

[Marielda 11: The Killing of the King-God Samoths By The Traitor Prince](#)  
[Maelgwyn Pt. 1](#)

Transcribed by: Jenna "teetery#2951" (00:00 - 05:30), Iris (@sacredwhim) (05:31 - 95:34)

[00:00]

[MUSIC - "Marielda" by Jack de Quidt begins]

AUSTIN (as SAMOL): Now, in the stories that persist about Marielda, it's often suggested that The Six and the Golden Lance are natural opposites: cutpurses that move with unstoppable force, running headlong into justice embodied as immovable objects. And I see where that comes from. People like a good story, and good stories need mythical heroes and devious villains. But live long as me, and you'll learn there ain't none: no heroes, no villains. It's just *people*. The Six and the Golden Lance... they were more alike than different. A group of independents, temporarily aligned. Not unstoppable, not immovable, just lucky. And mortal.

[MUSIC - "Marielda" by Jack de Quidt ends]

[2:10]

SYLVIA: So, I'm gonna change one of Aubrey's beliefs now, the "never permanently harm someone."

AUSTIN (chuckling): Yeah, that one seems like it might get in the way.

SYLVIA (overlapping): Seems like it doesn't really fit anymore, with her new convictions—

AUSTIN (overlapping): No.

SYLVIA: —and I think I'm gonna just make it... "Do what is necessary to stop the Heat and the Dark" or "the end" or whatever.

AUSTIN: Yeah. Sounds good.

ALI: That's a good belief for one of us to have.

AUSTIN: Yeah. Alright. So. I think that's a fair belief to change... You know what, let me make some stakes clear, because I think that's an important thing for games and for drama. Sige, Samol will help you leave, if you prevent the death of Samoths, or—and this is another, kind of separate thing—if you succeed at destroying the woods. And there is probably a way to do that from within the weird, like, lava chamber of Samoths. After all, that is where the lava rivers are kind of held together. Who else has like, weird stuff? Jack... Hitchcock, it's not—I think you feel like Samoths left you on a really ambiguous note.

JACK: Mhm.

AUSTIN: And is—but he left you—he's curious what you'll do, more than anything. He's so curious about what humans do. So... so we'll see.

JACK: [exhales] Okay.

AUSTIN: Castille... Maelgwyn is like, desperate in a way that is a little scary. You remember seeing Samot like this, ages ago, when you were still Charter, and that was before the war. That was when he was seeking council for what to do.

And Aubrey, you can sense that Samot actually thinks that this is like, a thing worth trying? But is not super convinced by it? It feels like—and I think probably both Castille and Aubrey—you get the sense that there is a bit of a divide growing, between Samot and the mages.

SYLVIA: Mm.

AUSTIN: That the mages are becoming increasingly... erratic in what they're willing to try. And so like, that—that definitely is... Whereas Samot is like looking for something that's a sure thing. And this is not a sure thing.

The heist, here, is two parts, there's kind of two things happening, right? First is, you have to break in to the palace of Samoths, and kill him. The second is you have to break into his mausoleum. Which will theoretically be built? As he dies? It's super... there's a lot—given that you're going to kill a god, you're acting on faith quite a bit. Also, Hitchcock, again, only one of you is having these dreams. Or this vision. Which one, and how do you explain it to the other?

[5:06]

JACK: It's Edmund, the one who went soft, is having the vision.

AUSTIN: Yes. Okay.

JACK: The one who went and had the conversation with Samoths in the mansion, and with the Tea Witches. And I think... I don't think he's told his brother what they need to do.

AUSTIN: Huh. Okay.

JACK: I think he's just said "we are breaking into the palace of Samoths."

AUSTIN: And this—

JACK: And I think Ethan Hitchcock has gone "Great!"

[0:05:27]

AUSTIN: "Ah, is that where the map is?" Like that sort of—

JACK: "Oh, fantastic!" Or just like, yeah, because I have a skill that means I can tell when people are lying to me, but, you know, as the world proves constantly, it's much harder to tell when you're lying to yourself.

AUSTIN: [chuckles] Ah, that's really good. Who else? Like, is anyone having this conversation? How do you broach this with each other? And where?

ALI: I mean Aubrey had left her research out on the table, right?

AUSTIN: Yes. Yes. Which said—what again, Aubrey?

SYLVIA: It was a transcription of the argument between Samot and Samothos.

AUSTIN: Okay.

SYLVIA: Yeah.

AUSTIN: Right.

JACK: Castille had a fairly direct conversation with Maelgwyn, so—

ALI (overlapping): Right.

JACK: —I wonder if she came back from that meeting with something in mind.

AUSTIN: Yeah, Castille and Sige definitely both had the most direct conversations about this. In that they were like embodied and not weird dream convos.

ALI: But I feel like Castille has been familiar with the Heat and the Dark for long enough now that like, when she sees Aubrey—like, when she comes home and sees Aubrey's research, she's sort of like panicked?

AUSTIN: Mm.

ALI: And not so much panics, but like, goes over to Aubrey and is like “Where did you get this from? You have to hide this.”

SYLVIA (as AUBREY ZOSIM, incredulous): No. What? No, everyone else needs to know about this.

ALI (as CASTILLE): No. This is too serious to just leave this out.

SYLVIA (as AUBREY): I wouldn’t leave it out if I didn’t trust you guys.

ALI (as CASTILLE): We all trust each other, and it’s wonderful, but this is a big deal. People have been bickering about this forever. Where did you even—what—

ALI: And like, Castille’s like finally actually reading it, and like [laughing] realizing that it’s a conversation—

SYLVIA: Yeah.

ALI: —and is like,

ALI (as CASTILLE): Wh—how did you even get this?

SYLVIA (as AUBREY): [sighs] Remember when I disappeared back at the university?

ALI (as CASTILLE): Yeah.

SYLVIA (as AUBREY): That’s where I went. I saw them talking about this, and I’ve been able to go back there, and over the past while I’ve been writing this out trying to make sure I got it all right, and... this is it.

ALI (as CASTILLE): Maelgwyn should know about this.

SYLVIA (as AUBREY): I get the feeling he already does.

JACK: And then Edmund comes in. And he says,

JACK (as EDMUND HITCHCOCK): You saw it too, Aubrey? The house?

SYLVIA (as AUBREY): Yeah.

JACK (as EDMUND): In the woods?

SYLVIA (as AUBREY): The house in the woods with Samot and Samoths and the two children.

JACK (as EDMUND): That's not what I saw. It was just Samoths. Well, there was a kid who—reminded me of somebody. But that's not important, it's—it was just Samoths. And he told me— [whispering] Does she know? Does Castille know?

[DRE snorts]

SYLVIA (as AUBREY, whispering): I get the feeling she does.

JACK (as EDMUND): You do know—okay.

ALI (as CASTILLE): Yeah, I know. Hi. Hey.

SYLVIA (as AUBREY): She read the—

JACK (as EDMUND): Okay.

SYLVIA: I think she read it? We're good.

JACK (overlapping): She read the thing?

AUSTIN: But Edmund hasn't. Edmund hasn't read the thing.

SYLVIA: Oh yeah, that's a good point.

[ALI laughs]

SYLVIA (as AUBREY, emphatic): Did you read this?

SYLVIA: And then like Aubrey hands him the copy she made for him. It's a little nicer than the other ones.

JACK (as EDMUND): I've—thanks. I've—thank you. I've got some—he knows we're coming. He told me outright that we're coming to kill him. Which I think means that we have to, right? I don't know how this works.

SYLVIA (as AUBREY): I mean...

ALI (as CASTILLE): Of course we have to. That's not even up for discussion.

SYLVIA (as AUBREY): Yeah, that's—

JACK (as EDMUND): No, I meant—I meant temporally. I meant like, if he says we're gonna come and kill him, we can't get out of that, can we?

SYLVIA (as AUBREY): I don't think we have a choice either way.

AUSTIN: Sige, where are you in all this?

DRE: Sige is listening to this conversation through a closed door.

[GROUP LAUGHTER]

AUSTIN: Of course he is.

DRE: But I think at this point he opens the door and he says,

DRE (as SIGE COLEBURN): Hey, what's going on? What are you all talking about?

ALI (as CASTILLE): We have a new job, Sige.

DRE (as SIGE): Okay, yeah, it's been going good for like a year, what's up? What do we got on the plate?

JACK (as EDMUND): Sige, I know you're lying.

AUSTIN: [laughs] Fuck.

DRE: Ohhh!

SYLVIA: That's so good.

DRE: Shit!

JACK: Is that what Sige says?

DRE: No, I just forgot about—I just forgot you had that on your character sheet, yeah.

[10:03]

AUSTIN: That's a good ability to have.

DRE: Augh. I don't—is he though?



JACK (as EDMUND): How long were you standing there?

DRE: Okay, yeah, he lied about that.

DRE (as SIGE): Long enough to hear you say that you want to kill a god.

JACK (as EDMUND): Well, we—yeah. We did say that.

DRE (as SIGE): This may be a bit hypocritical coming from me, but are we sure we want to kill a god?

ALI (as CASTILLE): Yes. We're sure.

JACK (as EDMUND): Well, kind of.

DRE (laughing, as SIGE): I think we need to be more than kind of sure.

SYLVIA (as AUBREY): I think some of us are more than kind of sure.

ALI (as CASTILLE): We're very sure.

DRE (as SIGE): Is this—is this because of the Heat and the Dark?

ALI (as CASTILLE): Yeah, Sige.

JACK (as EDMUND): Yeah.

AUSTIN (as UNKNOWN): It's the Dark and the Heat!

AUSTIN: And in comes Miss Salary and Caroline Fair-Play, who are both very drunk. And they have their arms around each other and they're like—Caroline is like

singing half of a tune, and they walk over to the table where all the print-out—or not print-outs, where all the copies of the transcripts are. And Miss Salary says,

AUSTIN (as MISS SALARY): It's the Dark and the Heat!

AUSTIN: And then like takes a pouch—actually, maybe—she just has a bag, like a—not just a bag, but like a big bag? What's the word I'm looking for?

JACK: Pouch?

AUSTIN: Not just a—bigger than a pouch, I keep—I think—

JACK: Rucksack.

AUSTIN: Bigger than a—smaller than a rucksack.

ALI: Like a messenger bag? I—

JACK: Pocket bag.

AUSTIN: No, bigger than a messenger bag. What's Santa keep his presents in?

SYLVIA: A sack.

JACK (overlapping): A sack.

AUSTIN: A sack. She has a sack. She has a sack, and she pulls it over her shoulder, and then just opens it, and a bunch of money and gems fall out all over the table.

SYLVIA: Well.

DRE: Oh, hell yeah.

AUSTIN (as MISS SALARY): Big get tonight. We did very well.

[DRE laughs]

JACK (as EDMUND): What did you rob?

AUSTIN: Caroline says,

AUSTIN (as CAROLINE FAIR-PLAY): Golden Jewel.

SYLVIA (whispering): Obviously.

ALI (as CASTILLE): Nice work, ladies.

JACK (as EDMUND): Great. I love it.

DRE: Sige holds out both his hands for a high five.

AUSTIN: They give you them, and then like skip over to the bar, and Salary does like a—just like leans up against the bar and does a little thumbs up at all of you, and Caroline does like a handstand flip over the bar, and lands very gracefully and immediately starts mixing drinks.

