

## **PARTIZAN 32: GLORY Arrives**

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[[TANAGER. PERFECT. TOUCHPAPER.](#) by Jack de Quidt begins playing]

[Recap]

AUSTIN: With all the attacks on Millenium Break territory, Millennium Break leaders have turned to the Isles of Logos as a potential ally. Auspice is sort of like an arrow or a finger-shaped peninsula. Far to the west you see that there is a big structure called the High Altar, which was one of the very first temples built by the followers of Logos Kantel a thousand years ago on Partizan. And that space has been retrofitted by Gucci's order to turn it into a high-end theatre where Zo'la's documentary about the movement's rise and spread will premiere. And the name of that movie is We Will Leap.

KEITH: Excuse me?

AUSTIN: SBBR, you are in charge here of the final, kind of preparations the night of the premiere. You will be running security. If the theatre comes under attack and the Chancellor is put under threat, escort Boole Batanca to an escape point on the town's shore. You'll also note that there is to the northwest a long distance radar station. This is like an obvious target if there's going to be an attack.

The radio at Point Bracket turns on and then quickly turns off.

SYLVIA: I can head to Point Bracket.

ALI: Some sort of hacking situation? Is there anyone on comms over there?

SYLVIA: Gonna go look for someone who's like a- like in a technical role here. Like anyone-

AUSTIN: Okay. So like, you get out of your mech.

SYLVIA: Yeah, for sure.

AUSTIN (as a Point Bracket worker): Uh, you're gonna want Hyacintha. Just look for the comms room.

SYLVIA (as Milli): There's no history of incoming or outgoing messages, is there?

AUSTIN (as Hyacintha): Yeah, I can- I can pull that up.

AUSTIN: It spits out a longer message. And it says "Losses severe. Send backup. Send backup."

SYLVIA: Right on the comms, being like,

SYLVIA (as Milli): Guys, there's something happening at Obelle and it might be heading this way.

AUSTIN: You get back to the Stray Dog, like, does it kneel down to pick you up? How does that work?

SYLVIA: Yeah, I think it's similar to how- I think we described it early on as like it, using it's hand to sort of pick Milli up and put her in the head.

AUSTIN: Yeah. The cockpit opens up, and you're shot in the chest with a shotgun-

SYLVIA: Oh shit!

AUSTIN: By someone with a thin and wiry frame, and they say,

AUSTIN (as the shooter): I love it when a plan comes together.

AUSTIN: Take level three harm from Laurel, the Elect of Motion.

[[TANAGER. PERFECT. TOUCHPAPER.](#) plays out to end]

[End Recap]

SYLVIA: I would like to resist this.

AUSTIN: I would think so. How are you resisting this? I guess I tell you. So this would be- ooh. Hmm. Let's see.

[*JACK chuckles*]

SYLVIA: Would I be able to mark armor here?

AUSTIN: Totally, to reduce it from three to two. Yup, definitely.

SYLVIA: All right, so I'm gonna do that, so then I lose armor.

KEITH: This level three harm ambush- This is the sort of thing that a Rival does.

AUSTIN: Oh yeah, this is- A Rival- A number of times per mission equal to the number of Pilots on the mission, a Rival can inflict a consequence at any time, [SYLVIA: Oh sick!] before a Pilot acts, on a result of a six, after a Fortune Roll, at *any time*, which is called a Rival Move. The severity of the consequence is the same as the affected pilot's current position, so Risky, and must be appropriate to the fiction. There is a Tier difference between you and Motion and Motion's current Elect.

KEITH: I bet!

AUSTIN: Uh-huh! If more than one Pilot has the same Rival, they receive an extra Rival Move- that's not the case. But you know, four Rival Moves, that's one of them. There's three left. So get ready for that. So take- Right now it's level three, you dropped it to level two by declaring and spending an armor. And then-

SYLVIA: Yeah.

AUSTIN: Give me a... Drop it one more, so it will still be a level one harm. I would say this is a Prowess to dodge out of the way?

SYLVIA: Okay. So that's 2d.

AUSTIN: Yeah. Wait, let's make sure- Wait, wait, you get a bonus to that.

SYLVIA: Oh?

AUSTIN: I think you get a bonus. Mmm. This is- I'm gonna leave this up to you.

SYLVIA: Okay...

AUSTIN: Do you think that this is... Is this *in* combat?

SYLVIA: [*sighs*] I would say that this is- Yes. This is combat.

AUSTIN: You see why I might say it isn't though?

SYLVIA: I definitely see- Like it's kind of- It's hard because it's definitely like, the beginning of combat.

AUSTIN: Yes.

SYLVIA: So like, I would not be mad if you-

AUSTIN: I will give it to you, go ahead and take the extra die to resist. So that's three.

KEITH: If this wasn't combat, Laurel would have tried to shoot you in the head or something.

AUSTIN: Oh, I mean... they did. They did try to shoot you in the head. I mean, I should have given you a level four harm is what I should have done there, but I can't because you're Risky, right?

SYLVIA: Glad you didn't!

AUSTIN: So hey, listen, you rolled a six, that's no stress. That's not bad. But yeah, so take the level one harm: Grazed.

SYLVIA: Okay. Got it.

AUSTIN: And they- They- I think that- What do you do, do you just leap away, are you still on the hand?

SYLVIA: Oh, I wanna try and hang on to the hand and then pull my pistol out.

AUSTIN: Okay, so you're hanging from there, a gunshot goes out in the night, goes off in the night. I think as you're going to go for your pistol, the pilot, Laurel, who is- you recognize almost immediately as one of your classmates from back in the day. At the time, they did not have an Elect name, at the time they were going by Cassander, which is the name of, you believe, an ancient warlord, an ancient Apostolosian warlord. Not ancient, 'cause there's different like- You know that GLORY is made up of people from across the heritage of Apostolosian eidolons and heroes, and this is from one from like- It would be the equivalent of saying "Oh this person is from, not from *Ancient* Ancient Gree- not from mythological times Greece, from Ancient Greece. You know?

SYLVIA: Yeah. Sure.

AUSTIN: Yeah, and so, warlord who is known for- God, I listed the specifics a few episodes ago and I've already forgotten. Oh, authoritative, attentive, and intuitive. I described in the previous- the new Elect of Motion. And so, yeah. I think they are immediately trying to close the cockpit, but I'll let you do what you're trying to do here. I definitely think that you are still in a Risky position.

SYLVIA: Yeah, I mean, even if I do- I was gonna point out that if we're acting at the same time, my Reflexes would come into effect here.

AUSTIN: This is true. This is true. Yeah.

SYLVIA: Because when there's a question about who acts first, the answer is me.

AUSTIN: The answer is you. So actually, I will not- This is then before- This is in direct response then, to this attack. Go ahead and give me your roll first then.

SYLVIA: So this would be- So, I'm assum- I mean, they're the same, because my Hunt and Struggle are the same, but just like...

AUSTIN: This would be Struggle. At this range is Struggle. Yeah.

SYLVIA: Okay. So, 2d6, I'm gonna push myself on this actually again, just for an extra die.

AUSTIN: Sounds good.

SYLVIA: Because I didn't take any stress when I got shot in the fucking chest point blank!

AUSTIN: That's true!

SYLVIA: That's a four.

AUSTIN: That's a four, that's a mixed success. That's not too bad. And you're just trying to, what? Get a shot in, right?

SYLVIA: Literally just like, pure instinct like, point your gun at this person's center mass and pull the trigger.

AUSTIN: Totally, totally. I think that they slide to the side just as you have here and you've both kind of grazed each other, if that makes sense. I think you're gonna take, with a four-five, you're gonna get Limited effect on this, so it's only gonna tick one. This is an eight-step clock. Rivals in all battles are eight-step clocks to deal with. There can be additional things, as you know from dealing with Motion, but yes. You've done those effects, you've managed to bloody Laurel, but the mech- *your* mech's head is closing as you're climbing on top of it still. Do you radio this in?

SYLVIA: Yeah, I think I just, even just like, two words, like, "Enemy contact," or like "Enemy contact Point Bracket." Like, it's *really* quick, because if the cockpit of my mech is closing, I should try and get in there!

KEITH: Really quick, where did Laurel come from?

AUSTIN: While Milli was inside- You should- Good question! You should find out.

[laughter]

AUSTIN: But Milli was inside, away from her mech for quite some time.

JACK: And in the short term, we know where Laurel came from, which was inside Milli's mech!

AUSTIN: *[laughs]* Correct.

JACK: This is our first jump scare of the season!

AUSTIN: Mmm.

*[ALI laughs]*

JACK: Oh Jesus.

SYLVIA: That- Like genuinely that, actually.

AUSTIN: Uh-huh!

SYLVIA: Jump scared me when that first happened.

*[ALI giggles]*

KEITH: I gotta say- I gotta say, and I'm sorry, but I almost said- I swear to god I almost said, when Austin was like, "You're gonna leave your mech?"

AUSTIN: Yeah! Uh-huh! Straight-up, she could have-

SYLVIA: *[crosstalk]* That's why-

KEITH: *[crosstalk]* I was like, " Oh no."

SYLVIA: That's why I was like, "Yeah, and it's really close to the building!"

AUSTIN: Uh-huh. Yeah!

KEITH: Yeah, I noticed that too! But it didn't work!

SYLVIA: It did not help!

AUSTIN: No. There are moments in there. You may have noticed I advanced clocks, some other stuff was happening...

SYLVIA: Yeah. More fun this way.

AUSTIN: Yeah.

KEITH: Hrm. I gotta say, I didn't expect someone to be *in* the mech when you came back though.

AUSTIN: That is- That is why it's a good trick. We can stay on Milli if we want to, we can broaden out a little bit, it's up to you.

KEITH: This is fun, I'm willing to hear more of this.

[*ALI and SYLVIA laugh*]

ALI: I would like to, on Milli's message and seeing a fire in the distance, I would like to go to this tower and take a zip line.

AUSTIN: Sure.

ALI: To the Three Cheers, thank you.

AUSTIN: Love it.

SYLVIA: Hell yeah.

AUSTIN: Do you have a zip line? Is that a thing you got set up here?

ALI: I have free climbing gear?

AUSTIN: Oh, you do have free climbing gear. So mark it.

KEITH: Free climbing like, free climbing as a thing, or *free* climbing gear?

ALI: It- It doesn't count-

AUSTIN: It does not count, yeah, it does not count towards-

ALI: And I probably stole it.

[*AUSTIN laughs*]

AUSTIN: Yeah, also from Cruciat. This is cool climbing gear, you got it from like a Dick's Sporting Goods. You were like "I'm gonna take this, this is good."

ALI: Mm-hm.

AUSTIN: All right, so yes, you get into the Three Cheers, and I think at *that* moment, because no one there is attending to anything, the top of the Strand Semaphore building blows up. And I'm gonna advance this clock.

JACK: Jesus christ.

ALI: Hm.

AUSTIN: I'm gonna max out this clock. Is that- As you've now lost Point Bracket. [ALI snorts] So there's your side objective done.

ALI: Oops.

AUSTIN: What- What are you- So, yeah, Boom! Everything shakes, the night sky is lit up for a moment and maybe it will be lit up again momentarily, but in this moment, it's just from this explosion. What do you do?

ALI: And it was just an explosion, there wasn't like a projectile...

AUSTIN: No, it blew up from the inside.

