COUNTER/Weight 12: A Home After A Wake

transcription by Rachel @vellichoir

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### **INTRO/RECAP [0:00]**

AUSTIN (as Paisley): Glad all of you could come out tonight; I have a little bit of a problem that I'd hope that you could help me with.

### MUSIC: "The Long Way Around"

AUSTIN: The September Institute had developed a thing called the Gnosis Virus.

(audio cuts)

AUSTIN: The thing that makes Paisley decide to accept the case -

(audio cuts)

AUSTIN: Joras links to a news story that shows that twelve people died at a nightclub in Centralia.

(audio cuts)

KEITH: I think the way that I'm helping is that I'm, like, sort of really obnoxiously backseat driving? Like, trying to tell AuDy -

AUSTIN: (laughing) You can't say "I'm being obnoxious, is how I'm helping"!

KEITH: I'm hovering.

AUSTIN: As Mako is being very loud, it feels for a brief moment like someone else is part of that conversation. Like someone chuckles and walks by.

(audio cuts)

AUSTIN: So there's a file, and there's only one of them. Can't be copied, and it is on a computer system, but it's being held on servers. But like, it moves from server to server, and it's doing that and it's being moved and being protected in that way because of something at Dome 32. The only OriCon registered security company there is, uh, there's a base for Horizon Tactical Solutions.

ART: Aw, fuck.

(audio cuts)

AUSTIN: She really idolizes you.

ALI: Aww.

AUSTIN: She'd just love to grow up to be you.

ALI: Aw, yeah!

AUSTIN: She loves your new song.

ALI: (laughs) Hmm.

(audio cuts)

ART: We need Mako on the inside team, right?

KEITH (as Mako) Me and you, Cass, let's do this!

ART: Yeah, I guess the alternative is that it could be Mako and AuDy...

KEITH (as Mako): Cass, we never hang out anymore, let's do this.

ART: Yeah, I think it is Mako and Cass. AuDy and Aria makes sense as the hunt team too, cause they're super mobile.

(audio cuts)

ART: We have no way of knowing where the last point is, do we?

JACK: No. And we need to get somewhere fast.

ART: Yeah. But I guess like I just need you guys, like, out there chilling, right? And we'll radio you contacts and then you need to book it.

MUSIC CONTINUES, FADES.

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## **THE THING YOU DO [1:44]**

AUSTIN (as Jamil): Aria.

ALI (as ARIA): Hey, what's up?

AUSTIN (as Jamil): I... I just got word of something that - I hate to come to you directly like this, but there's something very dangerous out there and I need to make sure it doesn't fall into the wrong hands.

ALI (as Aria): Okay, go on...?

AUSTIN: And she begins to explain basically everything you already know about the Gnosis Virus. She doesn't know - she knows about as much as you do. It feels like she's been like, a step behind you this whole time.

AUSTIN (as Jamil): You can't... Listen, I know you and Paisley are close, but you *can't* give it to Apostolos. Who knows what they'll do with it. I'll match his pay, just come to me when it's over, it's - it's what's best. I know people who can get rid of it. Trust me.

ALI (as Aria): Let me get it first, and I'll call you later.

AUSTIN (as Jamil): Alright, just... I'm serious.

ALI (as Aria): I know.

AUSTIN (as Jamil): Okay.

AUSTIN: And she's like -

AUSTIN (as Jamil): I have to go. Talk later. Bye.

AUSTIN: Very short, like, not - not like her.

JACK: It's a Far Cry 2 buddy mission!

AUSTIN: It *is* a Far Cry 2 buddy mission. That is literally what I had in mind. Uh... the -

ALI: She has some opinions about Apostolos that are probably not... (laughs)

JACK: Oh, she does, doesn't she?

AUSTIN: She has lots of opinions about lots of things.

ALI and KEITH: Yeah.

ALI: So, we're all...

AUSTIN: We'll see. Alright. Mako.

KEITH: Hey.

AUSTIN: You wanted to make a roll. You wanted to make - okay, so you're there. Being in Dome 32 is weird, because it's a BluSky dome like the other ones you've been in? But the western wall is... there's something... there's a shape in the sky. It feels - you know when the road is really hot and you can see like, the weird waves on the road?

KEITH: Yeah.

AUSTIN: There's that, to the west. And you don't know what's up with that, and it is very disconcerting. Uh, and, unlike the Krilham dome, no one here is at ease the way they normally are in BlueSky domes. Like the effect isn't working. You are at the facility, it is late at night - the facility is active. There are - they're running tests in the back, you can hear the sound of like, thrusters being turned on and off, in the kind of walled-in section? Um... which is a strict - it's a - there's a weird light that you can - that you can see kind of reflecting up into the night sky every now and then. It doesn't sound... they're not like, weapon testing or anything. But like, there is definitely activity happening.

KEITH: Right.

AUSTIN: The building is, for Horizon, is lots of cubes shaped up into, like - the whole thing feels built by like, room sized cubes that have been stuck together modularly? But even the walls feel that way. So there's like, lots of hard outlines, or hard, like, crossed lines in the walls. And everything feels modular, and like it could be built and taken apart - or, deconstructed, and put back together somewhere else in a - in a moment's time. But it still feels hard, it feels like there's a firm lock on everything. It doesn't feel like it's - this isn't like, it's not like one of those buses that have the - the thing that makes it bend, like a bendy bus, where it always feels like, oh, this is all gonna fall apart at any moment?

(Art laughing)

AUSTIN: You know what I mean? Do you know those buses?

KEITH: M-hm.

ALI: Those buses are not good.

AUSTIN: Buses that bend in the middle? They're the worst. They're terrifying. It's not like that. It is like "Oh, no, this is fine!" like this is actually surprisingly, like, everything feels locked in place. And it is a - a pretty tall - it's as big a building as the Kingdom Come is in terms of height, and actually a little bit longer than that. So it's a fairly large facility, but because you know that there's mech storage, or rigger storage here, you can imagine it's mostly just big warehouse space. ...So, how do you get in?

KEITH: So, when I do my, uh... covert entry roll, I have to enter in - I have to enter alone?

AUSTIN: You do have to enter alone, because there's a separate move for getting somebody else in with you.

KEITH: Yeah. Yeah. So I think that what I wanna do is... sort of - I wanna see if I can get in and try to sort of clear up a path for Art to get in unseen?

AUSTIN: Sounds good. So you're using covert entry here?

KEITH: I'm gonna use covert entry, I'm gonna roll plus cool, which, my cool is zero.

AUSTIN: That's, you, know, things to hope for.

KEITH: Yeah. A nine.

AUSTIN: A nine, so you gain one hold. "As the MC describes the infiltration and the security measures you must overcome, you may spend one hold to describe how you overcome the obstacle, and: 1) bypass a security system or guard, 2) disable a security system you have bypassed, 3) disable a guard, or 4) escape notice."

And you actually - you have a bonus if you're doing it with, like, charm and social graces instead of doing it - yeah. You get a bonus if you use charm.

KEITH: (crosstalk) I get a - it's called the Fletch Bump.

AUSTIN: Is that what it's called, yeah?

KEITH: It's called the Fletch Bump, yeah. I put in my false teeth and I -

AUSTIN: (crosstalk) I don't think - I don't think that's - Good.

KEITH: Ask the first guard I see where the systems room is.

(Everyone laughing)

AUSTIN: So the first thing you actually come across is the - there's like a side door on the loading bay side that is locked.

KEITH: Okay.

AUSTIN: How do you - what do you try to do to get through that lock?

KEITH: Is it a physical lock, or is it a -

AUSTIN: It's a - no, it's an electronic lock.