SYLVIA: God.

JACK: Yeah, we hired the right people.

AUSTIN (as ZAKTRAK): Is everything okay?

AUSTIN: Zaktrak like stumbles—not stumbles, waddles in.

AUSTIN (as ZAKTRAK): I heard a lot of noise.

JACK (as EDMUND): Zaktrak, could you just give us just a minute?

JACK: And Edmund turns to Castille and goes,

JACK (as EDMUND, whispering): Why are we having this conversation in here?

SYLVIA (as AUBREY): That was her decision.

JACK (as EDMUND): We've got literal confessional booths.

ALI (laughing, as CASTILLE): You left everything out!

SYLVIA (as AUBREY): I mean, yeah, for you guys to read, and then, you know.

AUSTIN (as ZAKTRAK, whispering): What are you whispering about?

SYLVIA (as AUBREY): I mean, I already talked to—

SYLVIA: This is after, I think, the conversation with Zaktrak, right?

AUSTIN: Yeah, yeah. They know.

SYLVIA: So those two already know.

AUSTIN: But they don't know that you're going to go kill Samoths.

SYLVIA (facetiously): I mean, no, that was a conversation I meant to have privately.

[ALI laughs]

AUSTIN: Oh, okay.

SYLVIA: This transcript—this transcript doesn't mention killing Samoths.

AUSTIN: No, that part doesn't come up so much.

SYLVIA: Yeah.

JACK (as EDMUND): When it comes down to it, I don't really mind who knows so long as Ethan doesn't. You know? He was the one who—who joined me up to his army. And if we tell him what we're even thinking about doing, that's gonna be really—that's gonna be really bad. He can't know.

ALI (as CASTILLE): What's the point of fighting in an army?

JACK (as EDMUND): Well, that's a very big question.

ALI (as CASTILLE): Give me three reasons.

JACK (as EDMUND): To fight in an army?

ALI (as CASTILLE): Yeah.

JACK (as EDMUND): Because our god is alive and he's great. That's two. Reason number three, you know, some people are just born to ride a horse and swing a sword at the armies of Samot.

ALI (as CASTILLE): What I thought you would say is "to protect Marielda".

JACK (as EDMUND): No, no, that's not really—it's not really—it doesn't quite work like that. But—

AUSTIN: You hear a loud pop as a champagne bottle is opened.

JACK (as EDMUND): No, save that! Save that! Save that!

AUSTIN (as SALARY): You can't put a cork back in the bottle. That's the rule.

JACK (as EDMUND): Okay, give me a glass.

AUSTIN (as CAROLINE): That's right.

AUSTIN: And they begin pouring out glasses of champagne.

AUSTIN (as CAROLINE): Now, I've heard—

AUSTIN: says Caroline,

AUSTIN (as CAROLINE): —that it is—this is one of your rules, I think, Hitchcock—that it is bad luck to celebrate before you succeed at something. But here's the thing, we've succeeded at a lot of things. And your fifth rule is "never fail". So, I feel like it just makes sense to have a drink ahead of time. It's just good luck.

[15:00]

AUSTIN: Caroline is very drunk and not making any sense, but comes over to each of you with a glass.

SYLVIA (as AUBREY): Thank you.

AUSTIN: Your glass is a little less filled than everybody else's, Aubrey.

[GROUP LAUGHTER]

SYLVIA (as AUBREY): Come on...

ALI: Castille pours her glass into Aubrey's. And gives her like a very knowing look.

JACK: Ethan Hitchcock arrives and says,

JACK (as ETHAN HITCHOCK): Are we making a toast?

AUSTIN (as ZAKTRAK) Apparently. Do you want to do the honors?

JACK (as ETHAN): I'd be happy to. Hand me the glass. My friends—my friends, to our wealth, and our success, may we continue as long as we live.

AUSTIN: And everyone drinks. And I guess it's time to start planning how to kill a god.

JACK: [exhales] Okay.

AUSTIN: Okay.

JACK: I mean, well, hang on a second—we are really just taking this on faith that this is even possible, right?

AUSTIN: Totally.

JACK: Like, we saw it happen in the vision, but Maelgwyn is—firstly we don't know if that's even doable, and—what are the citizens of Marielda's conception of gods like?

AUSTIN: Different now for all of you who have met gods, or the descendents of gods.

JACK: Right. But I mean—

AUSTIN: They are— It veers, and there are different types. Right? So like, there was—in the days before the war—this is kind of what Christopher was getting at—it was very clean. There were five gods in your pantheon, there was also—there were also weird foreign gods, you knew that like the orcs worshipped something different, you knew that like, the people in the northwest instead of calling her Samaantine, they called her Severea [sic], but like she was part of this big Samoths-centric pantheon, so for you she was Samaantine... So like there was definitely a lot of mixing and matching and like—you understood that the world was bigger than just your gods? But your gods were incredibly powerful people, but also acted in ways that were not predictable the way that human behavior was.

JACK: Right.

AUSTIN: And you just kind of have to take it on faith that like, “oh yeah, the gods are doing a thing, and our god is Samoths, and he protects us, so he’s invincible and good.”

JACK: So, we’re fairly confident that we can like, interact with them? That we can, you know?

AUSTIN: There are definitely like, lots of myths about Samoths interacting with people.

JACK: Yeah.

AUSTIN: “Oh, he like—he—” you know. Remember the kind of—for people who did not listen to the first season, one of the parts of the kind of creation myth of this world is that Samoths—everyone was once on Marielda. On a place like Marielda, separate from the rest of the continent, and in order to protect them, and in order to—he like, first he killed some bad guys, some monsters, and then he built a bridge to the mainland. Which is part of why retreating to Marielda was such a loss in terms of propaganda is that like “oh, you got us away from here to begin with,



and now here we are. Back stuck in the City of Light.” Or what was used to be called the City of Light.

JACK: Yeah. Okay.

AUSTIN: Alright.

ALI: I mean, I think all of us sort of trust our respective counterparts here enough to think that we’re able to do it too, right? Like...

SYLVIA: Yeah.

AUSTIN: Right, like, when Samol told you that, Sige, he was confident that the party could do this.

JACK: Yeah, which I guess is probably the biggest...

AUSTIN: Yes.

JACK: ...sort of like, confirmation.

AUSTIN: Yeah. When the continent itself tells you it can be done.

JACK: Yeah.

[ALI chuckles]

JACK: Then you’re sort of like “oh, okay.” Do we—would it be worth making a plan for, in a very practical sense, how we plan on killing him?

AUSTIN: Yeah. I mean, you need to tell me what you’re doing, period. Right? So like, we’re in the planning phase. So there are six plans that you can choose from. “Assault: do violence to a target”, the detail there is the point of attack. In that case

that would be like—not just like “I’m hurting this person”, it’s like, “oh, I’m blowing a hole into the wall”. Right? “I’m setting a trap, an ambush.”

“Deception: lure, trick, or manipulate”, and there you need to give me the method of deception. “Stealth: trespass unseen where you are not wanted”, in which case you need to give me the entry point of infiltration. “Occult”, which is “confront or exploit a supernatural power”, in which case you give me the detail of the arcane power you will employ. “Social: negotiate, bargain, or persuade” in which case you give me the detail of the social connection you’re using. “Transport: move something from place to place, you detail the pick up/drop off location route.” The other thing here is that you can do Linked Plans, which might come up here.

“Linked Plans: a common scenario is that a team wants to attempt a two-pronged approach. You create a diversion at the tavern, when they send their thugs over there, we’ll break into the house. There are two ways to handle this, either with a set-up or assist maneuver, or the diversion is its own plan separate.” And like linked by—we do that first plan and then that second plan. So which of those things?

[20:18]

JACK: Could you tell us a bit about the palace?

AUSTIN: You could. You could do some gathering information.

JACK: Sure. What roll is that?

AUSTIN: How are you gathering information?

JACK: I think I am—okay, I reckon that Samoths, we’ve established, is quite a solitary—he works on his own, right? Like he’ll work inside his study, or in his forge, or—

AUSTIN: Yes. You know that he has—he has—you probably know as people who deal in the world of knowledge and information, that he—one of the many titles that people have given Samoths is “the Artificer Divine”. And there is also a partner he

works with sometimes called “the Artificer Mundane”. And so you know that those two work on projects together sometimes, but that he’s generally a solitary person. Insofar as he’s a person.

JACK: Okay. I wonder if his palace has staff. It must have staff, right? It can’t be staffed by the Pala-din. Is it just staffed by the Pala-din?

AUSTIN: Make a roll.

JACK: Okay. So I reckon this is what—

AUSTIN: How are you finding that out?

JACK: I reckon what I’m doing is I’m—it’s a physical building, right? Or it’s in the volcano?

AUSTIN: Make a roll.

JACK: So we don’t—okay.

[GROUP LAUGHTER]

JACK (laughing): So actually we’re attempting to break into a building that we don’t know where it is.

AUSTIN: Right. And also, if it is at the volcano, it’s across the lava-water.

JACK: Yeah. Okay. Okay. Right, here’s what I’m gonna do. I’m gonna go into a pub. I’m gonna go into a pub in—I’m gonna go on a pub crawl.

AUSTIN: Okay.

[SYLVIA laughs]

JACK: I'm gonna go on a pub crawl starting in Violet, moving down through Quince and Orchid, up into Chrysanthemum, down into Helianthus, and then Emberboro, and then Iris, finally. And in every pub, I'm going to buy a round for the table. And I'm gonna say, "I think Samoths lives in..." and then the neighboring parish.

AUSTIN: Okay.

JACK: And I'm just gonna watch what happens and try and make a venn diagram.

AUSTIN: You make it through one place and they say like, "He lives in the volcano, you ponce."

JACK: [laughs] Okay—

AUSTIN: Which is to say, that is what everyone at least believes. Even if it's not true, that is the belief.

JACK: Okay, so that didn't help at all.

SYLVIA: Do we remember the way—because when we went on that train, and it like redirected—

AUSTIN: Yes.

JACK: Ohh.

SYLVIA: Do we remember that? Like the way around?

AUSTIN: Yes. That's a good use.

ALI: Yeah, I uh—yeah.

AUSTIN: Here, one second. I will drag you back to that old map. There it is. You can literally see it go into the volcano here.

ALI: Does that train still run?

AUSTIN: Totally. Crosstown express runs all day every day.

SYLVIA: Well, I think we know how we're getting in.

JACK: Yeah.

AUSTIN: You're gonna fucking steal the train.

SYLVIA: God damn right.

ALI: We've done it once before.

AUSTIN: You still have all of the plates. You have the plate that is the volcano plate.

DRE: Mhm.

ALI: I mean—

AUSTIN: This is the first good plan you've ever had.

[GROUP LAUGHTER]

JACK: Okay, where are we intercepting the train?

SYLVIA: Third time's the charm.

[DRE laughs]

JACK: Yeah, third time's the charm.

AUSTIN: God dammit.

JACK: Okay, so. Where did we intercept it last time?

AUSTIN: You just got on it at the base of it.

ALI: Right.

AUSTIN: Which is like basically here. It's like where Chrysanthemum and Orchid parish meet. And Helianthus, it's kind of like the intersection between those three. That's where you got on it. But it also lets people off in Iris Parish, it lets people off in Chrysanthemum, it kind of goes everywhere now.