ALI: Hmm.

AUSTIN: And from that moment, we should cut back to, you're trying to climb up on top of the hand, right Milli?

SYLVIA: Yeah.

AUSTIN: And bullets start ricocheting from, like, around you and as you look down as you're pulling yourself up, I'm not gonna make you roll for this, this is just color, you see that Hyacinthia, or Hyacintha- who you thought was Hyacintha is shooting a pistol up at you and the guard that you talked to before when you first got here is dead on the ground.

KEITH: Oh shit.

SYLVIA: Fucking- Goddamn it.

AUSTIN: I was *waiting* for you- I was just like- I needed you to do any sort of like, do I trust this person, is this person chill?

SYLVIA: Yeah.

AUSTIN: Like, what's their deal?



JACK: [*crosstalk*] No, no.

SYLVIA: The name threw me off, because the second you were- I was like, well the name is too obvious.

AUSTIN: Uh-huh. Well it's not- It's not their real name.

SYLVIA: [*crosstalk*] And I was like, "Wait."

KEITH: It was random!

AUSTIN: It was random! It was literally random.

SYLVIA: It was literally random! I know!

AUSTIN: Uh-huh.

KEITH: [*crosstalk*] But! But, but!

SYLVIA: I need to think more!

AUSTIN: They have a *real name*. Their real name is something else, their real name is Sabeeha.

SYLVIA: Okay.

KEITH: I gotta say, I was, you know. I wasn't there, so there was somewhat- I tried to be like...

AUSTIN: Uh-huh.

KEITH: Should we not trust this person.

[*SYLVIA laughs*]

AUSTIN: I know.

SYLVIA: Look! Sometimes your head's empty and you don't have any thoughts.

AUSTIN: Uh-huh.

SYLVIA: Like, that's just how it is sometimes!

KEITH: That is how it is sometimes.

AUSTIN: That is how it is.

SYLVIA: I need to like, rush my way into the cockpit, even if I'm stuck in there with this person.

AUSTIN: How are you- Yeah, are you- How are you getting in? What's the play here? How are you forcing this open?

SYLVIA: *[sighs]* So-

AUSTIN: How would *someone* force this open to get at you?

SYLVIA: I think like, the easiest thing to do, and Milli would probably know where, like specific spots for this are, would be to like, wedge it open with something.

AUSTIN: Yeah. Okay.

SYLVIA: And I was going to... I don't know like, what- Well, if we have gear, I could- burglary gear is not right for this.

AUSTIN: No? You don't think there's like a pry bar situation?

SYLVIA: I mean, yeah, a pry bar could work for that. I was thinking of marking a blade or two and having Milli do it with like, a big machete.

AUSTIN: That's fun. That's fun.

SYLVIA: And that would- That she can fight with when she gets in there. But if the burglary gear is gonna work better, I might do that.

AUSTIN: I think it would work better. I think for breaking and entering, I would say it would work better.

SYLVIA: I'm gonna go with the burglary gear, and I think what she's specifically trying to do is like, there's parts where, for better or worse, like the face of Milli's mech like, opens up and like, slides back.

AUSTIN: Oooh. Okay.

SYLVIA: And like, on the top. And she's trying to basically just break those off so the front of her mech's head just falls off and she can get inside.

AUSTIN: Okay. Give me a Wreck, is what this sounds like.

SYLVIA: Okay, well...

AUSTIN: You could try something else. You could try an Engineer. Uhhhhh. You know.

SYLVIA: I'm gonna... Hmm.

AUSTIN: Uh-huh. You could try a Finesse I guess, the idea of like, I'm trying to find a latch in there or something, but that's less effective than a Wreck. You're trying to wreck this thing.

SYLVIA: I am trying to wreck this thing. I think I'm gonna have to- Fuck. Goddamn it. I think I am gonna have to roll wreck on this.

AUSTIN: That would be Risky Standard. I'd say Risky Limited on Finesse or Prowl- eh, Prowl isn't that.

SYLVIA: I don't want to push myself again super early, [AUSTIN: Yeah, you already have-] so I'm gonna make another bad decision and ask for a Collateral Die.

AUSTIN: [*conspirator voice*] Oh a Collateral Die.

SYLVIA: Because I'd rather roll one and just take it than roll two and take the bad one.

AUSTIN: [*crosstalk*] Right. Fair.

KEITH: Could you get help and have a Collaberal Die?

AUSTIN: You could get help also.

SYLVIA: I would love a Collaberal Die.

[*AUSTIN and ALI laugh*]

SYLVIA: That's the new name for it.

AUSTIN: Yeah. I love it.

SYLVIA: Please edit- Austin Ramsay, please edit the Beam Saber to change what that is called. Thank you.

[*KEITH laughs*]

AUSTIN: Oh my god. Yeah, I'll give you one. The exchange is the Perennial Wave will roll in. If you also want a Collateral Die.

**[TIMESTAMP 15:00]**

KEITH: Is there a risk that the Perennial Wave will kind of pass by? I mean not a risk, a chance.

AUSTIN: No, no.

KEITH: Okay. It just comes sooner.

AUSTIN: It would be here now.

KEITH: Right.

AUSTIN: It would descend on you.

KEITH: How does that affect the mechs? Probably not well.

AUSTIN: Not great. Especially-

KEITH: We've never been in a mech battle during a Wave, have we?

AUSTIN: You were. The first Motion fight was.

KEITH: The first Motion, you're right, yeah.

JACK: Motion seems to be fairly chill about the Wave, right?

AUSTIN: It's interesting, isn't it.

JACK: The Black Century seems to move through the Wave.

SYLVIA: Yeah. That's a good point.

KEITH: *[crosstalk]* Yeah. Part of the Divinity is-

AUSTIN: Well, it could be the Divinity thing, right, we know that Divines are not directly affected by the Perennial Wave as far as we've seen.

JACK: Could be that Perennial has some... feelings?

KEITH: Austin, what-

AUSTIN: *[crosstalk]* Perennial is arbitrary and weird, who knows?

KEITH: What- Austin was about to say something. What were you about to say?

AUSTIN: Oh, that the Pact of Necessary Venture is filled with weird super scientists who like to exploit new technologies, so if anyone was at the forefront of "How to make the Perennial Wave work for us" they'd be one of the people there. Them, Columnar, you know stuff like that.

KEITH: Right, knowing that the Divinity powers are usually not affected by the Perennial Wave-

AUSTIN: Right, yes.

KEITH: And then having the Perennial Wave follow you around would be really useful if you were a Divine.

AUSTIN: If you were a Divine! Yes.

KEITH: Right.

AUSTIN: Yeah.

ALI: Um. Back to the action.

AUSTIN: Boom.

[laughter]

KEITH: Sorry Ali!

ALI: Sorry!

AUSTIN: We have to roll this, so yeah, how are you helping- How are you helping Milli? Or not- Yeah, Milli.

ALI: Yeah, I've been trying to think of ways to assist. I don't know like, aside from like, doing a flashback to instal like, a failsafe or something.

KEITH: Aw, that would be sick. A booby trap in everyone's mech? That would be awesome.

AUSTIN: That's not bad.

KEITH: That's an awesome flashback.

AUSTIN: If it's in everyone's mech, it's two, if it's in one mech, it's one.

ALI: Well, there's only the other one.

AUSTIN: Yeah, fair. Well. *[ALI laughs]* Yeah. It's true. You're in yours now.

ALI: Yeah.

AUSTIN: So yeah, it would be one stress to do that.

ALI: *[crosstalk]* So it's one. Okay.

AUSTIN: Some sort of security measure. Yeah.

ALI: Yeah, either to like- I don't know. To get Milli back in, to fuck with the mech's systems somehow to like...

AUSTIN: Yeah. I gotcha.

ALI: Make them inaccessible via-

SYLVIA: Maybe like a temporary shutdown or something. Like, there's a few different ways we could go with it.

ALI: *[crosstalk]* Yeah.

AUSTIN: *[crosstalk]* Yeah.

ALI: Yeah.

AUSTIN: Yeah, I like this! So are you taking with this assistance, are you taking +1 die, better position, or better effect?

SYLVIA: I'm gonna take the better die and I'm not gonna take the Perennial Wave Collateral, because...

AUSTIN: Okay, just take one extra die then. So then, two dice, right? No, one die!

SYLVIA: Nope, that brings me to one die!

AUSTIN: That brings you to one die! Yikes! Okay!

SYLVIA: It's a two!

AUSTIN: That's a failure. I was gonna warn you. I was gonna say-

SYLVIA: [*crosstalk*] Sure is.

KEITH: Lotta low rolls.

SYLVIA: I know!

AUSTIN: Okay.

SYLVIA: It's all good! It's fine!

AUSTIN: Is it?

SYLVIA: Yeah?

AUSTIN: What's the- Tell me about the booby trap. What's the booby trap?

ALI: Aww. [*laughs*]

JACK: No.

AUSTIN: No? Cause I'll decide for you if you need, I mean...

ALI: [*makes a long distressed noise*] God. What would it be? I don't really know what makes sense for that mech. Right?

AUSTIN: Yeah.

SYLVIA: I think like-

KEITH: Big spike.

ALI: Hmm.

SYLVIA: Not a big spike!

KEITH: Classic. It's classic! [*JACK laughs*] A big spike! That's the classic bobby trap, I think. Or an arrow?

SYLVIA: I was thinking like, it gets like, an electrical current.

AUSTIN: I was definitely also thinking an electrical current.

SYLVIA: Yeah.

AUSTIN: Where like- And this is the thing that happens is, with a two, which is a hard failure.

SYLVIA: Yeah.

AUSTIN: You pop it open and Laurel literally like, body-swaps you, like, as you push in, grabs your arm, throws you against the cockpit, and then like, runs their hands along the cockpit like, interface so that it's the wrong sequence that activates the electric zap thing.

SYLVIA: Fuck.

AUSTIN: So that's a level two harm. Oh! You're fine because you didn't succeed at this anyway, but just as a note, because you have a level one harm already, that means you have less effect going forward on anything that is related to that. Anyway, that's a level two harm. What's softer than "electrocuted," which feels seems-

SYLVIA: "Zapped?"

AUSTIN: "Zapped?" You want "zapped?" Is "zapped" a level one though? No, level one would be like-

JACK: "Shocked?"

ALI: [*crosstalk*] Oh, "shocked?"

AUSTIN: "Shocked." "Shocked" is level two. Would you like to resist?

SYLVIA: [*deep sigh*] Yeah, I would.

AUSTIN: All right. Again, give me a Prowess to resist.

SYLVIA: Okay.

AUSTIN: Which is-

SYLVIA: And I only got the bonus from that first one, right?

AUSTIN: No, this is combat too. So, this is- take a bonus dice, so 3d6.

SYLVIA: [*crosstalk*] Okay, so 3d6?

AUSTIN: Yep. That move is so good. That move is probably too good.

SYLVIA: Yeah, that move is really good. [*laughing*] That's three sixes.



AUSTIN: Yooooo. Yooooo. That's *three* sixes!

JACK: Whoa!

KEITH: Wow, is there such a thing as a triple crit?

AUSTIN: There- This is the biggest crit-

JACK: Oh, *there's* the devil's number!

SYLVIA: Oh my god, I'm so happy right now.