KEITH: Oh. (audibly grinning) Then I would like to blink at it and watch it open before me.

AUSTIN: (sigh) Good. Give me a... I don't want to make you have to do the whole "jack in" thing here, so let's do... Let's just, you know, you can open it, yeah. You can totally just do that. This is the thing you do.

KEITH: Yeah.

AUSTIN: So for this first door it's totally like, you, I think it probably is a situation where it's like, it has all of the original, not hardware, the... like the, not BIOS, what is the word I'm looking for, uh, firmware! All the original firmware is still on this lock, so it's like "Oh, yeah, I know the entry for this lock, it's Alpine" and you put in the code, and boom, you get through it.

KEITH: Right.

AUSTIN: And that door opens up, totally fine. After that, that opens up into a long hallway that has a side door that immediately would go into one of the big warehouse dock rooms. It also continues forward for a bit, and at that point, now, once you're in the building, you are wired - you are close enough to become - to start hooking into bits of the, kind of wireless network that's there.

KEITH: Okay.

AUSTIN: Not all of it, you have to actually get to a place to hook into?

KEITH: Right.

AUSTIN: But you're pretty sure that there is at least, like, the building security stuff, and a blueprint, and all that stuff accessible here.

KEITH: Oh, I would like to look at that blueprint.

AUSTIN: For that you actually have to jack in.

KEITH: Okay.

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### **BEST WAY IN [8:45]**

AUSTIN: Cass, where are you while he's breaking in and kind of going through first?

ART: I think I'm just doing my general, like, I'm waiting for a signal and I'm doing the sidewalk inconspicuous routine I was doing from before.

AUSTIN: Give me... okay. Give me a Act Under Fire check? A patrol has begun to move - is coming around for its current pass. "When you race against the clock, act while in danger, or act to avoid danger, roll Cool. 10+ you do it no problem. 7-9 you stumble, hesitate, or flinch. The MC will offer you a worse outcome, hard bargain, or ugly choice."

ART: Well, nine is what I got.

AUSTIN: But, don't you have a bonus for you taking plus one while you're acting on the task?

ART: Uh...

AUSTIN: Oh, you didn't assign your - that's not - I think that's probably everybody else, right?

ART: "Everyone to whom you assign a task."

AUSTIN: Are you assigning yourself a task?

ART: That's a - that's kind of a philosophical question.

AUSTIN: I don't think *this* is the task.

KEITH: I feel like Art's task that he assigned himself was to be the task assigner.

(Ali laughs)

KEITH: And thus gets a hold implicitly.

AUSTIN: It was a plus one ongoing. So, exactly...

ART: I guess the real question is is this a hold I get from - is this a plus one forward I could take from "What is the best way in or out" - eh, best way in?

AUSTIN: Yeah, you could totally take that as like, "Oh yeah, I know what these patrol routes are, so I can totally just dodge them -"

ART: Alright, yeah, let's -

AUSTIN: But it would be using that for this - for that one, right?

ART: Ehhhh, no, I think I want to keep it, I've still gotta get all the way in.

AUSTIN: Yeah, you gotta get all the way in.

ART: I'll take your -

AUSTIN: There's a lot of the "in's" when you're going into a place like this.

ART: I'll take your ugly choice slash whatever else it is. That's just the best one to say.

AUSTIN: M-hm. Uh... okay. You could avoid notice, but to do so... Okay, so. So what ends up happening is, there is a guy who approaches you, who... One of the security guards shows up and is like,

AUSTIN (as Guard): Hey! What are you doin' here?

AUSTIN: And you can hear in his<sup>1</sup> voice that he has an Apostolosian accent. And the only way to make him - one way that you think of to like, keep him quiet? Is just to respond, also emphasizing your Apostolosian accent? Which will out you in that way,

ART: Sure.

AUSTIN: But will, but he'll be like, "Oh, whatever, you're one of us. You're good. You're a good guy."

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<sup>1</sup> Apostolosian pronouns default to they/them.

ART: Yeah, just like, “Nothing, waiting for a friend,” but in Apostolosian.

AUSTIN: Right. He’s like,

AUSTIN (as Guard): Oh, okay. Okay. You just keep your nose clean. Stay out of trouble.

ART (as CASS): Yeah.

ART: I turn away, like, look - I look expectantly up the street.

KEITH: You can - he wipes his nose with a cloth.

AUSTIN: Yeah. Okay.

(Keith laughing)

AUSTIN: So, uh, Mako.

KEITH: Yeah.

AUSTIN: You move forward a little bit more, and there is - you come down a long hallway - you wanted to jack in, at this point.

KEITH: Yeah.

AUSTIN: Give me a... give me a Log In.

KEITH: Alright, let’s do this. This is the first... do I have to roll for Jack In?

AUSTIN: You... so you -

KEITH: To log in.

AUSTIN: So you jack in automatically, Jack In gives you the moves, basically.

KEITH: Okay, and I roll for Log In.

AUSTIN: You roll for Log In.

KEITH: It says, uh...

AUSTIN: “When you attempt to gain access to a system, roll Synth. 10+ you’re in clean -”

KEITH: Yeah, 10+ I’m clean, 7-9 I’m in but choose one of a... one negative thing here.

AUSTIN: Yes.

KEITH: So let’s see what I have first.



(Art groans)

AUSTIN: Seven.

KEITH: Alright.

AUSTIN: Take one forward - take one for acting according to plan, but that still only boosts you up to an eight...

KEITH: Yeah.

AUSTIN: Um... your access is - okay, so. So. You get to choose one. "Passive Trace, plus one trace." Once trace equals stealth, then you're touchable in a - in a real way? Your stealth, again, is currently... zero! (laughs) So, that would be bad.

KEITH: Yeah.

AUSTIN: Um... "Two: ICE is activated. Three: An alert is triggered." - which would advance the mission clock - or "Four: Your access is restricted. Take minus one ongoing to matrix moves in this system while your access is restricted."

KEITH: And... how do I un-restrict myself?

AUSTIN: You'd have to get to the root of the system. Which is like a - a special, like, node, and you can un-restrict it, that's one of the things you can do at the root.

KEITH: Okay. Um... I'm gonna take that.

AUSTIN: Okay. So take minus one ongoing to matrix moves while you're in this system.

KEITH: Yeah.

AUSTIN: So, I've been thinking a lot about what this feels like for you. And I think - you know, for most people who are hacking in this universe, who are doing what you're doing?

KEITH: Yeah.

AUSTIN: Uh, or, but with machinery? It's like, all VR and like, Tron, or some variation thereof? Right, like lots of bright neon lights and like, lots of weird constructs that are very clearly super technological?

KEITH: Yeah.

AUSTIN: I've been thinking a lot about it in terms of... In the first season of Friends at the Table, when we went to the Mark of the Erasure, there was a moment where... where Hadrian got caught in a rupture, or a point where the world was just like, this weird... almost abstract collection of times and places. And it's all very - and it all felt very physical.

And I think for you it's - it's similar in that it's almost like, dreamlike? And so in this case it's like, when you begin to fog this system, it's like walking to a house and opening a door. And you step inside it, and it's just a house in there. It's just a nice - it's a white house with a blue roof, and you climb some steps to get to the door, and you open the door and when you step through the door, it feels like... the feeling of a house where there was just a wake. And everything is just a little bit harder for you in there.

KEITH: M-hm.

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### **AN EPISODE OF HOARDERS [14:40]**

AUSTIN: But you're in, and... from there you can kind of see there's a node that is... there's one room, and in the house, there's a room, and you know that that room is the room -

KEITH: Oh, that's the node room.