ALI: Is Marielda like a twenty-four hours thing or is it like a Boston "stops at midnight, starts at six" sort of situation?

AUSTIN: Chrysanthemum, Orchid, Helianthus, Iris, and Emberboro all stop. Violet Parish goes all night, baby. And so do parts of Quince—the northern parts of Quince probably also do that. Kind of like a very heavy, like—that's where lots of the kind of heaviest drinking bars are. It's where there are like, brothels, it's where there's lots of late-night gambling, so yeah, those places go all night.

ALI (hesitant): I feel like we could steal a train? That's like, in the train-yard?

JACK: I'm up for stealing a train.

ALI: And we could just like slip the plate in and then just have it go?

AUSTIN: Okay.

DRE: Like after it's shut down for the day?

ALI: Yeah.

DRE: Yeah.

AUSTIN: So that sounds to me like you've given me the detail to a stealthy plan.

[25:00]

ALI: Yeah.

AUSTIN: Right? That's what that sounds like to me.

ALI: Also just like, logistics, the mission is "kill Samoths, have Maelgwyn look at—get into the palace", or—

AUSTIN (overlapping): Get into the tomb, and look at his body in the tomb. It's a very strange plan.

ALI: Okay. So this is a two-step plan.

AUSTIN: Yeah. That second part is really hard to plan for right now. We'll probably actually wrap back around to planning at that point, because, what's that even look like? You don't know yet. You don't know where that is. Like, is he buried in the volcano? Is he buried somewhere else? Is he buried? What's it look like? Like, basically Maelgwyn is basically quoting a PHD dissertation on this.

[ALI and DRE laugh]

AUSTIN: Is basically what's happening here, right? It's like, some fucking magic theorist, some Fantasma wannabe, is like—not actually Fantasma, Fantasma wasn't born yet—but like some shitty, complete theory-driven, no-real-experience bullshit magician is like "oh yeah, well of course, the way gods work is blank, and if we had a god who like, was all about the feeling of regret for hurting people, that one

would come into being and would be able to hold back the Heat and the Dark a little bit. Ninety percent sure.”

ALI: So Fantasma has totally read his books and thinks he’s a complete hack.

AUSTIN: Yes. Definitely.

[ALI laughs]

AUSTIN: Or thinks he’s a genius. Who knows? I don’t know.

ALI: Yeah.

AUSTIN: But yeah, this to me sounds like “trespass unseen where you’re not wanted”. Which is Stealth.

ALI: Yeah, that’s fair.

JACK: Via a train.

AUSTIN: Via train. Is there anything else you do research on first? Like... anything?

SYLVIA: I don’t know what this would fall under, but I imagine Peg and Zaktrak still know people who work on the trains?

AUSTIN: Totally.

SYLVIA: Would we be able to know either who is on the train, like, who’s being the engineers for that train, or even somehow replace them?

AUSTIN: You could spend coin to do that.

SYLVIA: Okay.



AUSTIN: I think if you spend two coin the engineers that night will go missing. By which I mean they'll go get a drink somewhere. They're not actually, like, under any harm.

ALI: Okay. Yeah.

SYLVIA: I think that's probably a good idea.

AUSTIN: You wanna pull that from the crew bank? Instead of—because you have seven things?

SYLVIA: Is everyone okay with that?

ALI: Yeah.

JACK: Yeah, no, go ahead.

SYLVIA: Alright.

AUSTIN: Alright. Boom. So yeah, that's totally doable.

SYLVIA: Cool.

AUSTIN: Anything else you wanna prep for like, going to kill a god?

ALI: I would love to research weapons maybe?

AUSTIN: Sure.

ALI: I would love to read some books on how people have hurt gods in the past, possibly?

AUSTIN: Totally. That's fair. Those sorts of stories exist.

ALI: Yeah.

AUSTIN: That sounds like Study to me.

ALI: Okay. I would love to study that.

AUSTIN: Just give me a—again, the positioning doesn't matter. Or I guess the effect can make a difference. Do you have anything that would help you here to make this roll?

ALI: I feel like I have a natural ability to read really old books? Like I—the old tongue—

AUSTIN: That's true, you do have the old tongue. So that's fine. I'll give you a greater effect for that. To go from standard to great effect.

ALI: Okay. (quietly) Oh my god.

AUSTIN: You rolled a one.

ALI (muffled): Oh my god!

DRE: Oh, buddy.

ALI: Well, shucks, okay.

[JACK exhales]

AUSTIN: You're the one who figures it out. You realize that that knife that Miss Salary has, that strange knife that kind of emanates a sort of nihilism, Maelgwyn has to use it. It has to be divine blood holding an instrument of the Dark that goes

into Samothres' heart. He was just gonna use this other thing, this sword that he had, but... he gives it to you instead.

ALI (as "CASTILLE"): Sige, I told you to take that knife back like four times.

[DRE laughs]

ALI: Fuckin'...

AUSTIN: You're certain of this. It's definitely the thing to do.

ALI: Mm. Fuck. Okay. Fuck. Cool. Great that I know that.

AUSTIN: Yeah. I mean it's not wrong. It'll kill him. For sure.

ALI: Right.

SYLVIA: So Maelgwyn's coming with us then, right?

AUSTIN: Oh, yeah.

SYLVIA: Okay. Just making sure.

AUSTIN: He's like, already suiting up with his fucking mask and crown.

JACK: Simultaneously the most and least professional member of the Six at this point.

AUSTIN: Oh, yeah. Absolutely. He's cosplaying right now.

SYLVIA (muttering): Jesus Christ.

DRE (muttering): I want a mask.

JACK: As a god-killer.

DRE: Can I get like a domino mask?

JACK: Wait, why is he wearing a mask?

AUSTIN: Because, like, people worship him.

JACK: Okay.

AUSTIN: And he doesn't want to be seen.

JACK: Okay.

AUSTIN: But he wants to help people, 'cause he's—yeah.

JACK: The mask isn't—it's not a specific reference to something—

AUSTIN (overlapping): Oh, it's Samot—it's definitely Samot's face. One hundred percent.

[30:03]

JACK: He's wearing a mask of Samot's face.

AUSTIN: Yeah, but like, most people haven't seen Samot in person.

JACK: This guy is the worst.

SYLVIA: This guy's the best. He's wearing his dad's face.

ALI: Well, he's good to have around because people think I'm also just wearing a mask. That's why we're such good friends.

JACK: Oh, that's actually—that's really good, yeah.

AUSTIN: That's pretty good, actually, yeah. The people listening at home have seen this mask before.

ALI: Oh, boy.

AUSTIN: Lem King put it on once. Forever ago.

ALI: Oh, lord in heaven.

JACK: What?

SYLVIA: The crown too, right?

AUSTIN: Yeah. Mhm.

JACK: That was Maelgwyn's mask?

AUSTIN: Mhm.

ALI: Did you know that at the time?

AUSTIN: No. I knew it was—I knew what it did, and what it's still doing, which is connecting to Samot, but that's all I knew.

ALI: Right.

AUSTIN: I'm good, I ain't that good. I ain't like...

[DRE and ALI laugh]

AUSTIN: Fuckin' Maelgwyn didn't exist until six weeks ago or whatever, so.

ALI: Right. Yeah.

JACK: I'm really—I am—I'm concerned about the fact that our current mental image of the palace is just a volcano.

AUSTIN: Yeah.

JACK: And I'm trying to work out how we can get some sense of what's going on inside there and what is—I need to know what we're going to be doing once we arrive and I think the easiest way to begin to get that is to try and get to the bottom of what is inside the volcano.

AUSTIN: Totally. How are you doing that?

JACK: You're a real bastard, because all of the scenes with Samoths have been inside this stupid mansion, instead.

AUSTIN: Yeah.

JACK: My instinct is to go to the church, is to go to the church of Samoths. And try and—

AUSTIN: Sure. That's fair. It doesn't have to be a whole big scene, we can kind of, like, montage this, right? So like—

JACK: Yeah, so I'm trying to—

AUSTIN: Are you digging through papers, are you talking to people? What are you doing?

JACK: I think I am... yeah, I think I'm talking to the priests.

AUSTIN: Okay. That sounds like a Sway to me.

ALI: Is there any way I can assist?

AUSTIN: Totally. How? What are you hoping to do here?

ALI: Because I have the memory of being there as a cat?

AUSTIN: Have you been to—oh, yeah, you totally can. Yeah, you've been there. Totally. So you can just ask me questions about that.

JACK: Oh, yeah.

ALI: Oh. Okay. Well.

AUSTIN: His—so you went on the train with him, right?

ALI: Right, I was on the train and we were like... yeah.

AUSTIN: So I think you probably—he just left you in that train, he didn't like take you into the palace. But you could see that the train arrives at a very austere sort of... station inside of this palace. There is a palace, you saw that as the cat. It is carved into the kind of like, rear of the volcano away from Marielda. And it is not a particularly, like—the facade of the palace, again, it's just literally the side of a volcano. It's not ostentatious in any way. It's actually really workman-like. So it's less of a palace and more of like... a system of like—there's like a big door, there's a big door with a bunch of stairs that lead down to the—like, down the side of the volcano that are carved in like, obsidian. There's a huge door, there's the place where the train goes, but that like opens and shuts according to when the train is there. Not like a door, like the wall of the—or like the side of the volcano opens to let the train come in. And then inside, just from looking around, there's just like, enough room for that one train car, and then there are—it's like, the sort of like,

rock of the interior of the volcano has been smoothed out and there's like, you know, a long carpet, and there are some paintings on the wall in this main kind of reception area, and then you definitely saw Samoths walk and meet up with a little cobbin. And then walk through another set of doors that disappear deeper into the palace. There were definitely Pala-din there. That's as much as you've seen.

ALI: Okay.

AUSTIN: Could be more. Who knows? But if you want to learn more from talking to priests, you can give me a Risky Sway, Risky-Standard.

JACK: I'll absolutely do that.

ALI: Can I still roll to assist in being like "yeah, that sounds right"? Or like?

AUSTIN: That's not really an assist on that roll. That's really just—

ALI: Okay.

AUSTIN: To assist, you would be talking to priests with him. Or something like that. You know?

ALI: Oh, that's what I mean, like, going with him, and like, either confirming what they're saying or being like "No, that guy doesn't—don't talk to that guy anymore, talk to the other guy."

AUSTIN: Okay, yeah, sure. Do you want to take—so, take one stress to give him +1d, or you can do a set-up to give him plus one effect or an improved position, in which case you have to make a roll.

[35:01]

ALI: I'll take the stress to be an extra roll.



AUSTIN: Okay. So give—so roll one more d6.