AUSTIN: So you clear a stress here. Take just "zapped" instead of taking- instead of taking "shocked." What do you- You lose a stress. I believe that's how that works.

SYLVIA: I think so? I already marked it off, if I do. So I'm at three now.

AUSTIN: Double checking. Yeah. Pretty sure.

KEITH: "Stunned" might have been a level two?

AUSTIN: Yeah, I was thinking about "stunned" also "If a pilot gets a critical result with a resistance roll, they heal one stress instead of spending stress." So yeah. You heal one.

SYLVIA: Hell yeah.

AUSTIN: And I think you hear Motion's voice in your head, and she says,

AUSTIN (as Motion): Very nice.

AUSTIN: I'm guessing you like, deactivate this before it really hits you hard?

SYLVIA: Oh! Yeah.

AUSTIN: Right?

SYLVIA: I think, like, I'm able to like... I think Milli knows her mech quick- well enough that she's able to do it before there's like, serious damage if that's what that led to here.

AUSTIN: Right. Yeah. And in that moment, like in that switch off, Laurel now has like- Is zip lining away into the dark in this moment. And you've also lost track of Sabeeha, who is the- AKA Hyacintha in the night. People have- They're little people, it's dark out right now. They've not yet triggered the illumination.

SYLVIA: Oh, I need to say over the comms that Motion is here.

AUSTIN: Oh yeah.

SYLVIA: If I heard Motion, that's the- like, the second I'm able to talk again.

AUSTIN: Yes.

SYLVIA: It's like,

SYLVIA (as Milli): Motion's here. Get ready. Be on full alert.

AUSTIN: Yeah. So, I think- That's a good enough- People can do something in this moment. What do you do? Before I do anything else.

ALI: I want to get closer to Milli.

AUSTIN: Okay. Cool. As you move up Broun, you do now here the sound of something flying in the air at incredibly high speed. You hear like- You know, it's the sound barrier being broken from some distance away.

JACK: That ripping noise?

AUSTIN: Yeah.

KEITH: Oh, are those those things? You know those things.

AUSTIN: Jets? Planes? What?

KEITH: Oh, there were those like, flying bird mechs?

JACK: That pick people up and then drop them.

AUSTIN: Oh, yes! These are not- No, these are not what this is. And this is part of the weirdness. The Black Century *is* deployed in Obelle. I guess you haven't gotten a live status update in a moment or two, but like, they were really there fighting, that was not a fakeout. This is something else.

KEITH: The thing that was the fakeout was Hyacintha not knowing what was going on.

AUSTIN: Oh yeah, Hyacintha- Yeah. One hundred percent. Yes.

ALI: Can I... I'm like, torn between two things because I don't know if the thing that I want to do is just like, set of those blindness flares?

AUSTIN: Like right away. Yeah.

ALI: To fuck with people or to try to do a Survey.

AUSTIN: Up to you.

ALI: I feel like they're the same goals though, which is like, sniff out where these people are.

AUSTIN: I would say if you activated the illumination, the flares, you would get a bonus on your Survey. If you wanted to do that.

ALI: Okay sure, yeah. Yeah, I think it's-

AUSTIN: But that means you wouldn't get that same bonus if you were doing like, a combat check against someone in that moment, you know what I mean?

ALI: Oh, sure, yeah.

AUSTIN: It's like you decided to use this actively or passively if that makes sense? Offensively or defensively almost.

ALI: Yeah. Yeah. I think what it is is that like, Broun is entering the scene to back up Milli and is firing off the like, the payload bay that they have in their mech, which is...

AUSTIN: Okay.

ALI: "Cause blindness for a few minutes."

AUSTIN: Okay, so you're using like, your local flares then instead of the trap. Okay.

ALI: Yeah, not the setup runs, because those are-

AUSTIN: Yeah, mark it and give me a Survey and take... Actually this will be plus effect then is what I would say, because this is not a previous setup roll, but you'll still take plus effect, so Risky Great.

ALI: Okay. And then if I push myself here that's just an extra die?

AUSTIN: It could be an extra die, it could be better effect, it could be more Controlled position. It's up to you.

ALI: I'm gonna push myself just 'cause I feel like this is an important roll.

AUSTIN: And so you're doing a bonus die or are you doing a...

ALI: Yeah, I think I'm gonna do 3d6 on this one.

AUSTIN: All right.

[ALI makes a distressed noise]

AUSTIN: One, two, four.

KEITH: Oh no.

[ALI laughs]

AUSTIN: Four is a mixed success, that's not too bad.

KEITH: Risky.

AUSTIN: Yeah. Well, Risky Great.

SYLVIA: Sorry I took all the sixes.

AUSTIN: Risky Great, so you're getting a Great effect. Yeah, you did take all the sixes. But that was an important roll to get those on.

KEITH: You know, it was either take the sixes or almost *die*.

SYLVIA: Yeah, no.

AUSTIN: Almost be knocked out of the fight, yeah.

SYLVIA: Yeah, like, I'm glad I got them, but also sorry.

AUSTIN: So let's start with what works for you here. The lights go up and you reveal, with Great Effect, you see everything at play here. Your scanner goes off, you're able to scan the whole damn place. Do you have like, a scan bonus? No, you don't. And let's just start as you scan the entire periphery. To the south and about to walk into this southern- or on the way to that southern entry point is the first mech that you see. This is a mech that we saw very briefly on screen forever ago. This was there when the Rapid Evening went to go get the remains of Past and it was parked outside of the science facility there. This is a mech called the Epoché, or the Ee-po-kay. It's like Epoch, basically. Which is a highly modified Kosmos, has kind of a brown,

like a deep, dark brown coloring with some like, gold accents and like, kind of triangular head shape. And like a heavy, Apostolosian-looking like, skirts that protect its lower legs and torso, and a long shield. And then, the big thing that it has is like, a guisarme, which is a type of spear. It's G-U-I-S-A-R-M-E. It's a type of spear that also has like, separately a hook on the back. It's not quite what the token is here, but it's basically like a farmer's like, weapon from the middle ages. And it can split that in half and do like a cool- It has like, a chain connecting- Like an electrified chain connecting the bladed half, and then like, the weighted shaft at the other end, and it can can spin both of those, and thrown them, and do cool ninja shit, basically with that. And that is marching just through the fields, under cover of night, towards the entry point that we talked about, and the light suddenly reveals it.

The second thing that you see is a new mech, and that is just posted up in the field and in fact is laying down, or is close to, is in like, a little bit of a hidden bit. And this is the Katalepsis, which is a blend of a modified Kosmos, which the Kosmos was again the kind of very Greek warrior-looking ones which y'all fought against Motion before. And this is like a blend of the Kosmos and a mech that we met once before called the Obscura, which was Kenzi's mech. Ali, you might remember that.

ALI: Oh, yeah, yeah, yeah.

AUSTIN: That like, shoots out a bunch of different- In fact, it's already doing this. Your light reveals there's like dots in the sky underneath the flare that you shot up. And those are dozens and dozens of drones that take accurate like, up-to-date images of the area, so it's built for air reconnaissance and observation. And the big difference is it's a completely humanoid build besides that stuff and has like a big round head with cameras on it and stuff, and also just has a rifle on its back, or a thing on its back that's like a big V, like as big as its torso, and it seems to be some sort of special ranged weapon, you would guess, like some sort of weird super cannon. You don't know.

KEITH: I bet it's fine.

AUSTIN: I bet it's fine. I bet it's fine. [KEITH laughs] The third one that you see, and this is the one that is probably going to be activating the other northern trap is just another modified Kosmos. These are all like, basically built off that Kosmos core, basically. And this is almost like a more militarized version of what Sovereign Immunity's mech is. It has these frames on its arms and back that are like, shimmering with energy that you know are like, experimental Columnar like, energy field tech. It's almost like it's walking around with a bunch of shields that it can put down into the ground to block things off. And this is called the Aporia.

Four, you have the thing that was making that noise, and you spot this in the sky, like the light reflects off of it from its bottom, and that is the Aponia, which is a jet that is flying down towards you right now, and as it's flying you can see that its wings have like, bright- like the inside of their wings, actually both inside and outside, like both the front and the back have glowing light, and

as it gets closer and closer, it's transforming into a humanoid mode and it's about to land right at Point Bracket, where presumably its pilot will be getting onboard.

And finally, coming up out of the water at the very edge of Point Auspice, bigger than anything else here, is Demiurgos, which is, it's like a even more modified version of the Motion mech that you fought in the first fight against Motion, which was called the Pneuma. That was a prototype. This is the finished model. You remember at that point, what it was doing was like- Its arms had like, a tangle of electrical coils and stuff and it could like- Remember like, take over parts of things and it had these tentacles that could steal energy and blah-blah-blah.

### **[TIMESTAMP 30:00]**

AUSTIN: Maybe this does that too. But it seems to have mastered something else and the way you know that is this huge, you know, centurion-looking thing emerges from the bay, steps out into the field, puts its hand out, and the fog around it condenses into the form of a spear, which it takes. It's as if it conjured something from nothing. And this is GLORY. This is GLORY. Home sweet home.

ALI: Oops.

AUSTIN: Yeah. Uh-huh. So, you also rolled a four-

KEITH: Real quick Cliff Notes-

AUSTIN: Yeah, uh-huh?

KEITH: What was the first one again?

AUSTIN: That one's like a melee one. That one's like a ninja. That one uses like a- It's not like a ninja, it's like a melee martial artsy thing, it uses a chained weapon that can do cool flippy-

KEITH: [*crosstalk*] That's this one?

AUSTIN: That's that one, this one's like long range, question mark? Milli, you... Hmm, would you know? It's been too long, you wouldn't know. But I've kind of shown my hand a little bit. Then it's like shield mech, then it's like jet, and that jet is about to do damage to you that you'll have to resist because you rolled a four. And then there's the big one, the Demiurgos. Which is just filled with a sort of terrible power that you don't like to see. In fact, I should note, it's letting out some of its own fog, it is not generating- Most of the fog has not arrived yet, but it's like as it comes up, it's almost like it's steaming as it leaves the bay and that steam is sticking around, it's not dissipating, and it's from that steam that it's generated this spear. You don't know what else it can do. It seems bad. The Three Cheers is going to take some harm.

ALI: Sure.

AUSTIN: As this knife-like jet mech is going to land [JACK: Jesus.] and try to, just instantly like, slash across the Three Cheers'- It's as if when it lands to transform what it reveals is some of those blades are attached to its body and some of it are like, ones that it can pick up and hold. So it has like, throwing knives and melee knives, but also just coming out of its elbows are bright like, charged blades. They're physical blades, they're not like laser weapons, but it does like, a cross-body slash on you and that's a level two harm you know, "Slashed." Keep it simple because you'll probably resist it or use armor.

ALI: Yeah, how do I resist?

AUSTIN: You would spend a Quirk, basically. You spend Quirks equal to whatever the- four minus whatever your stat is, I believe. So in this case I would say that- Oh, you have two in both, so that would be two Quirks you would spend to resist this.

ALI: Ooh.

AUSTIN: Mm-hm!

ALI: Sure. Sure, sure, sure.

AUSTIN: You could also declare armor. I don't know if you have spots, what do you have left? Let's see.

ALI: I think I have one more spot left.

AUSTIN: Oh, you can clear all of this. Coming into this mission I'm gonna say everyone's mechs are as clear as day. You start fresh, so I just cleared melee weapon, rack of-

ALI: Oh, in terms of carrying too?