AUSTIN: There's - so there's like the node room, and you can't open that door. The node with the - with the pay data, and the Gnosis virus is in it?

KEITH: Yeah?

AUSTIN: You can't get into that room, that room is locked. You'll need a key, and that key is somewhere else in this actual, physical facility that you're in. Right?

KEITH: Right.

AUSTIN: And there's also a room that you know is the like, the security room. For like - there's, there are, this is where the cameras are located, this is where the... you know, um... alarm system is, stuff like that.

KEITH: M-hm. Yeah.

AUSTIN: You can get into that, and you can also get into... you can, you can't get into the root from here, but that's kind of where you are. But you are able to look at the blueprint and you can see - or I guess the blueprint is in the security room. So you can go there. Which is -

KEITH: I would like to go there. Where the alarms are?

AUSTIN: Building security node. Yeah.

KEITH: Yes. I would like to go in there.

AUSTIN: Alright. Give me... so, what do you want to do there. So, you open the door, in your head, your... head-door.

KEITH: Yeah.

AUSTIN: And you step inside and it is like, in here it is a lot like turning on an episode of Hoarders. Where it's like, there's just stuff everywhere, in cardboard boxes.

(Art laughs quietly)

KEITH: M-hm.

AUSTIN: There's a box filled with security cameras, there's a box filled with old paperwork. There's a box filled with pens. And like... you hacking is like, digging through that stuff for the thing that's relevant. Or like, so you could deactivate the cameras if you wanted; that would mean reaching into the boxes, and finding the - there's a single camera that's plugged into the bottom of the box - and unplugging it. Uh... what you can do here, is you can activate, or deactivate, or modify a security feature of the base, which is again, like, opening doors, or downloading blueprints, or anything like that, so.

KEITH: M-hm.

AUSTIN: And to do that you would need to roll one of your moves... I forget, I think it's the one that you had loaded in.

KEITH: Is it Compromise Security?

AUSTIN: I think it's Compromise Security.

KEITH: Yeah, I have Compromise Security and then I have... I take a hold if I successfully compromise security, so -

AUSTIN: Correct. Right. Right.

KEITH: I believe that's a 7 through 12. Or 7 through infinity.

AUSTIN: Yes. So that would be Compromise Security. So yeah, go ahead and make a roll on that.

KEITH: Alright.

AUSTIN: Which is Mind.

(PAUSE)

(Keith blows a raspberry)

AUSTIN: That's a miss! And even with the plus one that's a miss!

KEITH: Yeah.

AUSTIN: Even with *all* the pluses it'd still miss.

KEITH: 2d6 plus... one. Plus one. Is a five.

AUSTIN: Yeah, that's not great.

KEITH: That's a bad... I'm rolling not good. This is the worst I've ever rolled!

AUSTIN: Eh, well.

KEITH: I usually roll really well!

AUSTIN: There is a -

KEITH: I'm not even doing anything ridiculous!

AUSTIN: (laughs quietly) You're like, in there digging through boxes of stuff, and -

KEITH: Okay.

AUSTIN: An old man steps in behind you. And he sees you, and like, you look around, you look behind you, and he's just an older man, with like, very - he's just about bald, he has some hair on the sides of his head, and he's wearing a little bowtie and a suit. And he looks at you and he just goes,

AUSTIN (as unnamed ICE): Larry! *Larry!*

AUSTIN: And starts screaming. Uh... I'm going to...

KEITH: Can I fast talk this guy?

AUSTIN: No. He's not a person. This isn't a human.

KEITH: Okay. Can I fast talk this program?

AUSTIN: ... You cannot fast talk this program. No.

KEITH: Okay.

AUSTIN: You just failed at fast talking this program, is what you just missed.

KEITH: Oh, okay.

AUSTIN: He is clearly calling for someone else to come help you. Or, to come help him.

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**MELTING SOME ICE [18:08]**

AUSTIN: Meanwhile... Outside are the - you can see that the front door has, has been left open after Mako went inside of it, and the - next to it, like down the hall, or down the wall a little bit, the loading dock is beginning to open. Inside, you can see that there's a group of Horizon Tactical people who are like, they're maybe not taking things as seriously as they should be right now? And are beginning to move out with a couple of the smaller mech bodysuits, and they're kind of joking around, and as they're getting equipped to go out for a midnight sortie of some sort, what do you do?

ART: Do I have a path? Like, a reasonable path there?

AUSTIN: Yeah, totally.

ART: What move is that?

AUSTIN: Wait, you're trying to get in there?

ART: Yeah, if I try to go from the door to the loading dock...

AUSTIN: Uh, that would also be acting under fire - pressure. But you can get in through this door, like this isn't - you could get in through the door that Mako opened, I'm just letting you know that there are also - they're putting people out from the main - from their main loading dock. They're about to launch some sort of late night mission that you're seeing.

ART: Alright, so I'm trying to get to the door without the people from the loading dock noticing me.

AUSTIN: Right. If that's what you wanna do. Or you could just hide altogether. Or you could close the door, or you could do... something.

ART: No, I think I'm a better asset inside...

AUSTIN: Okay.

ART: If I roll Act Under Fire and mess it up, could I then use one of my gear forwards to kinda like...?

AUSTIN: Sure! Yyyyyes. Yes.

ART: Alright.

AUSTIN: It depends on what happens. But yes. Maybe.

ART: And gear is just whatever I come up with?

AUSTIN: It's anything you come up with that is within reason, right? Like, well, how did you get this?

ART: Sure.

AUSTIN: Y'know.

ART: I'm gonna - so I'm gonna roll, and it doesn't - and I'm golden.

AUSTIN: You're killin' this Cool, yeah, you're super cool. So yeah, so you went inside, and closed up behind you, basically?

ART: Yeah.

AUSTIN: Okay. So now, at this point, Mako is like, a few seconds away walking, like quick walking ahead of you, as he moves through this place, and is trying to get ahold of what the blueprints of it all are. Meanwhile, let's go back over -

KEITH: Oh, real quick? I was supposed to... when I connected to a secure system, I was supposed to roll Mind?

AUSTIN: Oh, okay.

KEITH: For a number of holds, that help prevent stuff? From happening?

AUSTIN: Totally, you are supposed to do that.

KEITH: Yeah.

AUSTIN: You should do that.

KEITH: I'm gonna do that now.

AUSTIN: Let's keep that in mind, let's roll with what we had before, but -

KEITH: Yeah, yeah yeah yeah.

AUSTIN: That is the - is that from the Jack In move?

KEITH: Yes. So now I get - it's called Console Cowboy.

AUSTIN: Console Cowboy. Right right right. Okay.

KEITH: Yeah.

AUSTIN: So you have one hold, "To prevent a construct from triggering an effect; to avoid an ICE routine executed against you, your deck, or your programs; or to increase your hold over compromised security or manipulated systems by one." So you could have spent that hold to stop that - that ICE from calling for help.

KEITH: Yeah.

AUSTIN: Do you want to do that retroactively?

KEITH: Uh...

AUSTIN: Or do you want to hold it?

KEITH: I kind of do?

AUSTIN: Okay. How do you - did you, is the visual of you going like, "Shh-shh-shhhhh," (Keith laughing in the background) and like, putting your hand over his mouth as he's calling for Larry?

KEITH: Uh, no, I just wanna be like,

KEITH (as MAKO): Yeah, what's up?

AUSTIN: (laughing) Okay, good.

KEITH: (interrupting himself laughing) And he's like, "Oh, Larry!" and then he goes away.