[JACK chuckles]

AUSTIN: Alright, so that didn't matter. Alright, so five. Five on Risky-Standard. You talk to a number of priests about it, and most of them—there are a couple of them who start with like "It's a palace of gold!" and Castille's like "No. Next. That's wrong." Like, "Dragons!" "No, no, there are no dragons. You idiot." Eventually though, you get someone who confirms basically what Castille said. Samoths lives with a cobbin who is known as the Artificer Mundane. He occasionally is visited by people from the true church of Samoths and from the Marielda council. It is a fairly—it is a kind of like, understated living space? And it has a handful of rooms. But it's not like this big massive thing. So, there is kind of like the receiving room, or there's kind of like the station where the train arrives, there is a kind of big receiving room, and that also serves as a dining room, there is a—it's the dining room and also a throne room, basically. Throne room, dining room, whatever else, just general purpose thing. Samoths is not precious about his divinity or authority. There is a forge, which is where he and the—actually, probably actually two forges, there's his forge, there's the kind of general forge, which is where the Artificer Mundane works, there is a sleeping quarter and there is like a guest room. I think that that's prob—and then there's like storage and other stuff. There's places where he keeps the things he builds that he has not yet shown to other people. But also, reconfiguration is such that it can be whatever. There is something else that comes up from this. They say,

AUSTIN (as PRIEST): I fear Marielda misses our good lord though, because you've seen how things have been so chaotic. I hope he returns home soon from the front.

JACK (as EDMUND): He's not here?

AUSTIN (as PRIEST): Oh, you know. With the war with Samot, he's only able to make it back on the holiest of days, you know. The festivals of the eternal princes and, you know, of course for High Sun Day, he'll be back. Which...

AUSTIN: He like, does the count in his head.

AUSTIN (as PRIEST): Another week or two I suppose, yeah. We're almost back. I've been so busy, it's been... [sighs]

JACK (as EDMUND): I know, it's a hard time. But he's going to be here on High Sun Day?

AUSTIN (as PRIEST): Yes, of course, of course.

JACK (as EDMUND): Okay. Thank you for your information.

AUSTIN (as PRIEST): Of course. Go with his blessing, son.

AUSTIN: So you know he'll be here not this week, but the week after.

JACK: Okay.

AUSTIN: A lot of time to plan. A lot of time to prep. Put things in order.

JACK: Yeah. Okay.

AUSTIN: Which is also good because if you ever want to do flashbacks mid-heist, we can just jump to them, and there's enough room in this middle area to where you can just do a lot of stuff.

JACK: Yeah. Okay. So. We know what's inside the building, roughly, we know how to get there, we may or may not know how to kill him.

AUSTIN: You do. Yeah, you stab him in the heart with that knife.

JACK: But that was a failed roll.

AUSTIN: So?

JACK (laughing): That's just—it doesn't fill me with confidence.

[AUSTIN hums noncommittally]

ALI: That's why it's a failed roll.

AUSTIN: Yeah.

ALI: That's the failure of that roll.

AUSTIN: Understand that there are worse outcomes than "it didn't kill him".

JACK: Yeah. Okay.

AUSTIN: Any other prep? Any other information-gathering, rather? More legwork-type stuff?

DRE: I feel like I want—I somehow want Sige to do research on what makes volcanoes erupt.

AUSTIN: That is good research to try to do. But also—yeah, like, you can give me a roll. Give me a Controlled roll. Controlled-Standard.

DRE: Okay.

AUSTIN: Controlled-Great, because, listen, you all have all the books that there are on volcanoes, basically.

DRE: Yeah. This is just a Study roll?

AUSTIN: Yeah. For sure.

DRE: I have zero in this, so let's see how it goes.

AUSTIN: Okay.

DRE: Three.

AUSTIN: That's—that's a failure. It's a shame, because if you'd had one in it, you would have probably done okay.

DRE: There's a six next to that three, but...

AUSTIN: Yep. Okay, I should actually, let me rewind for a second, because you got a five on that thing, Hitchcock. So the thing is, I'm going to increase your heat by one, because it gets around that you and Castille were asking stuff.

JACK: Right.

AUSTIN: So I'm going to increase the crew's heat by one.

ALI: Asking stuff about god.

AUSTIN: Yeah, "When's god home? Hey, does anyone know when god is home?"

[DRE laughs]

[40:00]

ALI: "Do you know what like, the inside of his house looks like?"

AUSTIN: "What's god's house look like?"

JACK: "And when will he be there?"

ALI: "Do y'all got like, blueprints? On god's house?"

AUSTIN: God. Christ. So, Sige. You rolled a three. That's pretty low.

DRE: Mhm.

AUSTIN: Alright. You... you're just looking through your own books here, right?

DRE: Yeah.

AUSTIN: Okay. You—the only—you kind of hit a dead end, here, I guess is the right call. You just see that there's so much different information about this, because there really is this volcano in the collection of your books like, it's—it's talked about like a unique thing. It's not like, "oh, there are volcanoes, and here is one". This is the volcano. And so there are people from the old days who talk about how like, "oh yeah, it happens once in a while." Like, just randomly. Or "yeah, after big storms, it happens". Or "oh, it happens when Samoths is really angry, or really sad". Or like, "oh, it happens whenever there's a new god conceived". It's just like a mix of information. No one really knows as far as—you can't zero in on a through-line, here. There might be experts in the city that you could go talk to, but this line of study is dead to you.

JACK: I feel like there's something we're missing.

AUSTIN: You can always do a flashback if that comes up, so.

JACK: Yeah, that's true.

ALI: I mean, we have a lot of it. We know how we're gonna get in there, we have a sense of what sort of enemies we're gonna confront, we know that our plan to kill him is gonna work, [chuckling] and then... that's pretty fair. We've gone into missions on less.

AUSTIN: True. True.

JACK: Yeah. Much, much less.

DRE (laughing): We've always gone into missions on less.

JACK: And they've always gone great, as well. So...

AUSTIN: That's true. You're kinda pros at this point, huh?

DRE: Yeah. Nobody died.

JACK: Let's do it. Let's kill god.

AUSTIN: Christ. Augh. Okay. Let's... make that roll. Who wants to be the person who makes this first roll?

JACK: What's this roll?

AUSTIN: I'm gonna say—so this is the engagement roll. "To determine the starting situation for a score, make an engagement roll. Are the PCs smoothly in control or have things not started well? If the situation is already well-established, you can go without an engagement roll." No, you're gonna make this. "The engagement roll is a fortune roll using the vulnerability of the target as the trait for the roll. The more vulnerable the target, the more dice you roll. Judge the vulnerability of the target by comparing the detail of the PCs' plan against the awareness and readiness of the target versus that type of that plan. Also consider the difference in tiers. A

lower-tier target should yield a plus one or plus two. [laughing] A higher-tier target should yield a minus one or minus two.”

[DRE laughs]

AUSTIN: “If the operation takes place on the PCs’ turf, give them plus one to plus two.” It is not on your turf. This target is... ah, boy. I’m having a hard time deciding here. So it’s definitely a higher tier. So it’s gonna be plus two no matter what. A plus two—or sorry, a minus two dice for you to roll. But I think it’s—I think it’s an average prepar—it’s averagely prepared. Right, like? The thing is it would be super strong, except that—you know—it’s strong against people who don’t have train access, right? Who don’t have the plate to get into that train and get over there. Like, anybody else, it’s—they don’t have any dice to roll here. But I think at the end of the day you have one die to roll. So roll 1d6. And this is like, getting on the train, like, adding the plate, redirecting it, et cetera. Who’s rolling? Who’s taking the lead?

DRE: How many dice are we rolling?

AUSTIN: One die.

DRE: I’ll do it.

AUSTIN: Five.

DRE: Five. Okay.

AUSTIN: Five is okay. Well—

DRE: Could be worse.

AUSTIN: Five could be worse. Right. “Mixed outcome. The PCs initiate their chosen plan, but an unexpected complication arises.” [sighs] So...

[MUSIC - "High Sun Day" by Jack de Quidt begins]

AUSTIN: It's Sunday morning. It's six A.M. And it's High Sun Day. And everyone in the town is preparing to celebrate that glorious day that Samoths took the sun from the sky and brought it to earth, and then took from the sun itself, iron. From which he was able to build tools and bridges and homes and boats and everything else that we use in our daily lives. On your way there you pass a choir, you pass like, a marching band doing their opening warm-ups, you can smell bread baking in the ovens, everything feels really good today. Like, things are terrible, but everybody loves a party. Don't get me wrong, no one's relaxing. There's like—it's a stressful holiday because you want everything to go off without a hitch. But it's like... you remember why you live in Marielda.

[45:13]

And you get to the train station. And you sneak aboard. And you sneak through the empty train past the cart of Pala-din who are all asleep, through the empty luncheon car, and into the front where the map is, and you go to load in your plate, except the plate is already there, the one that goes to Samoths' home. And before you can do anything else, the train lifts up, and begins rolling through the streets as smoke rises from the little homes in Quince and from the factories in Iris Parish. And you can hear children waking up too early and jumping up and down and yelling for their parents to wake up and give them gifts. And you watch as the train starts to head towards the volcano. And then you hear voices. The Golden Lance is all here. On the train with you, headed to the volcano. They haven't noticed you yet, but boy did you not account for this.

[MUSIC - "High Sun Day" by Jack de Quidt ends]

What do you do?

JACK: I know this isn't really in-character, but I propose just staying very still and quiet.



[GROUP LAUGHTER]

SYLVIA: That's actually not the worst idea.

ALI: That's an incredibly good idea.

AUSTIN: Does someone wanna make a roll here? It sounds like someone's leading somebody in being sneaky. That's what it sounds like to me.

ALI: I'm very good at being statuesque.

AUSTIN: Alright. "Lead a group action..."

SYLVIA: God dammit. God dammit.

[ALI laughs]

SYLVIA: Fuck off.

AUSTIN: So, "roll for each character who participates in the group action. The best single roll counts as the action result, which applies to every character that rolled." I think the only thing there is—I think stress gets weird? One second. Let me... "Lead a group..."

ALI: Do I take a stress for everyone who fails?

AUSTIN: That's what I think it is, yeah. The character leading the group action takes one stress for each failure. Totally. This is how you do the "everyone sneaks into the manor" maneuver. Thanks, game.

[DRE laughs]

AUSTIN: So everybody roll Prowl.

JACK: Okay.

AUSTIN: Oh, by the way, everyone—well, there's one failure.

[JACK sighs]

AUSTIN: During the—when the clock was off, we advanced characters a couple times. So there might be some surprises here for—in terms of abilities and stuff.

DRE: Ah. Great.

AUSTIN: That's a second failure.

ALI: Oh my god.

AUSTIN: That's a third failure.

[DRE laughs]

SYLVIA (laughing): That's a third failure.

ALI: You...

SYLVIA: Hey guys, we all got threes.

AUSTIN: Everyone rolled three. So, go ahead and roll, Castille.

DRE: No presh.

AUSTIN: Ah. Castille got a four, which is a success. This is definitely Risky-Standard, by the way.

ALI: Fucking...

AUSTIN: So take three stress, first—like, right away.

ALI: I would love to.

AUSTIN: How's your stress doing, by the way? Oh, you were at zero 'cause you over—whatever you—

ALI: I took a stress to help Hitchcock for no reason.

AUSTIN: Oh, so now you're up to four.

ALI: It's fine. I can never relieve my stress. I'm fine.

AUSTIN: Oh, that's all. You can never relieve your stress. No big deal. Oh, lord.

SYLVIA (muttering): Jesus.

DRE: There'll be no problems after this mission though, so.

AUSTIN: Haha.

ALI: Mhm.

DRE: No more stress in life. At all. Ever.

SYLVIA: Well...