AUSTIN: Yeah, you had melee weapon, rack of missiles, so I'm gonna clear- and holo-projector. You've used holo-projector, or you've declared it.

ALI: Yeah.

AUSTIN: But the other two you had not, so.

ALI: Oh, okay.

AUSTIN: So I'll let you do what you want there. So Milli same thing, if you want to clear your armor or something else, you can go for it.

ALI: I want to use Fast Acceleration and Collapsible Limbs to resist here.

AUSTIN: Sound good.

ALI: I think that this is kind of a classic Broun move, but I think what they're doing is sort of... Like jumping back and then collapsing the Three Cheers' like, arm down and then like, defending themselves with the weapon that I thought that they had twenty seconds ago.

AUSTIN: Oh, you can re-declare it if you want to, I mean that's up to you obviously.

ALI: *[laughing]* *[crosstalk]* No, I'm just kidding! Yeah, they have that giant like, bladed wire... You know what I'm talking about.

AUSTIN: Yeah, like the wire-cutter, basically, that you have.

ALI: Yeah, yeah, yeah.

AUSTIN: Yeah.

ALI: Yeah.

AUSTIN: All right take the, because you resisted it, it's gonna drop to a level one harm, or Damage rather, take "scraped" as the blades, you deflect the blades but they still kind of tear through some of your armor. Or not your actual armor, but you know, your hull or whatever.

ALI: Yeah, yeah, yeah.

AUSTIN: All right. Everyone else: what's up?

*[pause]*

KEITH: Ooh, fireworks tonight.

AUSTIN: Uh-huh. I guess, speaking of, if there's a beat, there's a moment at which the two mechs to the north and the south step into the traps and open up the incredible explosive night flares that blind them.

ALI: Oh, let me draw some more, yeah. I drew some up here.

AUSTIN: I see that.

ALI: The person is in the circle and all.



AUSTIN: Yeah.

KEITH: Can I- I want to try to figure out.. I want Phrygian to try and think about where their- where they would be most useful.

AUSTIN: Okay.

KEITH: The reason I want to do that is because I don't know yet 'cause I haven't done it.

AUSTIN: What I'm gonna say is to some degree that's a you thing not a me thing.

KEITH: Yeah.

AUSTIN: You can make yourself useful in most of these fights. Most of these places.

KEITH: Yeah.

AUSTIN: I don't have like, a canonical answer here.

KEITH: What's the radar thing do? That's the one with the cannon, right?

AUSTIN: You think it has a cannon. You know the other model- The other model, which you've interacted- not you, but the squad broadly has interacted with, did have like, long range missiles, like micro missiles that it could fire once locked on. So that's no good. That's bad. You hate that.

KEITH: That's bad. I hate that. Well, I guess- I think that makes sense for me, 'cause if I'm- If I'm seeing myself as something faster and/or close-ranged-

AUSTIN: Mm-hm.

KEITH: Than something with a long-ranged cannon whose-

AUSTIN: You're guessing, again, no one has seen that thing be used.

KEITH: I'm guessing.

AUSTIN: Yeah.

KEITH: Right, I'm guessing. Whose, I'm guessing again, melee defense mech is right next to Cas'alear's mech.

AUSTIN: Mm-hm.

KEITH: Being occupied, hopefully.

AUSTIN: Being occupied, yeah. Yeah, definitely.

KEITH: Then that might be a good place for me to start.

AUSTIN: Yeah, I think you even see that from the tower. You look over or from below it or whatever, you look down and Cas'alea's mech, the Ataraxia has immediately engaged with Kleos, who is the pilot of the Epoché, underneath this light. And this is like, a dope fight, this is just like- Because the Ataraxia is like, a cool mantid mech, basically, with like, neat frills and again, energy blades and does like, wild dance move-type attacks. So this is just lots of like, jumping over the chain, and you know, trying to get past defenses and trying to maintain like- Lots of playing footsies, if you know what I mean, and maintaining distance.

KEITH: Yeah.

AUSTIN: Lots of good neutral game happening here.

KEITH: Yeah.

AUSTIN: But with the extra blind, the mech that Cas has is definitely doing better. So yeah, that's occupied as you decide to- So what's this look like? What do you do?

KEITH: Um. Oh, that's so tough. That's such a tough question, I hate it.

AUSTIN: Uh-huh.

KEITH: So...

AUSTIN: It's the one. It's the one we do.

KEITH: Well, there's two- There's two things. That could happen.

AUSTIN: Uh-huh.

KEITH: And if I'm thinking about someone who transforms into a thing that is like a mech.

AUSTIN: Yeah.

KEITH: That is the size of a mech at least.

AUSTIN: Yes.

KEITH: There's the kind where you are really good at doing that and it's not a big deal,  
[AUSTIN: Uh-huh] where you're running and as you're running you become this thing without missing a step.

AUSTIN: Yes.

KEITH: And then there's Dragon Ball Z, where you go Super Saiyan for the first time?

AUSTIN: Right.

KEITH: And you've gotta scream for thirty seconds?

AUSTIN: There is that. Uh-huh. Which are you?

[*pause*]

KEITH: It's gotta be... Eventually- eventually Goku could just be a Super Saiyan like it's nothing.

AUSTIN: [*crosstalk*] Boom. Right.

KEITH: And stay- So I've gotta assume that I'm better at it than that.

AUSTIN: Better than Goku.

KEITH: Better than- Sorry, better than that first time where you're like, "Oh, is it happening?"

AUSTIN: [*crosstalk*] Right. They probably wouldn't have sent you to the front, to beyond enemy lines, if you were uncomfortable making that change, right?

KEITH: Well, a werewolf struggles every time.

AUSTIN: That's true. A werewolf-

KEITH: But I guess isn't a front-line researcher.

JACK: [*crosstalk*] As the saying goes.

[*laughter*]

JACK: A werewolf struggles every time.

AUSTIN: That's what they say, isn't it.

KEITH: I guess I'm saying there's a world where this is never not difficult. And that's a drawback.

AUSTIN: Right. I mean and that's- That's in line thematically, to some degree. It *should* be difficult to want to get in this mode, whereas-

KEITH: [crosstalk] Yes. Right. Which is why I'm bringing it up.

AUSTIN: Yeah, yeah, yeah, totally. Whereas-

KEITH: Yeah.

AUSTIN: The moment that it's not difficult is like "Uh-oh. Mmm."

KEITH: Yeah.

AUSTIN: Again- Yeah, yeah.

KEITH: So, I think the- I think that I've just gotta go through a power-up mode. I have to go through- There has to be some sort of power up that happens.

AUSTIN: You're doing your Sailor Moon- Your transformation. I got you.

KEITH: Right.

AUSTIN: Or your Guyver.

KEITH: [crosstalk] Except that it's gross.

AUSTIN: Yeah, right, well that's why I said Guyver, I corrected- Well, it could be gross- Well, yeah. What is it? You tell me what it looks like. And you can speak as abstractly as you want to.

KEITH: Okay.

AUSTIN: You wanna show me- If you just wanna say, "It's bright," please let me know.

KEITH: No, I wanna be a little more clear than that.

AUSTIN: Okay.

KEITH: It has to be- You know the Michael Bay transformer look.

AUSTIN: Yes. I do.

KEITH: And how there's all of a sudden all these little bits that fold around?

AUSTIN: Yeah.

KEITH: It's not that cause that sucks.

AUSTIN: *[snorts]* Well. It does, I'm with you.

KEITH: Right. It's not that. It's- But it's more than a Transformers cartoon where it's like, oh this thing was actually only four pieces and now it's a car.

AUSTIN: And now it's a car, yeah, yeah, yeah.

KEITH: But like you- I think you can see, and I actually have a mech here that I found that I'm gonna link, as a sort of jumping off point. I think that we might have used this person's art before.

AUSTIN: Oh, this is good. Yeah, I think I have this-

KEITH: Benoit Godde or *[pronounces with a short o]* Godde?

AUSTIN: Yeah, yeah, yeah, yeah.

KEITH: So, you can see pieces expanding and moving into place and snapping. And like, losing and gaining tension as things change shape and get bigger.

AUSTIN: Yeah.

KEITH: This is like an extremely, almost worm-like humanoid mech that, if you look at this thing in its- if you see like, full scale in the original, you can see that in-between the like, wire framework, there's like cables?

AUSTIN: Yeah.

KEITH: And where you would see arms and legs, this is a lot more cable than anything.

AUSTIN: *[crosstalk]* Okay.

KEITH: It's still distinctly humanoid, but this is something that's made of cables that are gaining and losing tension.

AUSTIN: Okay.

KEITH: And it's sort of, as it walks it's like, snapping into and out of place.

AUSTIN: [*mildly horrified*] Ugh, I love that. I love that that's *you*.

KEITH: Yeah.

AUSTIN: To be clear, you didn't get into a thing that does this.

KEITH: [*crosstalk*] Or it's not me.

AUSTIN: Right, but it-

KEITH: This is- This is Diminished.

AUSTIN: Right, but-

KEITH: Is the name of this.

AUSTIN: But it is *you*, because-

KEITH: Right.

AUSTIN: You did not get *into* a thing that isn't-

KEITH: No.

AUSTIN: You know what I mean? Yes, so the name of this mode is Diminished, or this machine that you become is Diminished?

KEITH: Yes, yeah.

AUSTIN: Interesting. I love- I love this. Take one stress, because you transformed.

KEITH: Yeah.

AUSTIN: And then tell me what you do, as you- Are you- as you power up. I could cut away, but I'd rather stay on you and let you do a move here too.

KEITH: I would love this- I would love this thing- I would love to maneuver myself. I wanna get to this mech as quickly as possible.

AUSTIN: Uh-huh.

KEITH: It is not a priority- Number one priority is get there fast. Second priority is to not be seen.

AUSTIN: Okay.

KEITH: And the two ways that I think that I could do that are by going around in some way, but the other way would be like, a big jump. Like a- Almost like a grasshopper would launch.

AUSTIN: Yeah, okay. I love that. And again, it's like, I don't even wanna- I wanna you to get there and then- So, what are you doing when you get there? Is this, just go to town on this thing? You're like, leaping in at it and then-

KEITH: Let's see what happens if I just land on it.

AUSTIN: If you just land on it. Okay. Yeah, that's a Battle or a Maneuver. [KEITH: Yeah.] That's- You have a two in either of those, right?

KEITH: What would- Would it change it for you if I started tearing things off of it? Tearing-

AUSTIN: That's Battle for sure then.

KEITH: That's Battle for sure?

AUSTIN: Yeah, that's close-quarters combat.

KEITH: [*crosstalk*] Okay, I'm gonna Battle.

AUSTIN: Yeah, definitely. Definitely. Are you using any sort of weapon or just your hands?

KEITH: Um. Good question.

AUSTIN: Are your hands a fine melee weapon?

KEITH: That's an excellent way to put it.

AUSTIN: Okay. Do you wanna mark that as your gear?

KEITH: I just wanna make sure that's what I'm doing.

AUSTIN: [*crosstalk*] Okay. Yeah. Go for it.

KEITH: I'm thinking of the way that I have it in my look in... Envoy mode?

AUSTIN: Yeah.

KEITH: Envoy?

AUSTIN: Yeah, you got it.