AUSTIN: Uh, he doesn't go away.

KEITH: Oh, he's just -

AUSTIN: You prevented the effect, you did not move him away.

KEITH: Okay.

AUSTIN: He's like,

AUSTIN (as ICE): Oh! *You're* - oh, hi! Hi, Larry...

KEITH (as Mako): Yep, hey!

AUSTIN: And it's clear that he is not *convinced* by that, like he's stopped doing the thing he was doing -

KEITH: Right.

AUSTIN: But you are now, I guess, what do you want to do? In the mesh.

KEITH: Um... I want to -

AUSTIN: Do you still want to try to find that blueprint?

KEITH: I think the thing that - I think the first thing I want to do is to - can I get him out of here in some way?

AUSTIN: Yeah.

KEITH: Is that a -

AUSTIN: You could melt some ICE?

KEITH: I want to melt some ICE, how do I do that.

AUSTIN: "When you evade, destroy, or disable an activated ICE construct, roll Edge."

KEITH: Roll Edge... Oh, and I am allowed to - I have something else, hold on. Shit. Uh... I am allowed to roll Synth instead of Edge for, um... for Mix-it-up in the matrix.

AUSTIN: Right, yeah, if you wanted to just punch this dude, you could totally do that.

KEITH: Okay, I wanna - (laughing) I just wanna punch this dude. Will he go away or will he fight me back?

AUSTIN: He would fight you back, at that point.

KEITH: Okay. Versus, what was your thing that I was gonna do?

AUSTIN: Would be Edge, which is Melt ICE, which is, "evade, destroy, or temporarily disable a system of your choice."

KEITH: Okay, I'll do that.

AUSTIN: Okay.

KEITH: Um... nine, and I have -

AUSTIN: Nine... "7-9 it successfully executes a routine before you can disable it." Oh, but you do - but you're acting - but you're acting according to plan, still, I'll say.

KEITH: Yeah.

AUSTIN: So you take plus one, that's a ten, so you're able to evade, destroy, or temporarily disable it. So you're like, (tiredly, imitating Mako) "Just... just go away. Just go away."

KEITH (as Mako): It's me, Larry. Just go to the... back.

AUSTIN: (as ICE) : Okay.

He's like,

AUSTIN (as ICE): (confused) Oh... okay.

AUSTIN: And he wanders out of the room again.

KEITH: Just a very confused program.



AUSTIN: And you're able to pull up a blueprint of the place. So there is basically another few security stations between you and the node?

KEITH: Mhm.

AUSTIN: Both physically and in this mesh space?

KEITH: Yeah.

AUSTIN: And between you and there physically are, there's a room filled with - with, it's a security room. You have to pass through a security station to get deeper into the data center. And there's also the - the weapons testing lab that you have to pass through. To then get down into the kind of, security layer. So it's like, security station, and then under that a level is a weapons testing lab, and then under that a level you're deep underground and that's where the security node is.

KEITH: Mhm.

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### **INTERLUDE: AN ARIA JOIE CONCERT [24:03]**

AUSTIN: While this is happening, in Centrali- or in, you're in the spaceport, I guess, right?

KEITH: Yeah.

AUSTIN: You guys? Sorry to -

JACK: Oh, yeah, sorry. Or, I don't know about Aria.

AUSTIN: Yeah, I thought that's where the Kingdom Come was, right?

JACK: Uh, but is Aria with me?

AUSTIN: That's a good question.

ALI: Um... I don't think so, cause I think we can cover more ground if he's<sup>2</sup> in the spaceport and I'm outside of one of the domes?

AUSTIN: Where are you at, Aria?

ALI: Um... I want to say that I am probably... somewhere in between... (sighs) So you see where the two lines connect from Centralia to the OriCon expedition group in Dome 7?

AUSTIN: Yeah.

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<sup>2</sup> AuDy uses they/them pronouns.

ALI: I'm outside of the dome, like, in that sort of space there.

AUSTIN: Okay. Remember that there's not - it won't be over... Sorry, in Dome 7, I lost Dome 7, where's Dome 7 at? I don't see Dome 7.

ALI: It's directly south of... Centralia?

AUSTIN: Oh, I see it. So you're - I see.

ALI: Well - yeah, so that means that I'm in between all of them.

AUSTIN: Okay. So you're just in the Brilliance, in that way.

ALI: Yes. Yeah.

AUSTIN: Okay. Um, (laughs) while there, you can see in through the Krillum Dome? There are all like, laser lights shooting out through the dome. And inside you can see - maybe even pick this up on some sort of weird Counterweight radio band, there is - there is an Aria Joie concert kicking off any second now. She's just hit the stage, her opener just left. You can also see, out in the distance at Dome 32, the lights of a few... riggers, lighting up as they leap into the sky and start flying towards Centralia.

### **A PROBLEM WITH YER HEATER [25:57]**

AUSTIN: Back to security team, you're up to the door where there is a security door. And inside of it there are just - I guess Mako knows this, because he's able to access that information through the security node - there should be three different people on guard there right now. They've been on guard for seven hours, it's toward the end of their shift, but they're in there and they're armed. What do you do? And that door is currently locked. You could activate that door - you could unlock that door through your security thing, but right now it's locked.

ART: And I don't know this at all.

AUSTIN: Mako knows this.

ART: Mako knows -

AUSTIN: And can tell you it, yeah. (pause) Did we lose Mako.

ART: Keith?

KEITH: No, I'm - I'm thinking, also I was having slight computer problems for a second.

ALI: Oh.

AUSTIN: No problem.

KEITH: What - what is it that I need to tell Art?

AUSTIN: That there are - you can just say that you've told him.

KEITH: I've told him.

AUSTIN: There are three people in the next security room, with guns, and you need to get through that room to get down into the actual place where you can directly connect to the data node.

KEITH: Okay, so I *do* have this face, thing, where I can charm them so good? And they'll be charmed by me? (uncertain laughter)

AUSTIN: Hopefully.

ART: Oh, god.

KEITH: (laughing) Well, that's how I get intel, so let's do it.

AUSTIN: (skeptical) Okay!

KEITH: I gotta *fix* somethin'.

ART: Wait, I have a piece that I want to - I need to at least hide, right, I can't just be like, "Hey, it's me and *this* guy!"

AUSTIN: There are other - there are other rooms here, but you're not sure what's in them.

KEITH: No, cause we can both be fixin' stuff.

AUSTIN: Okay. Good. This is what's happening.

KEITH: We can both be fixers. Listen, you said you were out there waiting for your friend, this checks out! I'm your friend, that you were waiting for, and now we're here to fix stuff.

ART: I don't think *that* guy is in here.

AUSTIN: He's not.

KEITH: Um...

ALI: Well, consistency is important.

AUSTIN: Yes.

KEITH: It's very important – lies beget lies. (laughing)

AUSTIN: (A sigh, smiling) That's not - that's not what that means. Okay, you open the door!

KEITH: Uhh...

AUSTIN: Uh, the three guys are like, "Uh – wha-"

KEITH (as Mako): Hi guys!

AUSTIN (as Guard 1): Who are you? Identify yourself immediately.

KEITH (as Mako): Oh, I'm – it's just me!

AUSTIN: He pulls a gun on you.

KEITH (as Mako): My name's John and this is Benny – Benny Boss – (laughing)

AUSTIN: Two Benny's in one game!

ART: These guys don't know that Benny. They don't know that it's weird.

AUSTIN: No.

KEITH: No, they don't, yeah.

AUSTIN (as Guard 1): Benny, that's a weird name.