AUSTIN: Christ. Alright, so, "You do it, but there's a consequence. You suffer harm, a complication occurs, you have reduced effect, or you end up in a desperate position." So, you hear footsteps coming toward this cart, Castille. And you are

about to be caught. Except that you've led everybody somewhere. What did you do? How did you not get caught? But how are you now in a desperate position?

ALI: We all moved into a different car?

AUSTIN: Yeah, you like, go forward into the next train car?

ALI: Yeah, we like, all shuffled into the next train car, but...

AUSTIN: Back to this train car shit we haven't been to in a while. Hey, look! You're literally all already in that car on this map from the first time we did the train thing.

SYLVIA: Fuckin' perfect.

ALI: Yeah, we all ended up there. At the end of there. Aww.

AUSTIN: Yep. Totally. So then there's Thackery in the map room. So you're all just up against the sides of the wall in the front and—

ALI: Yeah, I was gonna say the desperate thing is that like, we're really—it's really crowded in there?

AUSTIN: Oh, yeah. I mean this is just a desperate position because—you're just trapped, now, also. Like—

SYLVIA: Can I—

AUSTIN: Go ahead.

SYLVIA: Can I tinker with the door so it can only be opened on our side?

AUSTIN: Go ahead and give me a roll. That's a Desperate roll. You're all in a desperate position.

[50:00]

SYLVIA: And I have fine tinkering tools...

AUSTIN: So that goes up to a Great effect.

SYLVIA: Desperate-Great. And a five.

AUSTIN: Alright. You do it, but there's a consequence. You suffer severe harm, a serious complication occurs, you have reduced effect. So, how do you do it? Like, what's it look like? What does Aubrey tinkering with this look like?

SYLVIA: How do the—my first question is how do the doors open on this. Like, are they sliding doors or?

AUSTIN: Yeah, I think they're sliding doors.

SYLVIA: Okay. So I think a big thing is messing with the mechanism that slides them open.

AUSTIN: Okay.

SYLVIA: She's trying to make it so it can't be activated or used from either side.

AUSTIN: So you totally do it. But in the process, like, it makes a really loud *clank* and Thackery turn—like, Thackery's looking at the map, like hands—he's kind of posed looking away from you right now, like hands down on the two edges of the map table, and then hears "*Clank!*" and he spins and like draws his gun instantly, and sees you having fixed the door, or having broken the door, and it closes just before he can pull the trigger but he sees you there. And he—you just hear him marching back to the ballroom with those heavy clanking cavalry boots. And then you hear some yelling. And then you hear more people running into the map room.

What do you do? In front of you I'd say that—you know what, here's what I'll do. I'm gonna make a couple clocks real quick. Clocks are good, actually.

[DRE laughs]

AUSTIN: This one is a four—or, sorry, this one's a six, and that's "arrive to volcano". This one's a four, and this is—this is like "door lock". Once that opens, once that finishes—oh, sorry, that should be a four, not a six. Once that opens, it's—they'll get in the door. So you should be careful here. This is Thackery—actually, I'll just say Lance Sovereign. And this is the rest of the Golden Lance. Okay. Let me add the rest of the Golden Lance to the board at least real quick. Orchid, who's Rebecca, Iris, who is—see if you know any—do you know Iris? Lance Noble Iris is a human who really likes candy and is just like very—he's just like a middle-aged cop, basically. Who's just like, been in Marielda since before it was Marielda. Loves candy. Alright. Lance Noble Quince I already have written down, is an orc, he's the only orc you know in town, actually. His real name—would anybody here know his real name? Yeah, you're knowledge people. He is Morket Dal, who is the Marquis of Valleys, Lost Letters, and the Second Cool Breeze.

JACK: Is he—does that—he's an old god?

AUSTIN: Yeah. Yeah, he's orcen.

JACK: Oh, wow.

AUSTIN: The orcs have weird gods though, it's—it's a whole system. It's very strange. And I don't know that anyone here like, gets that? You think it's a weird title system, but we've kind of talked about the orcs in the first season a little bit about what their gods are like. And it's—they're kind of like—they're sort of like the ranks of devils in the book of the Lesser Key of Solomon in which they all kind of have a... a kind of domain, and so his domains are valleys, lost letters, and the second cool breeze. He's just like a big buff orc man who has like a cigar and like a cowboy hat on. He's like from Quince, right? So like, of the Lance sovereigns, he is

the one who is most dressed and acting like a sheriff. He probably has like a dope—don't let me—I'm—I wanna be real—I wanna shitpost real—can I shitpost?

JACK: Go for it.

ALI: Yes, Austin, please.

AUSTIN: You know how everybody else has like laser swords—or laser guns? Or like, the—Rebecca has the thing, the spear? He just has like a laser katana, straight-up.

[DRE laughs]

SYLVIA: Fuck yes.

AUSTIN: It's still the fire. It's still like the Golden Lance style, like—it still has that, or like the way the Fontmen had the severe magical holy fire, except his is just like—it's a lightsaber except it's golden and like, it's the best.

SYLVIA: Oh, man.

DRE: How am I gonna steal this sword? I gotta steal this sword!

AUSTIN: [laughs] Quince is a good boy. Don't steal from Quince.

ALI: Steal from him, but don't kill him this time.

DRE: Maybe I can ask.

AUSTIN: [scoffs] Yeah.

ALI: Ooh.

DRE: "Can I borrow your sword and tape it to my gun?"

[55:02]

[AUSTIN laughs]

JACK: The first time I tried Swaying a Lance noble, Austin cut my throat.

AUSTIN: That did happen. You did get your throat cut, didn't you?

ALI: [chuckles] He was your rival.

DRE: Thackery's kind of a mean boy, though.

AUSTIN: Thackery's the meanest boy.

JACK: He's real close to us. He's just there.

AUSTIN: He's right there. I mean, everyone else is also gonna be right there in a second. Give me a second.

JACK: And he knows—wait a second, so he's—who has he seen?

AUSTIN: He saw Aubrey. But one second, I still need to add more people to the map.

JACK: Oh. Oh, great.

AUSTIN: I just need to look at all the parishes again. Chrysanthemum—oh, you need Chrysanthemum. Chrysanthemum's great. All I have here written for Chrysanthemum, Ali, is "Cima from Gundam 0083" and then next to that, "Blanche plus Candela question mark?"

SYLVIA: Oh my god.



ALI: Oh my god, can I date her?

AUSTIN: She's real good. She has on like—so everybody else has on like various long-coats—she has on like a skirt with a short-coat up top that has the Golden Lance symbol on it. She's really good. She also just—she has a gun. She isn't fucking around with any of that. She's probably—she's actually probably an ex-tea witch, actually, now that I think about it. Because she's from Chrysanthemum and is like—does magic shit.

ALI: [whispering] God, fuck you.

AUSTIN: There's lots of cool characters in this game. Did you know that? "Chrys-an-the-mum", that's spelled right. So they're all here, also. I think that that's it. I don't think that there is—it's like all the different parishes have their own Golden Lance members, and then there's like a free-floating one, there's Thackery and then there's another free-floating one—oh, there's Hell's Parish. That one does have to be here.

JACK: Why are they all going to the volcano?

AUSTIN: It's the Day of High Sun, Jack.

JACK: Right.

AUSTIN: Gotta have morning breakfast.

ALI: Yeah, they're gonna have a brunch with god.

AUSTIN: Yeah, they're gonna have a brunch with god. Obviously.

JACK: Oh, this is such a bad situation.

DRE: It's not good.

AUSTIN: It's very bad.

ALI: It's getting increasingly worse.

AUSTIN: So, I'll get Thackery all the way up there... There's Helianthus, which I have written here... I have "grouchy" written here as the Helianthus guy.

SYLVIA: That's his name, actually.

AUSTIN: His name is Grouchy. His name is Grouchy.

ALI: He's very pleasant.

AUSTIN: He's very pleasant. I think he means well. I think he and Iris go back quite a bit. Maybe it's she and Iris? I think it's like a grouchy lady, Helianthus is? She's just seen it all, you know? She's like—I think she owns a couple of buildings, probably—or, she doesn't even own them, she used to be the super in a couple of buildings before being thrust into the position of Lance Noble. She found a gun one day and did the right thing with it, and so Samoths like, brought her up. Alright, what do you do? I'll rephrase. A light, a golden bright light, breaks through at the top of the door and is beginning to saw downward. What do you do?

JACK: Okay, what's in the room with us?

AUSTIN: A chair.

ALI: But there's not the golden light from the front of the train like there was before?

AUSTIN: No. Because that was a thing—that was literally that big building in Iris Parish that you were headed towards.

ALI: Okay. Right. Right, right, right.

AUSTIN: Which you never actually figured out what that was.

SYLVIA: I pull out my shotgun.

AUSTIN: Okay.

DRE: Hell yes. Does this train car have any windows?

AUSTIN: Yeah, there's a big one in the front.

DRE: Does the one behind us have any windows?

AUSTIN: No, because, they entered it—I remember that Castille entered it from the top.

ALI: Yeah.

AUSTIN: Specifically could not find windows there.

DRE: Mm.

AUSTIN: God, this is literally the train you were in, too, because you can see where it stitched itself back together on the side—remember you broke out the side that time? So I think you probably—you can literally see that, still. It's kind of been fixed, but.

DRE: Is there a way we can decouple the cars?

AUSTIN: There definitely was from the previous thing. The previous room. Here, the door opens right from the table room into this room.

SYLVIA: Okay.

AUSTIN: There might still be a way to do it, but it's not super obvious. You would have to like, make a roll to try to find that.

DRE: Yeah.

SYLVIA: I'd love to do that.

AUSTIN: Okay.

SYLVIA: What stat would that be? Study, I think? Or Survey?

AUSTIN: Let me read up the difference really quick again.

SYLVIA: Okay. I think probably Survey.

AUSTIN: Yeah, I think Survey, too. Eh, it could be either. It just looks differently.

SYLVIA: Okay. I wanna do Study, then.

AUSTIN: Okay, so that means you're really up on this thing. Like above your head, that laser—that beam katana is coming closer and closer, and you're like on the ground, just trying to see. So go ahead and give me a Study.

SYLVIA: Is this Desperate or Risky?

AUSTIN: This is Risky. You have this door in between you.

DRE: What's the rules for giving an extra die?

AUSTIN: You take a stress to give a die.

DRE: Okay. I'll do that.

SYLVIA: Thank you.

AUSTIN: Okay. How are you helping? Are you just like also looking at things? Are you like—

DRE: I think I'm—

AUSTIN: I kind of like pulling back on the metal so that Aubrey can look closer? Like, at the gears?

SYLVIA: Aw, I love that.

DRE: Yeah, and I'm holding some kind of flashlight.

[60:06]

AUSTIN: Okay. Good.

SYLVIA: So Risky-Standard?

AUSTIN: You know it.

SYLVIA: And then one extra... Got a five.

AUSTIN: Five ain't bad. Five is good. So yeah, you find a place to where you can see that the—it's not easily within reach, you'd have to crawl down into the underlayer, like if one of you were a weaver this would be way easier, you have to like crawl into the guts of this train—

[VEHICLE HORN]

—that just honked at us, and actually undo it yourself, like it's not an easily reachable thing the way it would be between like the ballroom and the Pala-din cart. So that is one. Two, the katana gets a little bit closer.