KEITH: The “wires and cables ripple and snap, sympathetically vibrating.” The way that the ends of the appendages can move is almost sort of like a horizontal jackhammer.

AUSTIN: Eugh.

KEITH: That can dig into something.

AUSTIN: Yeah, okay. Great.

JACK: Awful.

**[TIMESTAMP 45:00]**

AUSTIN: [*in a tone suggesting he hates it*] Love it. I love that. For you. [*SYLVIA and KEITH laugh*] Give me your roll.

KEITH: Oh, I forgot about that part! The game part.

AUSTIN: You do. The game part.

KEITH: I forgot about the game part.

AUSTIN: [*crosstalk*] You gotta give me a Battle. Right now that’s a 2d6, Risky Great because of the fine melee weapon.

KEITH: Five.

AUSTIN: That is a mixed success. So, you’re trying to like, get some good damage, huh?

KEITH: I do have that plus one.

AUSTIN: From what? Oh from the-

KEITH: From my two different-



AUSTIN: That's for stuff inside of the High Altar, this is out in the middle of a farm field. I'm giving you the extra one from the flares going up. That's where that one is coming from. From the flares.

KEITH: [*crosstalk*] Okay.

AUSTIN: So go ahead and take a plus one, so roll one more die here.

KEITH: Six!

AUSTIN: That's a six.

KEITH: Oh, wait-

AUSTIN: No, it was the first one, it was the first one. I'll let it roll.

KEITH: Okay.

AUSTIN: I'll let it roll. You rolled two d6 by mistake.

KEITH: I rolled two by accident. Yeah

AUSTIN: That's fine, I'll take the first one. The first one was a six. If the first one was a two, I would tell you to reroll because I'm a fan. But, all right, go ahead. Tell me- So, you just tear into this thing, basically.

KEITH: Yeah, yeah, I use the end of my hand- I'm trying to think who- There's some character- There's some shonen where someone- Oh, it's in Hunter x Hunter, where, like, Killua does something with his hand where it just becomes like a knife.

SYLVIA: Oh, okay.

AUSTIN: Right.

KEITH: It's kind of like that, but if the point was to penetrate and then just like, *whap* back and forth like you're an angry shrimp.

[*laughter*]

AUSTIN: Love it. You hear Milli's voice say:

AUSTIN (as "Milli"): Would you *stop* it!

AUSTIN: And try to toss you aside.

KEITH: What?

ALI: Hmm.

AUSTIN: Who else is doing stuff?

JACK (as Kalar): Okay. [SYLVIA *laughs*] Status report.

AUSTIN: [*laughs*] Explosion, explosion, lights go up. Kalar says, "Status report."

JACK (as Kalar): Milli, you've been attacked by some sort of- by Motion, right?

SYLVIA (as Milli): I was attacked by someone in my mech, but Motion is here.

JACK (as Kalar): That sucks!

SYLVIA (as Milli): Yeah. Yeah it really sucks!

JACK (as Kalar): [*crosstalk*] Great, okay. Broun, what are you doing?

ALI (as Broun): Uh, I think we're all basically engaged. What are *you* doing?

JACK (as Kalar): Mmm, okay. Phrygian, can you talk?

[*laughter*]

KEITH (as Phrygian): Hi. I'm busy.

AUSTIN: Slam, slam, slam, slam!

JACK: Excellent. See that big fucker in the bay? Just came out of the bay? [*pause*] I'm gonna kill it.

[*laughter*]

JACK: And with like, a noise like, I think it sounds like an explosion or I think it sounds like a- Oh no, I know exactly what it sounds like. It sounds like a flash on an old camera, they make that whine before they turn on. All of the items that Kalar laid out around their garden chair leap into the air around them and are suspended in the air around them, like they're surrounded by a sort of utility belt of hovering objects. This is my gravity harness.

AUSTIN: Okay.

JACK: "Specialty utility belt designed to make carrying equipment easier. It allows you to carry three additional load at no cost, but it is not concealable." I'm basically a small solar system of weapons and tools with a bird in the middle of it.

KEITH: So you just kind of have a little toolshed.

JACK: Surrounding me.

AUSTIN: Right, orbiting you.

JACK: Uh-huh. And then I'm gonna, cigarette still in my mouth, take two steps off the edge of the side of the-

AUSTIN: [*crosstalk*] Your beak, please.

JACK: My beak, my beak. Look.

AUSTIN: Uh-huh.

JACK: Look. A beak is a bird's mouth-

AUSTIN: [*crosstalk*] You said ears before and I didn't want to wanna correct you, a beak I have to.

JACK: A mouth is a human's beak...

AUSTIN: Yeah, I got you.

JACK: Birds have ears...

KEITH: Birds have ears.

JACK: Birds have ears!

AUSTIN: [*crosstalk*] Yeah, I know, but you have a cigarette behind there, kinda like, that's not really how bird ears work, that's okay. In the feathers, that's fine.

JACK: Are those levels of abstraction?

KEITH: [*crosstalk*] Maybe it was balanced inside of them.

AUSTIN: Yeah, it was balanced in- Yeah, I gotcha. Uh-huh. [*KEITH laughs loudly*] Terrible. Anyway. It's a terrible image, I *hate* it.

JACK: Yeah, just steps off the side of the building and I think a grappling hook or some kind of like, Spider-Man swinging thing- What's cooler than a Spider-Man swinging thing? I was just watching an anime called Deca Dence, I don't know if anybody on the call has seen it.

SYLVIA: Good name.

JACK: They basically sort of fly with these weird antigravity grappling hook things. I guess they're a little like what if the- Oh! It's the things from Attack on Titan.

AUSTIN: That's what these feel like they're referencing to some degree, right?

JACK: Right, yeah. Except in Deca Dence they don't have grappling hooks, they just sort of fly.

AUSTIN: Oh, interesting. Cool.

JACK: But Kalar can't do that, so I think we just get Kalar swinging between the buildings with what is fine climbing gear. Gonna mark that off.

AUSTIN: Go for it.

JACK: Does this- This counts as a load.

AUSTIN: Yup. And what is your load again? Your load is medium or heavy?

JACK: Medium.

AUSTIN: Medium. Okay, boom.

JACK: But I get a bunch of bonus load.

AUSTIN: Yeah, yeah.

JACK: One of the cool things about the Giantkiller is that Ben says "Your equipment is your vehicle."

AUSTIN: Right.

JACK: In terms of the narrative weight that you should give it. Like, describe how objects feel to hold, or how you deploy them, or the sounds they make, which I think is really cool. So yeah, I'm just gonna make a beeline for the big one.

AUSTIN: All right, yeah.

JACK: But I'm probably gonna make a pit stop. I think Kalar says this.

JACK (as Kalar): I'm making a beeline for the big one that came out of the thing, but I'm gonna make a pit stop at the horrible shield one like, next to it, cause it's on the way. Keep in touch!

[SYLVIA *laughs*]

JACK: Moving at speed down here.

AUSTIN: All right. What do you do when you get there? You're like, running across rooftops, grappling through the streets, and in front of you is the Aponia, which is the- this kind of shield mech, basically. And it's in this moment, still stunned by the lights, the illumination. So you get a plus 1d on this.

JACK: Okay. I would like to land on top of its head please.

AUSTIN: Go for it.

JACK: And I would like to, just straight off the bat, Kalar puts their hand out and a fine anti-mech blade pulls itself into Kalar's- hand? Look, wing with fingertips that can hold things.

AUSTIN: Yeah, it's fine, I gotchu. We've seen Talonites.

JACK: Do they have hands? I was trying to-

AUSTIN: They have talons, but maybe, you know, they're good talons.

JACK: Yeah, I think so.

AUSTIN: That's why they're called Talonites. Anyway.

JACK: Anyway. I'm just gonna like, start out nice and simple, land on the thing's head, Shadow of the Colossus-style, plunge an anti-mech blade into the top of the head.

AUSTIN: All right. That sounds like a couple of things at once. You gotta get up there safely.

JACK: Mmm. Mm-hm.

AUSTIN: Right? I think that that is probably a Finesse or a Prowl, some sort of movement thing.

JACK: I would argue for Prowl because “grace and precision.”

AUSTIN: [*crosstalk*] “Grace and precision,” yeah. Grace and precision. “You may climb a mech in the middle of a battle” it says.

JACK: I’m doing that.

AUSTIN: You’re doing that. So yeah, that’s a Risky Standard with a plus 1d from the setup from Broun with the traps. So that’s 3d6, you could go up to a 4d6? As a reminder, again, that’s Risky Standard, you could drop down to a Desperate position if you wanted a better effect, maybe you save that for the next thing.

JACK: I’m gonna save it. So I have 4d6 here?

AUSTIN: You have 4d6. Which is incredible.

JACK: Three from myself and then one from Broun.

AUSTIN: [*crosstalk*] And then one from Broun’s setup action, yeah. That’s a six! So you easily find yourself on top of the Aponia, which is- with a six, has not even reacted to you yet. You have complete advantage here. You are in a Controlled position on top- Ah. No. The scale difference is too big. You are still in a Risky position because you could just slip and fall. You know? And that’s bad. So it’s still a Risky position for the follow-up here.

JACK: Okay.

JACK (as Kalar): Status report. I’ve climbed to the top of the smaller one. The shield one.

JACK: Action roll.

AUSTIN: Yeah. This is-

KEITH (as Phrygian): You don’t have to say “action roll.” [*AUSTIN and JACK laugh*] I’m new too and I know that. [*SYLVIA laughs*]

AUSTIN: What are you trying to do here? Are you trying to do damage or are you trying to - Okay. Are you trying to- What are you trying to do here?

JACK: I’m trying to- Oh. I’m trying to carve a hole. I’m trying to make a-

AUSTIN: Give yourself a way in, basically.

JACK: I’m basically trying to cut this mech’s head open.

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

JACK: Okay. I think it's ugly. I think in the way that the Shadow of the Colossus fights are.

AUSTIN: Yeah.

JACK: If you don't know what we're referencing, Shadow of the Colossus is a game where you are a small person who climbs massive, massive monsters, and when you climb to the top of them, you drive a sword into their head and a huge torrent of black blood comes out. It's infamously unpleasant. So I think this is just like, you know, overhand, swiveling it in my hand, bringing down and then like, levering to try and cut some kind of a hole.

AUSTIN: All right, give me a 3d6. This is Risky Great because of your fine anti-mech blade.

JACK: Oh *no*!

AUSTIN: That's not good. I will say, you get one more die that you didn't count.

JACK: Oh, I do?

AUSTIN: "When you directly act to defend your home, you get plus one die."

JACK: Ooooh. So I just roll a die?

AUSTIN: [*crosstalk*] You rolled a one, one, two. Roll a die! Hey that's a four. That's better than-

JACK: [*crosstalk*] That's a four.

AUSTIN: That's not too bad. So yeah. You just go to town on this thing, right? With a mixed success- I guess it's a mixed success, but it's still a great success because of the blade. You're able to like, cut the hole into its head. The pilot is not in the head of this mech, so you're guessing based on the build that they're probably in the chest, it's a chest-based cockpit, but a bunch of important sensors and things are up here and you just start going to work. I'm gonna advance this clock by three. I'll note also, the Katalepsis, the kind of long ranged-looking mech that Phrygian is at, also got advanced to three, so they're both at half. Those are both six step clocks. However, you got a mixed success which still means you are getting caught. You're gonna take the level two harm "Broken" as this thing just reaches up, grabs you, and smashes you on the ground.