AUSTIN: One of them has their gun up, the other one is like, one of them's at the desk and is just like, hand on shoulder, uh, head in hand, half asleep.

KEITH: Mhm.

KEITH (as Mako): Heard you got –

(Mako, but with a terrible southern accent that continues for the rest of this scene):  
Heard you boys got some problem with yer heater!

AUSTIN (as Guard 1): ...With our *hater*??

KEITH (as Mako): Heater!

ALI: (muffled laughter)

AUSTIN (as Guard 1): Oh, our heater, no, it's – no, it seems fine.

KEITH (as Mako): No, it's – it's too hot. It's supposed to be about four and a half degrees cooler 'n this.

ALI: Or the mechs won't work.

AUSTIN: Yeah.

KEITH (as Mako): It's a weapons testing thing, it's not even – it's not for comfort, it's for the testin'. Gets too hot, things'll explode down there.

AUSTIN (as Guard 2): Will, I've been telling you all day it's too hot.

KEITH (as Mako): Will, he's been tellin' you all day!

AUSTIN (as Guard 1/Will): Caroline, I just need to – please, this person isn't supposed to be here, just let me do my job.

ART (as Cass): I – I assure you –

AUSTIN (as Will): I did not give any requisition –

ART (as Cass): We're supposed to be here!

ART: And I pull out one of my pieces of gear which is a forged work order. For...

KEITH: Ha-*haaa*!

ART: ...A heater repair.

(Keith laughing gleefully)

AUSTIN: Alright, take plus one on your fast talk roll.

JACK: Wait, how do you have that??

AUSTIN: That's part of the plan! It's always been part of the plan.

ART: It's always been part – I love it when a plan comes together!

JACK: Oh, okay.

(Ali laughing exactly as gleefully)

AUSTIN: This has always been part of the plan! Give me a roll, uh, (a single laugh) Mako, give me a fast talk roll.

KEITH: Alright.

AUSTIN: And lose that gear. Take a plus one to it.

KEITH: Alright, fast talk roll...

ART: Plus one.

KEITH: There we go. Plus one.

AUSTIN: Boom!

KEITH: Nice.

AUSTIN: Uh-

KEITH: That's a ten, plus one is eleven, so –

AUSTIN: Yeah, I mean, you got it at ten. Ten is good enough. Ten is fine.

KEITH: Yeah. Ten is good enough. Eleven is... \*whistles\* look at that. That guy.

AUSTIN: Yeah. NPCs do what you want. PCs... So yeah, NPCs do what you want, they're like,

AUSTIN (as Will): (heavy sigh) Alright,

AUSTIN: Will is – He's like,

AUSTIN (as Will): Alright, go ahead down, it's in the weapons testing facilities, one level down. Uh, Caroline, will you just go with them and make sure that everything is hunky-dory?

AUSTIN: She's like,

AUSTIN (as Guard 2/Caroline): Yeah, okay.

KEITH (as Mako): Yeah, c'mon! Things'll be chunky dory!

ART: ...Did you say chunky dory?

AUSTIN: That's not... chunky dory isn't – that's a brand... we're not allowed to say that...

(Keith cackling)

AUSTIN: They go down - So Caroline leads you down to the weapons testing facility, which is one level directly under. She's like,

AUSTIN (as Caroline): I've been telling Will all day it's too hot in here. I'm really glad you guys came, finally.

KEITH (as Mako): Is he rude? Is he a little rude?

AUSTIN (as Caroline): He's a little rude! He's just a little – he's a little rude.

KEITH (as Mako): Touchy?

ART (as Cass): It's an – it's an economics thing too, I mean, you're using 25 percent more coolant over a three year span.

AUSTIN (as Caroline): Exactly! And you know, it's not that we get a bonus or anything on that, but we care about the company. I'm just glad that someone finally noticed. (sighs)

AUSTIN: And she leads you into the weapons testing facility. Which is a big room. It's, you know, the weapons in question are riggers? So it is like – it is like a shooting range, except for robots. For giant robots.

KEITH: Right.

AUSTIN: And there is one in there, currently shooting into the – at the end of the wall. It is a... it isn't like the other riggers that you've seen from Snowtrak. It is a little more elegant than they've been in the past. A little more workmanlike. Or a little bit less workmanlike, rather. It has kind of, big bulbous shoulders that come out almost like shoulder pads, like armored big round balls, that then have little limbs that come out into a sharp point? And it has, on one of those shoulder pads it has - the kind of ball opens up to reveal a little – like a little hole that is a laser cannon. And it is currently firing bolts of laser – or, bolts of plasma out of that thing at a target way in the distance.

KEITH (as Mako): Hey, cool!

AUSTIN: It sees you come in and like, stops. And powers down, and the back of the suit opens up, and someone walks out of it. It is...

JACK: *Jorne*.

AUSTIN: It is not Jorne, oh my god. If only it had been Jorne.

KEITH: (laughing) oh my god.

AUSTIN: If only it had been Jorne. No, it is a person named Adler, who... you're gonna need to roll – you're gonna need to roll Act Under Pressure to not be recognized immediately.

ALI: Have we heard that...?

KEITH: Who's Adler?

AUSTIN: Adler is the head of the Oak division of this group, who you ran into while rescuing Cene.

JACK: Oh, no.

AUSTIN: Back in...

ALI: They were the like, really intense guy that was on the...

AUSTIN: Yes. He was chasing –

ALI: That was - yeah.

AUSTIN: Yeah, he was like the one who didn't get fooled and was chasing, specifically chasing Cass around.

ALI: Yes.

AUSTIN: So actually, Cass is the one who's going to need to roll Cool to act under pressure and not be recognized.

ART: Can I take a forward from my assess in how do I avoid trouble or hide here?

AUSTIN: Yeah. How do you... I think it's just like, you know the language of uh... Maybe it's not the language. I don't know. How do you avoid trouble here? Um... I think you immediately know where to get to work, to keep your head down.

ART: Alright.

AUSTIN: While letting Mako be the face, and keeping the attention. So yeah, go ahead and roll act under fire.

ART: Okay I'm taking – I get a plus one for acting on this.

AUSTIN: Yeah. Yeah, totally. Alright! Boom, ten. Uh... good rolls happening here.

ART: Yeah.

AUSTIN: There is...

ART: (laughing) I don't know how to fix a heater, so this is one of those, like –

AUSTIN: Yeah.

KEITH: I can probably fix the heater.

AUSTIN: M-hm!

KEITH: (crosstalk, laughing) Now Cass is gonna -

AUSTIN: Yeah, so Mako, now you have to, she's like,

AUSTIN (as Adler): (low voice) What are you doin' here?

KEITH (as Mako): Here to fix the heater!

KEITH: And I hold up the -



AUSTIN: Or, he, sorry, Adler's a guy. Yeah.

AUSTIN (as Adler): (sighs) Alright, just make it quick, I have to get back to testing this thing.

KEITH (as Mako): Sure, be careful, it's too hot for that thing to be firing all day!

AUSTIN (as Adler): It's not. Just get to work.

KEITH (as Mako): Alright...

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### **YOU'RE COSPLAYING AS YOU! [33.56]**

AUSTIN: Aria, those mechs are getting closer and closer to the Krilham dome. You run a scan on them and it is clear that they are Horizon Tactical mechs flying in formation. Again, these are small, these are little hoppy boys. These are like one person each, in each of them. But they're moving in an aggressive formation.

ALI: Um, I radio AuDy to let them know, first things first.

AUSTIN: Uh-huh, good call.

ALI: (sighs) Um... where are they moving towards?

AUSTIN: The Krilham dome.

ALI: Okay.