SYLVIA: So, okay, so is this like, shoot, I can see down, basically, and see whatever's connecting the train?

AUSTIN: It is like deep in there. You'd have to crawl down in there yourself.

SYLVIA: Okay, but what if I poured burning oil down there?

AUSTIN: You couldn't be sure that—you'd really have to go down there and apply that burning oil.

SYLVIA: Okay.

AUSTIN: Or be strong enough to break it without some sort of tool. Like, it's not built—it's built that way, but it's been like sealed together. It's doable, but it's going to take a real action here.

SYLVIA: Okay. Yeah, I could do it. I could go down there. You guys try and buy me some time.

AUSTIN: Alright. Uh-huh.

SYLVIA: How do I get down there?

AUSTIN: I think this is Prowl. "Traverse obstacles, climb, swim, run, jump, and tumble."

SYLVIA: Alright. And I'm gonna take two stress to get an extra die on this.

AUSTIN: Okay. What's your stress at?

SYLVIA: My stress is at zero.

AUSTIN: Okay, that's good.

SYLVIA: Oof. I got a three.

[GROUP SIGH]

AUSTIN: That's, that's no good. Three.

SYLVIA: God.

AUSTIN: So, things go badly. You—tell me about your fire oil again?

SYLVIA: It ignite—it's basically like—I'd liken it to thermite, if you're familiar.

AUSTIN: I am familiar.

SYLVIA: It burns when it makes contact with the air and burns very brightly for a short period of time and then will burn through pretty much anything.

AUSTIN: Well, that's a shame, for you.

SYLVIA: Yeah, I know it is, but just hit me with it, Austin.

[DRE laughs]

AUSTIN: Do me a favor and roll a 1d6. Going evens or odds here.

SYLVIA: Well.

AUSTIN: Alright. You didn't get blinded. That's good.

SYLVIA: [snaps fingers] Woo!

AUSTIN: You do, though, suffer a level one harm, which is—is it just burned? It's probably just burned.

SYLVIA: Singed?

AUSTIN: Yeah. Singed—let's do singed.

SYLVIA: Singed is too light.

AUSTIN: Well, it's level one, right?

SYLVIA: Okay.

AUSTIN: Yeah, it's level one. So it's—you go to lift it, you go to like take out one of the—and you lose one of these things. That's the more important thing, actually, is that you lose one of your vials.

SYLVIA: Okay, so I don't have my oil anymore?

AUSTIN: Yeah. How many vials did you have of it?

SYLVIA: Well, with the—the way it works is just like I have three vials per bandolier.

AUSTIN: Okay. So you—right. Totally. So you lose a vial and you get singed.

SYLVIA: Okay.

AUSTIN: And the beam katana cuts down more so there's—the door's still not like open, but you can see that above the kind of—the sword is right in the middle of the door so let me just draw. Let me just—good. It's like "oh look, there's a door



here now". Boom. Big door. There's like half of it there, and then the other half is there, and the beam has cut down to like here—right here. So it's getting down there. And you can see that some of the other Golden Lance members are like trying to pry the door open at the top now.

SYLVIA: I'm—am I—

AUSTIN: And you can hear someone just kicking the door—yeah, you're down there, now. So you got down there, you just didn't get to apply the stuff.

SYLVIA: Okay. Well, can I just try and wreck it normally?

AUSTIN: Yeah, go ahead and wreck.

SYLVIA: Okay. Since I have fine wrecker tools it's just Standard, then?

AUSTIN: It's still risk—or it's—yes, correct.

SYLVIA: But it's not Great.

AUSTIN: It's not Great effect, yeah. Yeah, yeah, yeah. So you're not using the oil, you're now just using your wrecker tools.

SYLVIA: I'm using my wrecker tools because I want the increased effect.

AUSTIN: Okay. Yep.

SYLVIA: And also she's just like, "Fuck it, I'm just gonna break this thing."

AUSTIN laughs

SYLVIA: [exasperated exhale]

DRE: Oh, gosh.

AUSTIN: Failed again.

SYLVIA: Got another three.

AUSTIN: Got another three.

AUSTIN: Christ. You—the door lock goes further, the blade cuts all the way down to the bottom, and they hear you messing around down there, and—like, with kind of a sudden bright light and sound, kind of a flash, the—Rebecca, the Lance Noble Orchid, drives her like, her spear through the ground. Her like, sun-spear through the ground. And like, almost pierces you. You are now separated from the thing that you need to separate—you're like, it's between you and the thing that you were working on wrecking. You are in a desperate position now. You're underneath—so I'm actually gonna move you on the map, because now you are actually underneath their train car.

SYLVIA: Great.

AUSTIN: So you're now under their train car, and Orchid has kind of separated you from the other car. And also you can't work on this lock anymore.

SYLVIA: Okay. That's fine.

[65:17]

[DRE laughs]

AUSTIN: Or you can, but you have to like get past it.

SYLVIA: This gives me other options.

AUSTIN: Okay. What is everybody else doing? This door is about to open.

DRE: What's in this front car? Just a table?

AUSTIN: It's a chair.

SYLVIA: Just a chair.

JACK: It's a chair.

DRE: How big is this chair?

AUSTIN: Big. It's very big. It's built into the floor. It's a throne. It was a thr—it was Samoth's throne.

DRE: Okay. Could I like wedge it into the door?

AUSTIN: You can give me a Wreck to try that.

DRE: Okay.

AUSTIN: It's gonna be a Limited effect and what it's gonna do is it's gonna reduce their thing if you succeed.

DRE: But Austin.

AUSTIN: Yeah?

DRE: What if I take one stress to perform an athletic feat that seems almost supernatural?

AUSTIN: I mean, that's gonna help you lift this chair, so I'll give you—I'll move it from—I'll give you like a plus one on that roll?

DRE: Okay.

AUSTIN: But it's not gonna undo—like, they will just move it also. So, give me a wreck.

DRE: Sure, sure. Okay.

AUSTIN: But it does mean you could spend one stress to get one bonus dice instead of spending two stress.

DRE: Yeah, I'll do that.

AUSTIN: Okay.

DRE: Is this Risky-Standard?

AUSTIN: Yes.

DRE: Okay. [incredulous] Good lord! All the threes.

AUSTIN: Y'all don't know how to roll today. I don't know what's going on.

ALI: [laughing] This is bad.

AUSTIN: God. You... rolled a three. Again, things go badly. The door opens. And thankfully, you have a big chair in front of you—

[DRE laughs]

AUSTIN: —because the second it opens, the—Thackery shoots—like, the *second* it opens, there's—a blast comes at you and pierces through the chair, but like, he *just* misses you. Cause he couldn't get a—he couldn't line up the shot on you. And

you're all in a Desperate position again. I'm gonna advance the arrive to volcano thing by a couple because you've been making progress.

ALI: Okay.

DRE: Hey, at least we're still moving.

AUSTIN: Yeah.

SYLVIA: What's Maelgwyn doing? 'Cause he's with us, isn't he?

AUSTIN: Oh wait, Maelgwyn is here. Right.

SYLVIA: Yeah.

AUSTIN: That's good. That's good, I'll add him to the map.

ALI: Could I be standing—well, is—so this is the door, right? So there's like a section of the wall right next to it, right? That's essentially where I wanna be, I wanna be against the wall and like, with a dagger, ready to like hit whoever walks through first.

AUSTIN: Sure. That's fair. Door is here.

ALI: Also, we never said how much load we have?

AUSTIN: Good point. Tell me how much load you all have.

DRE: Oh, yeah. Heavy?

SYLVIA: I think I'm actually gonna—yeah, I'm going heavy, this is like...

AUSTIN: Yeah, of course, this is the time. Do it.

SYLVIA: So that means we have seven total because of our group skill.

DRE: Yeah.

JACK: I think I will also go heavy.

ALI: I might as well.

AUSTIN: May as well, right? Alright. So where are you all at, here? So Castille, you're where I put you, basically?

ALI: Mhm.

AUSTIN: Like right here? Sige, you have a big chair, and you're like here?

DRE: Mhm.

SYLVIA: Sige really living up to the Mark Henry comparison with the chair shot.

AUSTIN: Oh yeah. Yep. Maelgwyn is... where is Maelgwyn? Maelgwyn has been like looking forward through the glass, gripping that dagger.

JACK: Oh my god. Maelgwyn is just so motivated.

AUSTIN: Oh, he's super motivated.

JACK: Can I position myself kind of opposite Castille and be—so, essentially where I am now, but I just wanted to—

AUSTIN: Yes, totally.

JACK: Oh my god, wait a second. I'm both twins, right?

AUSTIN: Yeah. Are they both here?

JACK: Both of them here for the first time. Yeah, because—because Ethan was led to believe that they were going in to get treasure.

AUSTIN: Yes. [sighs]

[DRE chuckles]

JACK: So I guess for easiness's sake both of them are—they are moving as a pair.

AUSTIN: Okay. This is not like—people don't—the team doesn't see them together very often, right?

JACK: No.

AUSTIN: Okay.

JACK: I think probably—they see them at meetings and things, but the only time they've ever seen them on a—in a heist like this would be when they revealed themselves on the train.

AUSTIN: Gotcha. Alright. So what are you doing? I'm gonna make Aubrey a little bit bigger. There we go.

[GROUP LAUGHTER]

SYLVIA: So small.

ALI: Little baby.

DRE: Well, I have a reckless idea.

AUSTIN: Go for it. That sounds like your instinct to me.

DRE: Yep. I want to basically use the chair as a battering ram?

AUSTIN: Sure.

DRE: And just try to basically like, just run as fast and as hard as I can and pick up Thackery and Orchid and carry them with me like into the next train car.

SYLVIA: Fuck yes!

JACK: Okay, yeah, this actually sounds like a really good plan.

AUSTIN: That sounds like an alright plan to me. That sounds like Wreck to me. 'Cause it's not about hurting them, it's about moving them away.

DRE: Yeah, it's just about removing them.

AUSTIN: Yeah. Again, create distraction and chaos. Yeah, give me a wreck. I would say Desperate because you're still in a Desperate position.

DRE: Yes.

AUSTIN: Desperate... -Standard unless you have something that increases it from Standard. Which you might?

DRE: I mean, Not To Be Trifled With and Devil's Footsteps, maybe.

[70:09]

AUSTIN: Yeah, you're equal in scale to a small gang. So Not To Be Trifled With. Again, nice to be a small gang. So a Desperate-Great. Roll well.



DRE: [groans] Four.

AUSTIN: Four. Alright. You do it but there's a consequence.

DRE: This is probably gonna hurt.

AUSTIN: You—oh, yeah, it is. Alright. So you push them all the way through—through and into the ballroom, where for the sake of drama, as soon as you enter, the ballroom music starts playing.

[ALI laughs]

AUSTIN: Like, it notices that there's people here now? And like spins up a record? I think it's, again, a waltz like it was during the first thing here? And yeah, you slam Orchid and Thackery back, but while—when you, like, are pushing back on Orchid, she manages to light up her spear thing, pulls it up out of the ground from where she was blocking Aubrey, and like slices you across the hamstring. Which sends you down to one knee. Take... more than burned. What's a good synonym for burned?

JACK: Charred.

AUSTIN: Charred is pretty good. Yeah, let's go with—or scorched.