JACK: Okay. That has been downgraded to a level one harm.

AUSTIN: Okay. Via?

JACK: Because I have the move Tough as Nails. "Penalties from harm are one level less severe."

AUSTIN: [*crosstalk*] That's not true. You still take a level two harm. You just take a less of a-

JACK: Oh, the *penalty*!

AUSTIN: The penalty is worse- Or is not as bad. So instead of taking-

JACK: So I just take a less effect.

AUSTIN: Exactly. But it's a level two harm, which is important because if you get both level two harms and then get another level two harm, that's a level three harm. And that- Do you see what I mean?

JACK: Oh, I like this a lot.

AUSTIN: Yeah, it's very good.

JACK: It like- the narrative of it being like, Tough as Nails, isn't that you're like, "the damage is less," it's "I don't care."

AUSTIN: Yeah.

JACK: The damage is the same amount-

AUSTIN: Yup! You got Broken!

JACK: It's not gonna stop me from doing that thing.

AUSTIN: Yeah. You can resist this traditionally by rolling Prowess or something if you want to resist it and reduce the damage that way also.

JACK: Yeah, all right.

AUSTIN: All right. So give me three dice. Four dice. Because this is definitely combat. And you get the bonus-

JACK: Where do I get the fourth dice?

AUSTIN: SBBR move Forged in the Fire. Plus 1d to resistance rolls in combat. A necessary move, imo. So 4d6 and take six minus the highest die. Yikes! One, three, three, three.

JACK: [*crosstalk*] Three!



AUSTIN: Yeah. So still take-

JACK: That's three stress.

AUSTIN: Three stress to reduce "Broken" down to "Bruised," a level one harm, which doesn't affect you.

JACK: Yeah.

AUSTIN: Oh, that's the wrong- I put that in the wrong person's thing. Boom.

KEITH: This is feeling like a dangerous one.

AUSTIN: Yeah. Milli, how you been? This is just happening around you in this moment, right? Like all this stuff has happened in thirty seconds; it's taken us twenty minutes, thirty minutes, but it's like thirty seconds, right?

SYLVIA: Yeah. I think Milli's literally just snapping out of like, the electrical shock she had to deal with.

AUSTIN: [*crosstalk*] Yeah. Totally.

SYLVIA: Okay, I- Oh, I have an idea.

AUSTIN: Mm-hm.

SYLVIA: So I'm gonna mark special ammunition on my vehicle again.

AUSTIN: Okay.

SYLVIA: And this is sort of also just- I was gonna use a different thing but then I read the tool and it doesn't work like that, so I'm just gonna turn it into special ammunition. I wanna shoot like, a harpoon basically at it to try to pin it to the ground.

AUSTIN: Okay.

SYLVIA: This- With special ammunition. Like this is basically like a wire.

AUSTIN: "You're not going anywhere." Yeah, I gotcha. Cool.

SYLVIA: Yeah.

AUSTIN: Give me a- I think that's a Battle.

SYLVIA: Okay and I think I might push myself with the Overwhelming Sensors here, just because I think that would like, help with aiming and stuff like that.

AUSTIN: *[crosstalk]* Totally. Yeah.

SYLVIA: So I'm gonna mark that and then roll 2d6.

AUSTIN: Go for it.

SYLVIA: That's a two!

AUSTIN: Uh-huh! It sure is.

SYLVIA: That's a- That's a wiff, that's a huge miss.

AUSTIN: That's a hard wiff. I mean, I think the thing that happens is you shoot that harpoon gun and it the Aponia transforms into the mech- or into the jet, even from this close range, and then just charges, like flies at you, instantly searing the side of your mech with its laser blades, its like heat blades, wings, and moving past you here. That was Risky Standard I said, right?

SYLVIA: Yeah.

AUSTIN: So go ahead and take the level two harm... whatever I just said. I said a good word, I liked it. "Seared."

SYLVIA: "Seared," yeah.

AUSTIN: You can, again, resist that.

SYLVIA: And to resist that I would use another Quirk, right?

AUSTIN: You would use a Quirk or armor. If you have armor you could reduce it down to a level one harm.

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SYLVIA: Yeah, I mean, I like my mech build even though we like, wiped them.

AUSTIN: *[crosstalk]* Yeah, yeah, yeah, totally. That's fine.

SYLVIA: So I'm actually gonna mark my armor again.

AUSTIN: Okay, cool. So then it drops down from a level two to a level one. And that is... let's see. What's another good word for like, burned a little bit.

KEITH: "Singed?"

SYLVIA: Yeah, "Singed" is kind of what I was thinking too.

AUSTIN: [*crosstalk*] "Singed. Singed." Let's go with "Singed."

SYLVIA: Where's my... Oh I have- I accidentally put my-

AUSTIN: Yeah, I was wondering, I was like, "Where did that come from?"

SYLVIA: [*crosstalk*] Yeah. Yeah.

AUSTIN: Yeah, okay. You're good. And the worst news about this is they are just up in the air again now, Aponia is just like, back up in the air as a jet. So you've lost track. Or not lost track, you see where they are, but they are not like, in close range at this point. Also bad news, just as you did try to do, in this moment a Rival is going to make a move. This is the second move the Rival can make without any- at any time. It is, that spear that the Demiurgos summoned is now hurtling at you, towards your leg. You are going to take the level two harm "Pinned."

SYLVIA: I would like to resist that.

AUSTIN: All right, give me an Expertise- Or I guess that's two Quirks to- Or no. It would be three Quirks to resist currently, because you only have one die in Expertise right now. [*KEITH groans*] You have more if you were in your other state, but you do not right now.

SYLVIA: Oh. All right then. So it's either like, Breakdown or take this damage, right?

AUSTIN: I guess so, yeah. Or you could- Or you could transform. "When there's a question about who acts first, the answer is you."

SYLVIA: That's true actually.

KEITH: Oh, do you have Reflex?

AUSTIN: Yeah.

SYLVIA: I do have Reflexes.

AUSTIN: A thing that's sick that I realized- At first I almost warned both of you that the other one was taking it, but then there is the thing here that says "If there's a question about who acts first,

the answer is you. Two pilots with Reflexes act simultaneously.” And that’s fun, that could actually be dope when two of them are on the same side. So I was like, “I think both people get to have this.” This is good.

SYLVIA: Yeah.

AUSTIN: So yeah, do you want to transform?

SYLVIA: Yeah, I think I’m gonna transform, and I’d still need to burn a Quirk for that, right?

AUSTIN: Oh wait, do you also have to burn a Quirk to do that?

SYLVIA: No, no, no, not to transform, to resist it.

AUSTIN: Oh, oh, but after you do that, you would still burn two Quirks to resist after that.

SYLVIA: Okay.

AUSTIN: But that would still leave you working at least.

SYLVIA: So I think the Quirks I’m going to use here are- Yeah, so I’m gonna use the Double Jointed Limbs, because that one just makes the most sense to me, like when dodging.

AUSTIN: Yeah, totally.

SYLVIA: It just does like, some weird move to get out of the way. And the other one I think would be the Telescopic Lens. If I hadn’t already burned Sensors, I’d burn this, but just the fact that she saw it coming is kind of the way I’m justifying that one.

AUSTIN: [*crosstalk*] Yeah. Totally. I think it still catches you, you still take the level one harm “Pierced,” but it just pierces through you and moves past, it doesn’t pin you into place. And again, can you describe what activating the second mode looks like? This is the Lacrimosa Mode, right?

SYLVIA: Yeah. So, like I’ve described in the past, the armor- So the big thing here is that the armor, like, sort of melts away, Milli’s mech starts crying this sort of acidic that melts away the armor and it goes into sort of like, all fours, having taken a more like, animalistic sort of shape and vibe to it. It’s accompanied with this sort of like, wailing, crying noise coming out from it’s speakers.

AUSTIN: Right. So, a thing I just noticed is: Months ago I pitched you a name on this mech, do you remember what it was? Your mech.

SYLVIA: Yeah, I mean, I remember the model name.

AUSTIN: The model name. Which was?

SYLVIA: Which was the Katalepsis.

AUSTIN: Which is also the name of the other mech that Phrygian is currently fighting. Which was- I decided that *today* because of course, that is Vervain's mech. Phrygian is currently fighting Vervain, your namesake. A clone of Vervain who stayed in the program, and who I, I guess independently was like "I think Vervain would use the mech Katalepsis, the same decision I made a year ago, [SYLVIA: Love it.] when I first pitched this mech name, this model name for you. And I think it's the same- I think it's one hundred percent, they would have made the same decision. "That one's not the Katalepsis, that one missing, *this* is the Katalepsis."

SYLVIA: Yeah. Oh my god, love it.

AUSTIN: And also, who knows what that thing can do. That can be fun.

KEITH: I still don't know!

AUSTIN: [*laughs*] From on top of it, tearing through it.

KEITH: Yeah, I'm breaking it apart, I'm like, "What does this do?"

[*laughter*]

AUSTIN: And I think that there is just- This is the moment again, Milli, I just want to zoom out like, GLORY is falling in on you. You're doing your- Y'all are doing your best to hold the line here, but maybe coming through all of your speakers at this point, Gucci is like,

AUSTIN (as Gucci Garantine): Hey, I'm hearing some noises out there, is everything okay?

ALI (as Broun): No...

KEITH (as Phrygian): [*crosstalk*] We maybe are not doing our best.

[*AUSTIN laughs*]

SYLVIA (as Milli): Yeah, we're under attack.

AUSTIN: I'm gonna advance Movie to three. You only have to last another five ticks to get that movie complete. Or you could pull the trigger.

KEITH: Did we ever get those cameras up here to catch this stuff?

AUSTIN: Yeah, totally, this is happening, but again, [KEITH: Awesome.] the thing I wanted to emphasize is part of the- They look dope as shit, right? They're Gundam Wing. They're the heroes of this story, they have dope, unique supermechs that are all color-coded, and you need to cut this real good to make it clear that they're the bad guys. Zo'la can do it, you know, but...

KEITH: Zo'la can do it. I mean, the context that they're attacking a church is-

AUSTIN: They haven't hit the church yet. All they've done is hit terrorists who were surrounding a church. You know?

ALI: *[crosstalk]* Protecting.

AUSTIN: You better make sure that you hold on to that camera footage.

KEITH: Yeah. I decided- I don't know why, I decided that Phrygian's very media-conscious.

AUSTIN: Very aware of the optics of a situation.

KEITH: Yeah.

AUSTIN: I think- Yeah. So I think there's- Let's get "two things happen at once" situation. Aponia- Oh, wait are you back on the ground at this point, Kalar? Did you- You still got tossed off, you just didn't get Broken from it, right?

JACK: Yeah. I mean, I think it's like, maybe in the air, I rearrange myself like a cat falling and instead of landing on the ground, landed hard on like, a balcony with some washing out on it or something.

AUSTIN: Yeah, yeah. So there's a few things happen at once. The shield mech deploys a series of its shields that separate Demiurgos and itself from y'all. I'm drawing a line here basically that leads up to the buildings, and the two of them begin to march into town behind those shields and then like, around where the civilian buildings are, basically, and begin to just march towards the High Altar.