AUSTIN: Which is the... the Krilham Commerce and Entertainment District dome.

ALI: (pause) I think that I... figure out a way to sort of follow them?

AUSTIN: Okay.

ALI: Without making myself known yet.

AUSTIN: Mmkay, I think that that is also going to need to be –

JACK: In the Brilliance?

AUSTIN: Yeah, in the Brilliance, is that –

ALI: Yeah.

AUSTIN: Okay, so then to do that, you'll want to make a move. You'll be making a... Cool plus your vehicle's power.

ALI: Um, okay, so that's 2d6 plus two?

AUSTIN: Uh...

ALI: My Cool is one, my Power is one.

AUSTIN: Yep, perfect.

ALI: Okay.

AUSTIN: Boom.

ALI: That's an 11.

AUSTIN: That's an 11! You're rolling really well today.

ALI: Hm.

AUSTIN: So yeah, you're able to stay behind them. They are... moving towards the... They go in, they go through the dome, through a kind of sky lock that lets them in. On the inside it's just like, a cloud comes in to, for people inside looking up, its like, oh, a cloud just showed up! And then suddenly mechs are passing through the cloud, and then as the cloud begins to disperse and as the outside lock starts to close up, you slip in just behind them. They are headed towards the Aria Joie concert.

ALI: ...That's suspicious.

AUSTIN: That's a little suspicious.

ALI: (worriedly) There's probably a lot of people there.

AUSTIN: Mhm. AuDy, what are you doing?

JACK: I don't think I'm going to be able to come and help.

AUSTIN: No?

JACK: Because I think that the mechs in – or, heading towards the Aria Joie concert, feels separate to the location of the – the dog.

AUSTIN: Okay.

JACK: The file. The dog file.

AUSTIN: Oh, right, the dog. The dog file.

JACK: You make your metaphor bed, you sleep in it.

AUSTIN: I did – yeah, I sleep in it. It's totally true.

ART: Unless they're planning to unleash the dog on the concert.

ALI: Yeah, that's what I was assuming.

JACK: That's true, but if we put all of our eggs in one basket, this sentence brought to you by metaphors,

(laughter)

JACK: If both of us go to the concert, and the dog turns up in Centralia,

ALI: Right.

JACK: Then there's just nobody there. Besides, I trust Aria.

AUSTIN: Okay.

ALI: 'Preciate that.

JACK: Sorry, so I guess AuDy leaves the Kingdom Come, locks it, you know, \*beebep\*, and heads into Centralia, just installs themself in a coffee shop or a bar or something in Centralia.

AUSTIN: Okay, sounds good. The mechs, the riggers, are Luna models, which again are the kind of human body sized ones, the Regalia is much bigger than them, is like three or four times their size, these are little suits. And they land outside of the, what's it called, it is called the EarthHome Really There – it's like Really There, and then hyphen *ter*, as if they were trying to make a... a uh -

JACK: Portmanteau?

AUSTIN: A portmanteau, of the words there and theater, and it's like, this doesn't work. And their brand manager was like, no, we're EarthHome, we'll make it work.

(laughter)

AUSTIN: The Really There-ter, and like people will be saying it every day for the rest of their lives if I fucking make them. And so, they kind of park out front, and two of them remain in the suits, and one of them hops out – like disengages the suit and it kind of folds down into almost a cube shape, and it's in a little parking space. (Jack laughs) And they plug it in, to recharge it, and walk inside.

ART: (stage-whispering) Unplug it!

AUSTIN: (continuing) What do you do?

ART: Then they won't have any power!

AUSTIN: (laughing) There are the two other Lunas right there, guarding it, you know? It almost feels like, you know when a, uh, security company goes to get the money?

JACK: Yeah, yeah yeah.

AUSTIN: From a bank? That's the feeling this has. Or to go deposit a bunch of money in the vault of the bank or whatever? I don't know how banks work.

JACK: I think they're taking the money away.

AUSTIN: That makes sense.

JACK: From ATMs, is what - or, no, no that can't be right. I think they're taking it away from shops. They're taking all the takings away from shops.

AUSTIN: Right, right, of course. You do your nightly deposits, and then yeah.

JACK: Securicor, we call them over here.

AUSTIN: That's what this one's called too. Weird.

JACK: Ah. Strange.

(pause)

ALI: I think –

(Keith laughing)

ALI: If I continue tailing them, am I gonna have to make another roll?

AUSTIN: You – no, that roll is, we'll let it ride, but I think it is, uh, it means not bringing the Brilliance within eyeshot of them, certainly.

ALI: Uhhh, I can control the Brilliance remotely.

AUSTIN: You can!

ALI: So I'm gonna get out of the Brilliance,

AUSTIN: Totally.

ALI: And continue to tail them.

AUSTIN: Okay.

ART: Oh, and you have an amazing camouflage here, cause you'll just look like a fan!

AUSTIN: That is true.

ALI: Fuck you.

AUSTIN: That's totally true!

(Ali laughing)

AUSTIN: Yeah, you can walk right past them into the concert.

(Ali making distressed noises)

AUSTIN: Do you do that?

ALI: I do do that.

ART: You're cosplaying as YOU!

AUSTIN: You're cosplaying as you. When you walk in, you get an immediate notification from EarthHome Entertainment, that is like, the bill for a last minute ticket to your own show, and it's like a long, very scary bill, because it's like there's all sorts of additional fees on it, and at the bottom it's like, all of it gets minused out because you're Aria Joie. (Jack laughing) Because part of your contract is that you can always attend your own contracts – or, your own concerts, for free. (Ali sighs) So like it's very scary, you think you're in a Mako moment for a brief second, you're like *oh my god, I just spent 70 credits to go to see a hologram of myself perform.*

JACK: Do the people at the show know that it's a hologram?

AUSTIN: Funny thing. So you walk in, you're probably 30 steps behind the person who is, who just walked through the door, whose name is, uh... Beck. (Art laughs) It's Beck. It's the Beck.

ART: It's Beck?

AUSTIN: Beck is just there.

KEITH: How's his haircut?

AUSTIN: (noncommittal noises) Ehh? Eh. Mm. He has a – you would like to have a different haircut.

KEITH: Yeah?

AUSTIN: You know, in his mind it is more like what the devil might wear.

(Keith laughs)

AUSTIN: The... so you watch Beck walk through that front, the doors of the... into the actual arena, and while you're watching Beck walk through, from a distance there are like, seven

people out on the floor of this show. And they're dancing by themselves in different spaces. And it's silent. Until, you walk through the door. And suddenly, one, it feels like there are other people there. It is not like there are other people there, and you pass through – pass by people, and they are there, and you can feel them and touch them, and there are a bunch of them there. But there are a few people who are glowing. And those are the ones who you saw from the step before, who were actually there, physically.

ALI: Okay.

AUSTIN: So it's like, empty, and if you deactivate your communication stuff, if you completely go off the grid which no one does, it would just be a silent room. It would just be twelve people dancing in Madison square garden. You know? But when you're - it still *feels* like, for whatever reason it feels like there are other people there even if you do that. There are also a handful of drones flying around in this space, with cameras and stuff equipped on them? And on the stage, the stage is just like, nothing is happening if you're jacked out. But the second you're tuned into the system, and it does not want you to tune out of the system, it's like, there's Aria Joie on the stage, doing her song and dance, she's getting ready to perform her new song.

ALI: (sighs) Hm.

AUSTIN: Beck is moving through the crowd to a side door, pushing through people who have a weird holographic weight to them. You also definitely recognize at least two of the people who are actually there, the ones who are all glowy, as being, one, big fans of Aria Joie, and two, the sons and daughters, the children of rich industrialists.