ALI: Ooh.

DRE: Yeah, scorched is good.

AUSTIN: And that's a level two. That's a level two unless you want to resist it.

DRE: Can I take—can I use a mark of armor to resist that?

AUSTIN: Do you have armor?

DRE: Yeah.

AUSTIN: So burn that item. What's the armor look like?

DRE: Oh, that's a good question. Because like, if it had hit me anywhere besides like—[audio skips] a pretty decent idea.

AUSTIN: Totally.

DRE: You know what it is? When Sige gave up, like, everything with the boat, to make the guns, he took what little was left over and basically made like little padding for like, his trousers and shirts.

AUSTIN: Oh, nice. Totally.

DRE: So one of those like, metal pads, it basically just like breaks.

AUSTIN: Okay. Cool. Alright. So, yeah, you don't take any damage, the blade cuts it, and it falls to the ground. Castille—or, let's go back to Aubrey. Aubrey, what are you doing?

SYLVIA: So, are they able to track where I am underneath them or do they just know that I'm underneath them?

AUSTIN: They know that you're under there, that's all.

SYLVIA: Okay.

AUSTIN: Likewise, it's hard for you to tell where they are.

SYLVIA: Okay. I think—

AUSTIN: Like, you can hear them moving around, but that's it.

SYLVIA: Okay. Is there anywhere where I could get up from underneath here?  
Probably—

AUSTIN: You could wreck where the blade was to try to break through. There's like, the only like—you'd have to go all the way to the back of the train to get back up where like, Peg was working in the engine room.

SYLVIA: Hm, not that.

AUSTIN: You're not—it's not built to come up through the ground most places.

SYLVIA: Alright, then I guess I'll try and get out of the hole, then, to be where we're fighting.

AUSTIN: Okay. You would have to go back the way you came, though, and pop back out in the head car.

SYLVIA: Oh, okay. Yeah, I'll do that.

AUSTIN: Alright, you're back.

SYLVIA: Hey.

AUSTIN: Alright. As soon as you climb back out, I think—I imagine you're like chased backwards a little bit because Quince has come through the door. The big orc sheriff with his katana, his fire katana. And he like swipes it in a big circle to try to make everyone back up. And is just generally being threatening. What do you all do?

ALI: I would love to attack him once he crosses the threshold.

AUSTIN: Yeah, you set that up. Go ahead and give me a Skirmish. Or, I guess again, so here's the question—here's what I'll say to you. If it's a Prowl, it's Great effect. If it's a Skirmish, it's Limited—it's—not Limited, it's Standard.

ALI: Okay.

AUSTIN: Because if it's a Prowl, it's like a sneak attack that you've got him with.

JACK: Can I assist—

ALI: Yeah, that's definitely what I'm trying to do. I'm trying to...

AUSTIN: Totally, how are you assisting?

JACK: I'm doing the opposite side of the attack. This is the, like—

AUSTIN: Ah, I see.

JACK: —patented Naughty Dog stealth maneuver where the AI companion—

[GROUP LAUGHTER]

AUSTIN: So are you assisting—are you doing a set-up or an assist? An assist you take one stress and Castille gets plus one dice. If you set up, you make a roll and then you can give her a higher effect. Or an improved position.

JACK: I'm doing a—I'm trying to think about like, what a set-up would be other than just like making eye contact and going [whispering] "One, two, three. Grab him!"

[GROUP laughter]

ALI: I feel like if it's an assist though, it's like both of us stabbing forward immediately. Which is the best image.

AUSTIN: Yeah. Do it. So take a stress, and give—

JACK: We didn't lose our stress in the last—in the time jump, did we?

AUSTIN: Nah.

JACK: No?

AUSTIN: Only if you used that time jump to do that stuff.

JACK: No. Okay, so I just take one stress.

AUSTIN: Which Castille did. Take one stress.

JACK: Oh my god.

AUSTIN: Oh, buddy, you've got a lot of stress.

JACK: I'm gonna get trauma'd again, aren't I?

AUSTIN: Which Hitchcock is this?

JACK: Who's doing this? Making this maneuver? Oh, this is Ethan. The duelist.

AUSTIN: Yeah. Okay.

[75:00]

JACK: Okay. Good luck.

AUSTIN: So go ahead.

ALI: So you're doing it and then this is a...

AUSTIN: You said Prowl.

ALI: Okay, the—

AUSTIN: Plus one dice.

ALI: Controlled plus one?

AUSTIN: Great Effect. No, not Controlled. Risky.

ALI: Okay.

AUSTIN: Risky. Risky at—you've been in a Desperate position, but I'm gonna give you risky for this one roll, because you've hidden successfully.

ALI: Okay.

AUSTIN: Like, because you've set this up nicely. So Risky-Great.

ALI: Okay.

JACK: Oh my god.

AUSTIN: And you rolled a three. You rolled a three.

ALI: Holy shit.

AUSTIN: You added the plus one, right? Yeah, you did. Alright.

JACK: Oh my god.

AUSTIN: Ali rolled a three. Everything's going just swimmingly right now.

SYLVIA: Got a new group name. The Three.

[AUSTIN laughs]

ALI: We were The Two last time. This is so bad.

JACK: That's how many of us there are gonna be left. Oh my god.

ALI (laughing): That's the same joke we made last time.

JACK (laughing): Oh, was it?

AUSTIN: Oh, boy.

SYLVIA: Look, we just gotta make it one more time, third time's the charm.

AUSTIN: So, you—as soon as Ethan does the attack with the saber, fuckin'—Lance Noble Quince moves the blade—moves his sword up and cuts through the edge of Ethan's sword. And then before—I think actually you just slam that knife into the side of Quince and it just like bounces off of his armor. Like, the long-coat that he has like slides it forward, and he grabs your arm—or maybe not your arm, I don't want to make you lose a hand. I do that all the time. It's a thing I do.

[ALI chuckles]

AUSTIN: God, what's a really good... I want him to do something like, without the sword to you.

JACK: Oh, does he know pattern magic?

AUSTIN: Not exactly. Pattern magic's a different thing now.

JACK: Or then, I guess.

AUSTIN: Yeah, right, then.

ALI: I'm a stone person, so. There's tons of options.

AUSTIN: Oh, there's so many options. I know, that's why it's like I just want to break your fucking arm off, but that's a lot. God. Oh. He just... I guess it's not that—you only rolled a three and it's only Risky, it wasn't Desperate. I don't wanna take anything away from you. Alright, so, he breaks the sword with his sword, he like cuts through the top of it—it's still effectively a sword, but it's a closer-ranged sword, you'll have to get in closer with it.

JACK: Great.

AUSTIN: And then he—snaps back with a kick, and when he hits you, Castille, you feel wind on your body. Like, you feel cool for a second. And then you lose your breath. Which is strange, because you're not used to having breath to begin with. And you realize that you've had the wind knocked out of you. So take level one harm winded.

ALI: Oh, I would love to.

AUSTIN: He then like, extends—he does like—fuckin' big orc sheriff martial artist does the thing where he like turns with the legs still in the air and then brings it down to a stomp and faces Aubrey, and like points his blade at you, Aubrey. What do you do?

SYLVIA: I shoot him.

AUSTIN: Good. Give me the roll. Give me a Hunt.



DRE: Hell yeah.

SYLVIA: Is it close enough maybe to be a Skirmish?

AUSTIN: I guess maybe it's Skirmish? I—it is a shotgun.

SYLVIA: Yeah.

AUSTIN: Yeah, it's close combat. This is close combat. Go ahead and give me a Skirmish. It is a shotgun.

SYLVIA: Standard? Oh no, Risky-Reduced, because I'm—

AUSTIN: Desperate—wait, why is it...?

SYLVIA: Oh yeah. I'm singed.

AUTIN: Oh, you're singed. I thought singed just reduces your dice, not your...?

SYLVIA: No, it's reduced effect. Unless I took harm—

AUSTIN: No, you're right, you're right. It's reduced effect. Yes. So it is Risky-Limited—or, Desperate-Limited.

SYLVIA: I wanna make the terrible choice of taking stress to give an extra dice.

AUSTIN: Yeah, go for it. Is anyone helping?

[silence]

SYLVIA: Guess not!

AUSTIN: Okay. Good.

DRE: I wish I could be there to see this.

SYLVIA: Fuckin' really?

[JACK laughs]

ALI: Oh my god.

AUSTIN: Rolled a two. That's good. That's good. I wanna remind everyone listening I gave them a free level in between then and now.

[GROUP LAUGHTER]

SYLVIA: I rolled two twos.

AUSTIN: You rolled two twos. Two twenty-twos. Yeah, so you—Christ. It's the worst outcome. You suffer severe harm, a serious complication occurs, you lose the opportunity for action. You pull the trigger, and like with a—he like goes up, he like covers his face with his hands, and then you see the beams from the blast stop mid-air as Chrysanthemum walks in past him, and then she lowers her hand, and they like clatter to the ground and become hard iron rods—

SYLVIA (muttering): Fuck.

AUSTIN: And then like, she with her gun reaches out and aims at you. And when she pulls the trigger it doesn't shoot like the—she like pulls the trigger four times, but instead of the beams coming out in this rapid blast, she like has put four beams into motion very slowly, that whenever you move, they start to move too. And if you hold completely still they don't move, but otherwise they are going to rush towards you.

SYLVIA: I'm holding completely still, then.

[80:30]

AUSTIN: So yeah, that is—you do not have an opportunity to act now. She is now next to Quince. Iris and Helianthus have now started moving back to try to trap you and Sige. You are now surrounded by four of the Golden Lance members.

DRE: That's fine.

AUSTIN: What do you do? They are now a small gang. You are now equal to them because there's one of you and four of them.

[ALI and DRE laugh]

DRE: What's in this room? Or this train car?

AUSTIN: This is a—there's a bunch of little chairs here, and there's the like, machine that's making music, and there's probably like a little bar, and a dance floor. Nice dance floor.

DRE: Well, shit. If there's four of them, I want to break open my rage essence vial.

AUSTIN: Okay.

DRE: Which greatly enhances my strength, resistance to pain, and irrational aggression for several minutes.

AUSTIN: That's good.

DRE: And... Thackery's definitely the bigger threat but Orchid talks so much junk.

AUSTIN: Uh-huh.

DRE: And ruined our nice brunch.

AUSTIN: Uh-huh.

DRE: So I'm just gonna bum-rush Orchid.

AUSTIN: Okay.

DRE: And I don't think there's any like, knife or gun involved. I think like, he's basically like trying to spear Orchid.

AUSTIN: Alright, give me a skirmish.

DRE (exclaiming): Good lord!

[JACK chuckles]

AUSTIN: Oh my god.

DRE: So, for full context, I get to roll three dice on a Skirmish, and I rolled a one, a one, and a two.

AUSTIN: Jesus christ.

[DRE laughs]

AUSTIN: [sighing] Ah, fuck.

DRE: We gotta stop.

ALI: Yeah, this—

DRE: We have to just stop this right now, let the dice reset, [laughing] and just call it a day.

ALI (facetiously): Did anyone get like a notice that like roll20 was going under, or...?

JACK: Oh, yeah.

AUSTIN: Oh yeah, it has to shut down for a little bit.

DRE: Yeah. Uh-huh. Yeah. It's going under maintenance..