In the south, I think the thing that's slowly happening is, and I'll advance the Epoché by two. Cas'alear is winning that fight, but is being drawn away very expertly by Kleos, further and further from this fight. The Aponia, which is the flying jet mech, is just flying over the farms back towards the High Altar. Like, just flying over everybody. Why bother engaging? And we can come back on that next time.

And then, Vervain, inside of the Katalepsis II is like, as Phrygian begins to try to like, tear in, tear in, tear in, first there is this blast of just warheads that come out of the micro-missile thing, and that's not to do damage to you. It's just to push you back for a second. Maybe these are anti-infantry missiles or something, it's just like a concussive blast. And then the, sort of like, where the missile pod holes are, a liquid starts to leak from it. And you hear the sound of bones cracking as the Katalepsis II stands up and has a shape not too dissimilar from yours, Phrygian, taking on its much more monstrous machine-like- Or creature-like shape. And yanking this huge V-shape off of its back, which now you can see is a rifle, is also maybe a shotgun, some sort of big energy wave cannon, but that's not how they're using it currently. They close the V like a pair of scissors and *snip! snip!* And open them up and begin to like, charge at you to try to cut you in half. So, the Katalepsis Mark II is charging at you with a pair of energy scissors, a giant pair of cleav- Not- What's the- There's another word for scissors. What like, the gardening equivalent?

JACK: Shears.

AUSTIN: Shears, yeah. More like big shears.

KEITH: [*crosstalk*] Shears, yeah. Great, good word.

AUSTIN: That are like, dripping with energy. Like, as they open and close them, it's like, the energy is almost like magma falling off of it, or blood, you know?

JACK: What color is it?

AUSTIN: Purple. Bright purple.

KEITH: Magma? God, I've just gotta try something out.

AUSTIN: Uh-huh.

KEITH: I've just gotta- I just have to try this out.

AUSTIN: Oooohh baby! [*claps his hands then drums them on the table*] [*ALI and SYLVIA laugh*] I'm ready! I figured it out! I know the moves that Keith has on the sheet!

KEITH: [*laughs*] I hope that we're thinking of the same thing.

AUSTIN: Yes we are!

KEITH: Could I spend [AUSTIN: Yes you can!] some special armor?

AUSTIN: Yeah!

KEITH: And could I touch that energy?

AUSTIN: Tell me what it does!

[SYLVIA *cackles*]

KEITH: Well-

AUSTIN: Read me the move!

KEITH: "Secret moves: Spend special armor to push yourself in combat or to manifest the traits of an object you can touch."

JACK: Whoa.

AUSTIN: Uh-huh! Yeah you can do that!

KEITH: Yeah. So I'm- I'm going- What *is* this stuff?

AUSTIN: It's energy magma, what? Uh, okay, I can tell you- Ooh! [*claps*] Love it!

KEITH: I mean, I'm becoming this, so I must be able to have some sort of sense of what-

AUSTIN: Yeah, you super do! Because what were you sent here to do?!

KEITH: I was sent here to research, specifically the God, the-

AUSTIN: Yeah, the True Divine!

KEITH: The True Divine.

AUSTIN: Yeah, and so this is a part of the Exemplar.

JACK: Oh-

KEITH: Ohh.

SYLVIA: Huh.

AUSTIN: This is- So, you touch it and you get a vision. And it's- I'm just gonna give it to you in pieces here. There is- You get a- You reach out and it burns, first of all. It does hurt you while you're doing this.



KEITH: Okay.

AUSTIN: And you're gonna have to make a roll to see what you do with this thing. But, you reach out and you touch it and the first thing that you see is just like, a canyon filled with just red, brackish water. And you see people in robes coming down to lift the water out and bring it somewhere, some sort of filtration system probably, you're not sure. Then you see an assault. You see a crew kill a couple of these monks at this location. And you can see in the distance that there's a town and the town seems very peaceful. But then you see these people setting up some sort of like, pump. Then you see a plane. And you don't recognize- *you* don't recognize any of the uniforms on the plane, but I would say that the listener should probably know- It looks like a Nideo transport but with Kesh folks on it. Maybe even Curtain people on it. And then there's an explosion. And then there are some people like, picking through the wreckage. And then it's silent- And inside of the wreckage what you see is this water, this red liquid, almost like blood dripping through the cabling, like the electrical cabling. Like, it's as if this machine is bleeding. And then you see the whole machine start to like, shake, and it's just like a single shot of the interior of like a transport- like a cargo plane. But the cargo plane is just shaking back and forth and shaking back and forth, almost like it's being like, put in a martini shaker, do you know what I mean. Like, it's like that. It's very weird. And then it stops. And then-

KEITH: It's not like- It's not just turbulence, this is a violent-

AUSTIN: No. And it's clearly- It's shaking back and forth from a stopped position. And then there is like another- then there is like another pause. And then you hear the sound of a door opening and there's like the- You can like, see the shadow of someone with- I mean I'll just say this. The shadow of Gallica, who is the Elect of Present who showed up in Kingdom, who has a very distinctive kind of like, white, you know, unif- not uniform, but white outfit on with high heels and like, very specific look. And you- And then it cuts again and we see that blood has been somehow energized. And so what you imagine has happened here, you don't know the specifics, and maybe you don't even know enough here, but the thing you feel running through this is the Blood of the Exemplar of the True Divine.

KEITH: Okay.

AUSTIN: The Pact is fucking around with- The Pact has retrieved some parts it seems, or stolen- It seems as if the Curtain intercepted part of the Blood of the True Divine, or the Blood of the Exemplar of the True Divine and then the Pact took it from the Curtain somehow. You don't really know what the series of events is.

KEITH: So can I please become the Blood of the Exemplar?

[laughter]

AUSTIN: Sure. Well, you can roll to do it. What are you gonna do? Because the way this works is you're pushing yourself to manifest the traits, and I'm gonna say that you get the same benefits that you get-

KEITH: (*crosstalk*) Ah, I think- I don't think that's true, I think that this just works.

AUSTIN: (*crosstalk*) I guess you don't get the same benefits. You're right, you're just manifesting it. Yeah, so tell me what it looks like.

KEITH: Well-

AUSTIN: And also you recognize this just in terms of having researched the True Divine, the sense of- when you touch it there is a sense of- What if a- You know sometimes you have an out-of-body experience, or you know, maybe you don't. You know how people have out-of-body experiences?

KEITH: Yes.

AUSTIN: And they're like "Whoa, I can like, see myself and feel disconnected from my own actions." What is the inverse of that, when you feel like all of your involuntary actions, all of the little reflexes that come with being are actually all voluntary, which can be both really cool, but also kind of scary because suddenly-

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KEITH: Like beating your own heart?

AUSTIN: You're beating your own heart. You're breathing- every breath you take is intentional, but also you have complete mastery over it. As this blood, this energized magma blood runs through you- And also, just to be clear, there's a touch of Motion's energy in here too, right. It's clear they're doing weird superscience shit.

KEITH: Right.

AUSTIN: And you know they're fucking with the Perennial Wave. Like, the Pact is up to bad shit.

KEITH: Yeah.

AUSTIN: But you have that feeling, of this sense of like- Which is wild because the Branched are already in that direction, the Branched are already very autonomous and very much like, aware of their bodies in this way. And so this is like somehow you were at eleven, now you're at twenty-one, you know?

KEITH: Okay. Big jump.

AUSTIN: Yeah. Big jump.

KEITH: I like to think of this sort of like, it starts to look like my whole body is like, melting but it just stays in this sort of semi-melted look.

AUSTIN: Yeah. Uh-huh!

KEITH: That's fun, so I guess I'm a blood-lava monster now.

AUSTIN: You're a blood lava monster now.

SYLVIA: Hell yeah.

AUSTIN: I love it! And you still- do you still have the kind of weird, cable-y movements? But they're liquid magma now?

KEITH: Yes, yeah. Yeah.

AUSTIN: I think Katalepsi like, sees this happening, jumps back, gets on the comms, and again, this is broadcast out, I think says outright, Vervain says,

AUSTIN (as Vervain): The rules have changed! We're facing a Branched! *[makes a frustrated noise]*

AUSTIN: And closes the scissors, the weapon one more time, opens it back up, and this time all of that energy has been sucked from the edges into the core, so it's like a big V-shaped cannon or almost like a V-shaped shotgun now.

KEITH: Yeah.

AUSTIN: And you can see the energy is like, almost like a Tesla field-

KEITH: Almost like that energy can either coat it to make blades or suck it in to be a projectile?

AUSTIN: To shoot it out, exactly, yeah. And in this case what it's doing- You know those Tesla balls that you can touch and they're like "Oh wow, the energy is bouncing back and forth." Or you know how a rail cannon in a game, energy bounces between the left side and the right side?

KEITH: Yeah.

AUSTIN: It's doing that and it's preparing to do like, a big area of effect shockwave shot at you. What do you do?

KEITH: And it's going to shoot this thing at me.

AUSTIN: Oh yeah. Totally. They are scared, I think it's fair to say. They are scared but they also- I mean they probably say something more specific. They probably say, you know,

AUSTIN (as Vervain): Stratagem Broken Branch, now!

KEITH: I have a- Okay, so I have a move.

AUSTIN: Mm-hm.

KEITH: We've got- We have to- No, sorry, not a move, I have a thing. The other gear, because we understand the other is a vehicle, it's got a list of things, like "flamethrower" or "cargo space."

AUSTIN: Yes.

KEITH: But these are all abstracted because actually I'm a body.

AUSTIN: Right. The thing to know is- I told this to Janine once while trying to figure out what Mo had, that like, "machine gun," the only thing that matters, it's not that it's, quote "a heavy machine gun," what's important is, whatever it is is effective against vehicles and devastating against infantry, right? So likewise, if you... What's the thing you're looking at here? If you wanted for instance, a holoprojector, you wouldn't need to have a machine in you that was a holoprojector, that could be like, you know, light coming from your eyes or your mouth like you're a dragon or something.

KEITH: I think it follows from just the description of Diminished's body that "mobility suite" makes a lot of sense.

AUSTIN: Yes, I can agree with this.

KEITH: And I think... The energy here- The energy seems extremely, I guess powerful is the word that I would use.

AUSTIN: Totally.

KEITH: So I think I wanna try and use this mobility suite to roll a Battle, but really really what I'm doing is trying to constrict almost snake-like around this other mech to see what being sort of covered in layers of this sort of thing just does to the metal.

AUSTIN: Yeah. This is Risky Great for sure.

KEITH: Okay.

AUSTIN: I like this a lot. I can't believe we let you play a Druid again.

KEITH: *[laughs]* That's kinda true! Yeah, it's like- It is kind of weird 'cause it's like fifty percent Fero, fifty percent Leap.

AUSTIN: Mm-hm!

KEITH: My Battle's two, I also- I also would like to push myself.

AUSTIN: Sure.

KEITH: I'm going to expend my Quirk- Oh, I don't think we've gone over my Quirks, that's fine.

AUSTIN: No.

KEITH: Should I go through them real quick?

AUSTIN: Just go through the one that you're using right now. *[quietly, in regards to roll20]* What the fuck did I just do?

KEITH: I think it's gonna be "Segmented Heap."

AUSTIN: *[chuckles]* Great Quirk!

KEITH: *[laughing]* Thank you!

JACK: God, sometimes I feel like a segmented heap.