JACK: Ohhh, they're going to get murdered!

ART: Oh, Jack, they're rich industrialists. They deserve to get murdered.

(laughter)

AUSTIN: We've all seen the Gamespot ad – the GameStop ad. For Assassin's Creed Syndicate.

ALI: Everyone is jacked in personally, though. There's no way that I could deactivate like, the thing that is transmitting to them?

AUSTIN: I, maybe? I don't know.

ART: Sounds like a breach of your contract though. I'm not a lawyer.

AUSTIN: It does.

ALI: Ehhh...

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### **A FORM OF FAST TALK [43.07]**

AUSTIN: Mako and Cass, what are you doing? Remember you have to go down another level, still, from here.

ART: I whisper to Mako, uh,

ART (as Cass): The problem with the heater must be on a lower level.

(pause)

KEITH (as Mako): (still with the accent) Uhhhh, yeah, pipes seem like they go – so what's - what's one down from here?

AUSTIN: Uh, Adler is like,

AUSTIN (as Adler): You'll need better clearance to get down one more level. Sorry. Paperwork.

KEITH (as Mako): Ah, we'll do what we can up here. We'll be a few minutes. (breaking the accent, stage whispering) What do we do???

(laughter)

ART: Uhhh, oh! I will use my last assess hold, and then just count on us getting out of here by magic.

AUSTIN: I don't – that's not how – you don't know magic, what's the last, what's the question that you're asking?

ART: Where can I gain the most advantage? Unless people think – unless, Keith, you think we should save that hold for, what's the best way out of here.

(Jack laughs)

KEITH: No, I think this is fine.

AUSTIN: Uhhh, the most advantage you have is that eventually this person is just gonna get back in their mech and start doing – want to just get back on with their life? And continue doing testing?

KEITH: I think that we're just gonna walk away.

AUSTIN: Well, that moment, she's gonna – Adler's gonna stay here, and get back in the Venus and continue weapons testing? But there's a brief moment there where his back will be to you.

KEITH: Yeah.

AUSTIN: And Caroline is gonna go back upstairs.

KEITH: Yeah, that's what I mean. Yeah. I think that, cause we're, in my – in my mind where we're working on this heater is directly behind their line of sight.

AUSTIN: Right. Yeah.

KEITH: While I'm here I might as well fix the heater, drop it down a couple degrees.

AUSTIN: Yeah! That's nice. That's good of you.

ART: Oh, I was gonna say that we should just stall for time, right, we should be disassembling this, just be slowly taking this heater apart as people who don't know how heaters work.

AUSTIN: That's awesome!

ART: Like just take this part off, put it over there, go and –

KEITH: Well, the building is so big, if – like the heater is saying that it's, we'll say that it's, you know, sixty...eight degrees in here, take it down to sixty-five, it'll take a while until they start to notice.

AUSTIN: Are you actually trying to lower it to sixty-five?

KEITH: Yeah, I'll lower it to sixty-five.

AUSTIN: That's a thing you have to roll for...

JACK: Roll plumbing.

AUSTIN: Roll, no, because this is all weird computer shit. Right, like he can totally try to –

KEITH: Yeah, I can roll synth.

AUSTIN: Yeah, roll, cause it is actually synth. It is actually synth because it is... it is... sorry, I'm trying to find your sheet.

ART: But if we fix it, they're gonna want us to leave.

AUSTIN: That is true.

KEITH: They don't know that we're gonna – they won't know that we've fixed it. Its gonna be hours until they start feeling the effect.

AUSTIN: Uh, manipulate systems, which yeah, would be a synth roll.

KEITH: Yeah. Eight.



AUSTIN: Okay.

KEITH: I lower it by two.

AUSTIN: God...

(Keith laughing)

AUSTIN: God. So yeah, you totally lower it by two. Uh, Larry shows up in your room. Larry is like, a pretty nice – this is in your weird stratus room. A well-built dude, has like a trucker cap on...

KEITH: (low voice) It's gonna be way harder to trick this guy into thinking that I'm Larry.

(laughter, Austin groans)

AUSTIN: Has like, a plaid shirt on, here's the thing, I'm gonna let you say that you lowered the thing and also maybe opened the door to the next level? Just, "hey, I opened this door, awesome!"

KEITH: Okay, great.

AUSTIN: Uh, Larry's not – Larry is not like a doddering old man. Larry is a fairly large fellow, and he says,

AUSTIN (as Larry): Hey you. What're you doin' in here?

KEITH (as Mako): (overlapping) Hey you. What are you doin' here?

AUSTIN (as Larry): Hey –

KEITH (as Mako): Hey!

AUSTIN (as Larry): Stop that –

KEITH (as Mako): Stop that!

AUSTIN (as Larry): That's not cool!

KEITH (as Mako): That's not cool!

AUSTIN (as Larry): Ah –

KEITH (as Mako): Ah –

AUSTIN (as Larry): Eh –

KEITH (as Mako): Eh –

ART: Oh my god his plan's actually to convince Larry that he's Larry!

(everyone slowly dissolves into laughter)

AUSTIN: I think you're – I *think* you're melting ICE again? This is – you're not gonna fast talk Larry into thinking that you're Larry. You're not.

KEITH: (high, squeaky voice) I might be able to?

AUSTIN: Also, for the record, Larry's real name is like, the HTS Moonlight Red ICE. But in your weird version of hacking, it's just Larry. He has a – a plaid shirt and a trucker cap with a – with a red moon on it.

KEITH: (laughing) So if you – so if you remove the fact that this is a weird house, what I actually want to do is make myself just look like a copy of this same program.

AUSTIN: Okay.

KEITH: And I'm doing that by mimicking everything that he's saying.

AUSTIN: Yeah.

KEITH: Which I consider a form of fast talk?

(pause)

JACK: ...In kindergarten.

AUSTIN: You're disabling ICE though.

KEITH: Okay.

AUSTIN: Like that's - at the end of the day you're trying to –

KEITH: What is that, is that Style, or Edge?

AUSTIN: It's Edge.

KEITH: Edge? Alright. Um, is this – is this part of Cass's plan, still? Do I get a –

AUSTIN: No!

KEITH: Okay, (laughing) and do I get a plus one for a successfully compromised security?

AUSTIN: Yeah! You can hold one that you can now – that you can – yes.

KEITH: Okay. Uh, oh! And I get another plus one for having used uh, charm and social graces to bypass security.

AUSTIN: ...Do you? Is that how that works?

KEITH: Yeah, it's, let's see, covert entry, "During the infiltration you have the opportunity to..."  
Oh, um...

AUSTIN: At the end of that. It's at the end of that, you –

KEITH: I used my one hold already.

AUSTIN: Yeah, sorry, you get intel. That's what you got, is intel.

KEITH: Oh I got plus intel. Yeah, okay.

AUSTIN: This is not a place where you can use intel, though. This is not -

KEITH: Nononono. I have three intel right now.

AUSTIN: Yeah, that's good. You're all doing it.

KEITH: Okay. So... Edge. Ten. Boom.

AUSTIN: (softly) Oh, Jesus Christ everyone's really good at this.

KEITH: (sighs smugly)

AUSTIN: Larry – (breaks down laughing) Larry is like,

AUSTIN (as Larry): (hesitating) I –

KEITH (as Mako): I –

AUSTIN (as Larry): But –

KEITH (as Mako): But –

AUSTIN (as Larry): You're –

KEITH (as Mako): You're –

AUSTIN (as Larry): I'm gonna catch you –

KEITH (as Mako): (overlapping) I'm gonna catch you...!