AUSTIN: You rush at her to do this spear, you try to like spear her against the ground, but like, she's just faster than you, and like pops her spear down into the ground, activates it like a pike, and holds it still while you rush into it.

ALI (whispering): Oh my god.

AUSTIN: And you spear yourself. You literally spear yourself on her fucking sunspear.

DRE: Woah.

ALI (muffled): God.

AUSTIN: You should take a level two damage here. Take... Punctured.

DRE: Oh, boy. Is this something I could resist with armor?

AUSTIN: Take—sorry, take Lanced. Ah, no. Like, you just speared yourself.

DRE: Yeah, yeah.

AUSTIN: If you take—if you spend two more slots on heavy armor, yes.

DRE: Yeah. Okay. Yeah, I'll do that.

AUSTIN: Okay. So it punctured—it like goes in, you can see the heat and fire like push up against it, and it gets like—it almost flattens out, so like it should have burned through, and instead it just burns through the armor. But again, that armor is now useless.

DRE: Yep.

AUSTIN: You're burning through items, huh?

DRE: It's better than burning through me.

AUSTIN: Absolutely.

ALI: Also, we have so many of them.

AUSTIN: So many of them. Who's doing anything? Let's talk about what Edmund is doing.

JACK: Edmund is... so I think—

AUSTIN: I'm gonna say Maelgwyn, by the way, is like moving in to help Aubrey out of a bad situation.

SYLVIA: Fuckin' finally.

[DRE laughs]

JACK: I think Edmund—

AUSTIN: This is all happening very quick, to be clear. This is all like a matter of seconds, so.

SYLVIA: No, I know, I know.

AUSTIN: Okay.

SYLVIA: It just feels like forever.

AUSTIN: Yeah.

JACK: Edmund is soft, but he's not incapable.

AUSTIN: Correct.

JACK: Like, you know, he's not the person who was crying on the floor of the operating theatre, because that's not how being soft works, I guess. Like, there's a bad situation. I'm gonna be really honest, I'm frightened to roll dice at this point, because—

AUSTIN: Sure.

JACK: Because I think it's going to go very badly. I'm looking at my items. Is Quince facing away from me right now?

AUSTIN: Quince is just—no. Well, yes, but like, Quince is facing right. Is facing to the right of the screen where Aubrey is. But has—

JACK: Okay.

AUSTIN: He isn't—his back isn't to you, his side is to you.

JACK: Okay. If one of my items is a pistol...

AUSTIN: Yeah.

[85:00]

JACK: Can I try just shooting him in the head?

AUSTIN: Sure, that's going to be a Hunt or a Skirmish. You're going to have to roll dice.

JACK: Yeah, I'm prepared to take that risk, I guess.

[DRE laughs]

AUSTIN: Okay. Now this is just like, an old-fashioned pistol. This is not a Golden Lance pistol. Right?

JACK: No. But at the same time, I wanna be clear that like, I'm Indiana Jones vs the Swordsman-ing it here. Like, I'm trying to essentially shoot this guy point blank, right? I'm just extending—just trying to shoot him in the head.

AUSTIN: Yep. Give me a—yeah, I guess give me a Skirmish again? I guess that's Skirmish?

JACK: I mean, I would say it would be a Hunt if I had to aim. And I don't think I have to aim. I mean I don't have to aim beyond pointing it at him.

AUSTIN: Right. I think you're right. Yes.

SYLVIA: That was my whole thought process with the Aubrey thing too.

AUSTIN: Give me a Skirmish. Desperate-Great? It is a gunshot to the head.

AUSTIN: How is your Skirmish skill?



[GROUP ASTONISHMENT]

SYLVIA: Holy fucking christ. Fuck this fucking website.

ALI: I'm walking away. I'll see you guys later.

SYLVIA: Bye.

[AUSTIN laughs]

SYLVIA: Dungeon World's gonna start again because we all fuckin' died.

ALI: Samoths lives.

[DRE laughs]

ALI: We open on Hadrian.

DRE: Hadrian will be real stoked.

ALI (whispering): God.

SYLVIA: The fuckin', like... game over screen in metal gear that says "time paradox happens".

[DRE laughs]

SYLVIA: It's like no, that couldn't have happened.

AUSTIN: Can you—Castille, can you do me a favor and roll me a 1d6?

JACK: Oh no.

DRE (laughing): Oh no.

ALI: I had a really good action planned after this, but now...

AUSTIN: Well I mean, you're gonna get to go in a second.

ALI: Sure. That's a three.

AUSTIN: Three. Three isn't great.

[DRE laughs]

ALI (chuckling): I did not think that either of them were gonna be very great.

AUSTIN: Well, higher would have been good. Quince senses that you're about to pull that trigger and just steps forward and you pull the trigger and shoot Castille right in the chest.

ALI: Oh lord.

JACK: Oh my god.

SYLVIA: Fuckin' christ.

ALI: Right in the what?

AUSTIN: Chest, right in the chest.

ALI: Cool, yeah.

AUSTIN: You're like a stone person, it's not like you—

ALI: I don't have a heart, it's fine.

AUSTIN: Aw, buddy. I need to look at your harm. Take another level one harm that's just shot.

JACK: Oh my god.

AUSTIN: You were already like [imitates gasping for breath] and then you literally get shot in the chest. It's bad. Things are not going good for The Six.

DRE: No. Uh-uh.

ALI: I—okay, so—

AUSTIN: Here's what—let me just help Aubrey really quick.

ALI: Okay.

AUSTIN: Maelgwyn reaches out with his gauntlet and like touches the beams that are slowly extending toward you whenever you move, and they all crumple up into little iron, like, almost just like little iron nuggets, but like sharp and spiky, like—almost like burrs.

SYLVIA: Shards?

AUSTIN: They almost look natural. They almost look like burrs from a bush. And they clank across the ground. Castille, what were you gonna do?

ALI: I was going to release some of my plasmic energy to—

AUSTIN: Ooh. What's that look like?

ALI: —have an electric field? So—hm. So you know how Bolster was kind of like purple and sparkly?

AUSTIN: Yes.

ALI: So I think—as Charter she's pretty powerful.

SYLVIA: Yes.

ALI: So I think she has more of like a lavender hue now than like the standard blue, like if you see her, which I think that's kind of what happens here, like that energy kind of like extends out of her then like, crackles.

AUSTIN: Totally.

ALI: And then I think it—it distributes an electric shock.

AUSTIN: At Quince and Chrysanthemum?

ALI: Yeah.

AUSTIN: Alright, so you just take one stress for each level of magnitude.

ALI: Oh. Woah. Okay.

AUSTIN: I mean, it says it. "Take one drain for each level of magnitude", which in your case is stress because—

ALI: Right.

AUSTIN: We use stress instead of drain. Even though you're a robot lady.

ALI: Oh man—what do we wanna talk about what magnitudes are?

AUSTIN: It's Limited-Standard-Great.

ALI: Oh, okay.

AUSTIN: Each one is like a mark on their thing, basically.

ALI: Okay.

AUSTIN: So right now you have one out of a total of eight.

ALI: Lord in heaven would I love to hurt them very badly.

AUSTIN: You do three.

ALI: And go up to seven stress?

AUSTIN: Yeah.

ALI: Eh, sure. Yeah.

AUSTIN: Alright. So you take three—what's that look like? How's that happen?

ALI: Hm. What does that look like? So it like—it's like energy that extends out of her.

AUSTIN: Okay.

ALI: And, like, is almost like—hm. I can do it as like a beam too, right?

AUSTIN: Yeah, totally. That's really cool.

ALI: Yeah. So they're like standing next to each other?

AUSTIN: Mhm.

[90:00]

ALI: So, I think—yeah, it's just like a straight shot, and I think like, it's—it's almost like the guns? Right?

AUSTIN: Sure. Totally.

ALI: And it's the same thing where she's almost like drawing a line that goes in between both of them, and then like the crackly bit of what she's able to extend goes through and that's what actually causes pain.

AUSTIN: Okay. Yeah, I think it blasts through both of them and they drop to the ground. You're not sure if they are dead or just knocked out. There are still the remaining four back surrounding Sige. What do you do?

ALI: We should go help our boy, right?

DRE: Oh boy.

JACK: We gotta go help our boy.

DRE: Please? Please?

AUSTIN: Sige, what are you doing? Let's talk about Sige as we move through this big room in-between.

DRE: This might be the first time in our whole campaign where I think Sige is genuinely worried about his personal well-being.

AUSTIN: That makes sense. Sure.

DRE: I mean, he would feel confident about taking one or maybe even two of these folks on, but four is a lot.

AUSTIN: Four including their leader.

DRE: Yeah.

AUSTIN: Who is—who has his own clock that has not been touched yet.

DRE: Yeah.

AUSTIN: Yeah. He has on that coat again, by the way. The one that like, shimmers purple. So that's an important thing to keep in mind.

DRE: I remember bad things happening when people touch that.

AUSTIN: It was just bad in general. It was just like a nice—it was like bad in general. That's all.

DRE: [exhales] Are there windows in this car?

AUSTIN: Yes. And you can see that you are now over the water, on the way to the volcano. You're very close. And you can feel the heat coming up through the train.

DRE: There are no good options here. None.

ALI: You're a small gang.

DRE: Yeah. Yeah, I guess I am. Can I see them like coming in that other train car?

AUSTIN: Sure. Why not?

DRE: Okay. I'm gonna try and push my way through Iris and Helianthus to basically just regroup—

AUSTIN: Get back. Yeah. That's fair.

DRE: Yeah. So that's four and four.

AUSTIN: That I'll give you the—you can take one stress for one dice for. 'Cause that can just be like a shoulder charge—like a football style charge, you know?

DRE: Yeah.

AUSTIN: That's not about hurting them, that's about maneuvering yourself.

DRE: Is that a Wreck roll?

AUSTIN: I think that's—hm. Yeah, it can be.

DRE: Okay. I'm just gonna roll it straight up.

AUSTIN: I think that this is just Risky-Standard. Because this is just about getting through, this isn't about hurting them.

DRE: There we go.

AUSTIN: There's a six. Imagine if you tried to hurt them instead. You burst right through them no big deal and are with your squad now. And I think this is the bit where like, they squad up, all four of them, and there's all five of you—six of you? Six of you? One, two, three, four, five, six. There's six of you. Huh.

DRE: [applauds] Hell yes.



AUSTIN: It added up. And then I advance this clock one more time, and you can hear the brakes on the train hit and the windows in that next car—in fact, let's just put you all in the dance room. That's the most fun, right?

ALI: Mhm. So we're definitely about to dance.

AUSTIN : Everyone's about to fucking dance. As the brakes hit you see the light from inside of the car change from like, the bright blue light of the sky, to a dimmer orange kind of glow that comes from the volcano as the train comes to a halt in the station of Samothres' palace.

[MUSIC - "Marielda" by Jack de Quidt begins]

And then there's like a beat, and then another beat, and then all of the doors on the train open and they—no one moves. It's just kind of like this moment of just waiting. And you can hear the sound of a hammer hitting an anvil in the distance, at a kind of constant pace. And then it stops as it registers the sound of the train arriving. And then you hear one door open, and then the other.

[95:00]

[MUSIC - "Marielda" by Jack de Quidt ends]