AUSTIN (as Larry): Mister –

KEITH (as Mako): Mister – (they continue to make noises at each other)

AUSTIN: He takes off his cap?

(Keith starts to mimic this and then realizes it's Austin speaking)

(Ali dying in the background)

KEITH: I put my hand to my head and do the same thing.

AUSTIN: Is there a – is there a hat there?

KEITH: No, there's nothing, I just do the move.

AUSTIN (as Larry): I'll be right back.

KEITH (as Mako): I'll be right back.

AUSTIN: And he turns and leaves.

(Everyone laughing)

AUSTIN: You've fixed the heating system. We're gonna end our first episode of the Sprawl.

(Art still laughing helplessly)

AUSTIN: Inside the, uh, inside the EarthHome There-ter, you see the, this is Aria, you continue to follow Adler – sorry, Beck, Beck is the one who's there. You continue to follow Beck, I swear I didn't mean for Beck to be the one at the concert, I swear I didn't think that through even a little bit. You follow Beck through the back hallways as the handful of people dance out on the floor. There's occasionally like, a real laser light that fires? And some fog machines actually start billowing out fog during the performance of "Sky-Bright Love" as Adler (sic) moves closer and closer through the facility. At the top of a – of a staircase, you hear the, so you're at the bottom, Beck is kind of in the middle, and at the top, you hear the popping of bubble gum.

MUSIC STARTS: "The Long Way Around"

AUSTIN: And you hear a woman shout down,

AUSTIN (as Woman): Is that you, Beck? C'mon, hurry this thing up, the test is about to start.

MUSIC CONTINUES, ENDS

## **OUTRO [52:09]**

AUSTIN: I think we'll end there.

ART: Great.

AUSTIN: I'm Austin Walker, you can find me at @austin\_walker on twitter, here at friendsatthetable.net, at giantbomb.com. Art where can people find you?

ART: They can find me on twitter @atebbel, they can read stuff I write at comics.com, and cheering on the Mets in my living room this week, let's go Mets.

AUSTIN: Jack?

JACK: My name is Jack de Quidt, you can find me on twitter @notquitereal, you can find the game studio I write for at crowscrowscrows.com, and if you're at Game City Nottingham this week, um, I'm there too! Send me a message on twitter, we can say hi.

AUSTIN: Ali?

ALI: You can find me @ali\_west on twitter, um, and just really quickly, because we spoke about the date before and I keep forgetting to do this, someone actually sent us a birthday message?

(various awwwws)

ALI: Do not continue to do this, cause we're not gonna do this anytime, the McElroys charge so much money for this. But because someone was cute enough to send one, I will do this. Erin wanted to say happy birthday to their partner Toby.

JACK: Happy birthday, Toby!

ALI: Happy birthday, Tob – oh, it's Tobyn, oh my god.

(everyone reacts at once)

ART: Tobin...

JACK: Oh, Tobyn! Happy birthday, Tobyn. Well, okay.

KEITH: Tobyn, oh my god.

AUSTIN: Great.

KEITH: See, that's what you get if you try to get us to do this, we'll fuck it up on purpose like Ali did.

(Ali laughing)

AUSTIN: You know what? Hey, guess what! If your name is Toby, that one was for free.

JACK: (crosstalk) Yeah, exactly!

AUSTIN: You got a happy birthday, to Tobys all around the world, happy birthday! Let us know if you're Toby and we wished you a happy birthday today.

ALI: Happy birthday.

AUSTIN: Really let us know if it's actually your birthday *today* and your name happened to be Toby.

JACK: Yeah, that's some sort of probability.

ART: Yeah, I don't think we have that many listeners, that we can be assured that that'll happen.

JACK: Prove us wrong.

AUSTIN: One day.

ALI: Send me a picture of your ID.

ART: Someone could be listening to this in the future though, like that's a thing, someone could be listening to this –

AUSTIN: That's exactly it, in an infinite timeline, it's destined to happen at least once.

JACK: In an infinite timeline, every possible Toby will listen to this.

(laughter)

AUSTIN: All Tobys will have heard.

JACK: If it's the year –

AUSTIN: Keith, where can people find you?

KEITH: You can find me on twitter @keithjcarberry, you can find the let's plays that I do at youtube.com/runbutton, where I do let's plays, that's where my let's plays are.

AUSTIN: What do you do there?

KEITH: Let – I do let's plays there? youtube.com/runbutton, they're pretty good.

AUSTIN: What do you play?

KEITH: Uh, we play video games...

AUSTIN: Oh, let's plays.

KEITH: Let's plays... and then also there's a bunch of garbage, Sonic games on there, and some weird Mario stuff, and Digimon World is weird.

AUSTIN: Are you guys gonna do that new Digimon game that comes out next year?

KEITH: Uh, I believe that's the new localization of an older Digimon World thing?

AUSTIN: Oh, is it?

KEITH: I believe that's what it is.

AUSTIN: It's like, Digimon World...

KEITH: Re-digitized, or something.

ALI: Oh, it's not with like, the –

AUSTIN: Oh, Cyber Sleuth. I'm talking about Cyber Sleuth. Digimon Story: Cyber Sleuth.

JACK: Oh, wow.

KEITH: Are you and I not talking about the same thing, still?

ALI: Is it based off the new Digimon? Where they're like, older?

AUSTIN: I thought it was a new vig – (laughs) a new Vigimon. A new Digimon. Yeah, this is a brand new Digimon.

ALI: Yeah. Did you know that all the Digimon characters are like, hot now?

AUSTIN: Yeah, they're super hot.

KEITH: What??? Really?

AUSTIN: Yeah, they're all old and hot.

ALI: Yeah!

ART: (laughing) They're old and hot.

KEITH: Oh, sorry, you don't mean the Digimon, you mean the characters.

(laughter)

AUSTIN: I mean the people.

KEITH: You mean the human boys.

AUSTIN: I mean the humans, not...

KEITH: Sorry, I thought you meant like, they made Agumon with abs now.

AUSTIN: Yo, he got abs. He got gains.

KEITH: Agumon's got a rugby body.

ALI: Maybe.

AUSTIN: I linked them. I linked the characters from Digimon Cyber Sleuth.

ALI: Oh, these are different characters and they're also pretty hot.

JACK: Wait, where did –

AUSTIN: You meant different Digimon characters?

ALI: Yeah! Like the –

KEITH: There's more than just three.

AUSTIN: Yeah, there are.

ALI: The original Digimon characters are like, adults now.

AUSTIN: You mean like the Digimon cartoon, anime characters.

ALI: Yes. Yes yes yes yes yes.

AUSTIN: "Digimon anime adul-" I'm not typing Digimon anime adult. I'm not doing it.

KEITH: Digimon...

JACK: No, Austin! Don't do that!

KEITH: Adult... Tai... hot.

AUSTIN: (distantly) Don't type that!! (returning to the mic) We're Friends at the Table, like comment subscribe, actually if you could write reviews on iTunes that would be really sweet.

ALI: Yeah.

AUSTIN: I'd really appreciate that. Thanks so much.

KEITH: He just looks the same.

AUSTIN: Well look at them! Look, they're adults! They're teens. They're college aged. They look like Gatchaman Crowds characters.

KEITH: They really muted all the colors.

AUSTIN: They did.

KEITH: That's a really muted blue.

AUSTIN: That's adulthood, buddy.



KEITH: Yeah.

AUSTIN: That's adulthood.

KEITH: Good point.

AUSTIN: Thanks, everyone, have a good one.

[END OF EPISODE]