*[laughter]*

AUSTIN: Yeah, 2020. So what's that look like on the outside? Is that like, there is like, almost a disconnect between parts of your body as you do this?

KEITH: Yeah, and I think the way that this is expending is like- Well-

AUSTIN: Let's see the roll. Let's see the roll and we'll- Yeah.

KEITH: *[crosstalk]* Let's see the roll.

AUSTIN: So you're going up to 3d6 then?

KEITH: Yeah. Really need a six.

AUSTIN: [*crosstalk*] Okay, 3d6 Risky Great.

KEITH: Six!

AUSTIN: That's a six! All right, so what's it look like?

KEITH: So imagine if a body was made up of like, a hundred small snakes. Or a thousand. Let's say a thousand. And so- Sorry Jack.

[*JACK makes a distressed noise*]

KEITH: The snake metaphor's almost over.

JACK: Okay.

KEITH: The only reason I'm using it is because it starts to unwind and it looks almost like rope, but then the rope starts to disconnect from itself and it's like this is actually- We'll just say rope. This is actually a thousand small ropes, not one long rope.

AUSTIN: Right.

KEITH: And so it starts to unwind and then unravel as it sort of wraps itself around the Katalepsis.

AUSTIN: And the Katalepsis is- Fires off this shot at you, this kind of like, shockwave concussive force filled with electric energy blast and it misses you as you kind of, you know, zoom towards it and you wrap it up and it does the thing. It, you know, you've melt this machine down to the core and I think at the last possible second Vervain ejects up into the sky.

JACK: I think that like, Kalar just like- I think Phrygian just hears Kalar like, applauding from the other side of the- I guess over the comms. [*KEITH laughs*] They're just like,

JACK (as Kalar): Whoo! They're scared of you! Fucking rules!

AUSTIN: Let's recap. So GLORY arrived in full. They have five very powerful mechs distributed across Auspice attacking from various directions and at this point it seems like everyone has kind of paired off in some way in these fights. To the very far south we have two NPCs fighting. We have Cas'alear Rizah in the Ataraxia, a cool mantis laser beam sword mech fighting against the Epoché and the Epoché's pilot, whose name I forget because I don't have notes in front of me. Kleos. Kleos, who is like- Who is kind of like the rude member of the team. If you think of

GLORY as evil Gundam Wing, evil, clone, eugenics Gundam Wing, Kleos is kind of the... either the American dub Duo or the actual Wufei. Just rude, you know? Just kind of like, annoying. To the north of that, Phrygian, who is Keith's new character, a Branched, is engaged with a clone of Vervain, who is also- Milli, you are also a clone of Vervain originally.

SYLVIA: Mm-hm.

AUSTIN: Just like you-

KEITH: [*whispering*] It's two Boba Fetts.

AUSTIN: It's two Boba Fetts. It's two clone troopers. Correct. To the north of that, the Three Cheers and Milli in her version of the Katalepsis have been engaged with the Aponia, which is the mech of Sabeeha, who is a like, ace pilot-type character.

JACK: Hyacintha.

AUSTIN: Previously- yes, yes. Was undercover as Hyacintha after knocking out a guard inside of- probably killing a guard inside of Point Bracket and having gotten one completely over on Milli. Milli trusts too much. Presumably someone you didn't meet while you were at GLORY, right?

SYLVIA: Yeah...

AUSTIN: It was gonna be such an easy roll, Milli. It was gonna be- I was gonna do a bit, it was gonna be a whole thing.

SYLVIA: [*crosstalk*] I know... Milli's getting soft.

AUSTIN: [*laughs*] It is what it is. And then to the east of that- Aponia is now in a kind of flight mode, basically, which is like, it transforms in between a jet and not-a-jet. It has like- It has some guns, but mostly it has dope energy blades. And to the east of that there are two remaining kind of bigger mechs. One is Aporia, which is the mech of the, kind of the- I wouldn't say like, "Team Parent," but- I guess I didn't say who was piloting it, this is being piloted by Apothesa. A-P-O-T-H-E-S-A, who is like, *old-school* old-school eidolon, like pre-Counter/WEIGHT era eidolon clone. Which is also like, is it? Is it actually, or are you just fucking naming it this. How the fuck would you have the material necessary for this? But they are piloting this thing that like, puts down shields and is very protective in nature, from what you've seen so far anyway.

And finally there is the Demiurgos, which is- aka the Demiurge that is being piloted by Laurel, the direct Elect of Motion, and that mech seems to be able to summon things out of the Perennial Wave, seems to be able to create objects-

JACK: A big spear, right?

AUSTIN: So far a spear, a big spear is what you've seen so far. And also seem to be able to produce its own Perennial Wave. And it and the Aporia are marching down the streets of Auspice towards the High Altar, and have kind of protected their behind with some shields, they've kind of blocked a huge section of the road, so there's just buildings between them and the rest of the team, *except* for Kalar, who is the Talonite Giantkiller who was recently tossed down from Aporia and is on the ground.

JACK: I was fine.

AUSTIN: Yeah, you're fine.

JACK: Just bruising.

AUSTIN: And I guess I'll go over some quick clocks and then we'll just jump back into it. Laurel is at one of eight. Laurel, or Motion really is the clock here, and that's a rival clock, which the rival clocks are always eight. Which is interesting because it means in some ways Motion is weaker than she was before. I mean, rivals can have extra tricks up their sleeve, and she does presumably, but the thing to know here is on the other hand, it's not- It might not be the same fight with Motion that you had before.

Aporia is at three of six, Aponia is at zero of four, the movie that is showing, *[ALI laughs]* because your primary objective is "Defend this base until they can finish watching this documentary, and if you can't do that, escort the VIP, who is the kind of squid-like mayor or governor- Chancellor of the Isle of Logos, escort them away. Boole Batanca. That's three of eight, that still has quite a bit to go, you're not even halfway through that movie yet.

JACK: What's happening in that movie right now, Austin?

AUSTIN: What is happening? Well, what would be-

JACK: Like, end of act one, kind of?

AUSTIN: End of act one, right, which would probably be the election?

ALI: Wait, it's three of- Yeah, if it's three of eight, the Kingdom game had eight episodes.

AUSTIN: Oh, right.

*[laughter]*

AUSTIN: Wow, this is good. So, go to [friendsatthetable.net](http://friendsatthetable.net), and so, yeah, what's happening right now? Let's see, part, uh... What number would that be? Millennium Break: We'll Take



Hold of the Loom, buh-buh-buh. "Who Will Lead Millenium Break," so yeah, the election arc has just finished. Oh, they're about to go into "The First and Second Arrests of Clementine Kesh." God, I was just-

KEITH: Wow, what an easily mappable structure that eight episode Kingdom game had.

AUSTIN: Do you think- Do you think that there are title cards during this documentary that are just the episode titles?

[*ALI laughs*]

JACK: "We Must Seize Hold of the Loom of History." Lots of people in the audience sagely nodding, "Ooh, yes."

AUSTIN: "Hmm, yes we must." Yeah. [*laughing*] "Hmm 'She Said 'To Win We Must Play.' Right, of course."

JACK: "Hmm, yes, yes."

AUSTIN: "Hmm, yes, yes." And then, a couple other clocks. The Katalepsis that Phrygian is fighting is at three of six, the Epoché is at two of four, but has been, I'll note, has been, has drawn Cas'alear seemingly out of position, in terms of being drawn away from the city and the High Altar, further away from where you might need to be to defend the High Altar and the VIPs therein. Gucci is here, inside of the High Altar. I'm trying to think of other important characters who we've seen already. I think that's kind of the big one. Anything else? Oh, you have-

KEITH: That's so many clocks.

AUSTIN: You've identified a route out of the city towards where you have- I'm just gonna make this visible. There is like a submarine, basically, that you have waiting for the VIPs in case of an emergency. That's kind of towards the east at a place called Point Comma. And as always, Point Ampersand is, of course, the name of the High Altar.

JACK: Cheers, Gucci.

AUSTIN: That's the High Altar's special- Yeah, exactly. Also, I should make this squid face visible because that's where the VIP is currently, that's where Boole Batanca is.

KEITH: If there is some good news here, it's that we only really have two points to worry about right now because the fight started by immediately losing Point Bracket.

**[TIMESTAMP 1:30:06]**

JACK: Yep!

AUSTIN: That's true. That's true. One of your side objectives was to protect Point Bracket, that did not happen. So.

JACK: Did you anticipate that we would be able to do that, Austin, or were we pretty much always gonna-

AUSTIN: I thought you might just put someone there! I was like, "Oh they'll just put someone at Point Bracket-"

JACK: We did!

AUSTIN: Well no, you didn't. *[laughter]* If you did-

SYLVIA: Austin expected me to ask more questions, probably.

AUSTIN: I was like, "Oh, maybe they'll just station someone there, so that there is someone there already before infiltration can happen" and then you didn't do that, and I was like, "Well."

ALI: Sure.

JACK: "Oh, there goes Point Bracket."

AUSTIN: This higher-tiered squad is going to win that fight, that infiltration, you know? That's how it goes sometimes. Anyway. So yeah, that's what I thought. I thought maybe you'll like, okay, you'll make a line up here, and then maybe one down here, or maybe you'll-

JACK: Austin, did you learn nothing from Memoriam College?

*[SYLVIA laughs]*

AUSTIN: Listen, can I tell you the truth? Here's the deadass truth: I got really spoiled by SBRR this season. Those motherfuckers always had good plans. They always had good plans.

JACK: Oooh! Ooooooh!

ALI: Yeah, we did. I was a little out of sorts this episode.

AUSTIN: It's okay.

KEITH: Wait a second!

SYLVIA: The Icebreaker plan was good.

KEITH: We had good plans! Rapid Evening had good plans!

JACK: We were just foiled by having-

ALI: Nothing on us.

AUSTIN: Not like SBBR had good plans. No offense.

ALI: *[laughing]* We were a unit.

SYLVIA: Yeah...

AUSTIN: SBBR was out here doing *wild* shit this season.

JACK: We stole Fort Icebreaker!

SYLVIA: *[crosstalk]* Well, we're SBBR now, so...

AUSTIN: Exactly, that's why I have high expectations! It's fine, it's good, it's all good.

KEITH: I feel like it's hard to ask for more from the Rapid Evening.

*[AUSTIN laughs]*

JACK: Uh-huh. Uh-huh.

AUSTIN: For what it's worth I also- I was- We'll see how it goes, but I know that this is a hard mission. This is not a mistake that this is a hard fight.

*[ALI laughs]*

JACK: Right, we're in Darkest Dungeon now babeyy.

AUSTIN: One of the things that happened in the Kingdom game is- one of the things that Keith predicted, not to be like "Keith asked for more homework"-

KEITH: Which seems to be a trend recently that I don't like.

*[ALI giggles]*

AUSTIN: Uh-huh. But one of the predictions, one of the final predictions of the game was, where is it, "Members of Millennium Break outside of Fort Icebreaker will be targeted." And so this is that and this is what that looks like.

JACK: Fair.

AUSTIN: This is an elite squad falling on a small city, so... Let's pick it up, like it's ska music. Where are we here?

[SYLVIA *laughs*]

ALI: So, me and Milli were just engaged with Epona.

MILLI: Aponia.

AUSTIN: Aponia, yeah. Epona is a horse.

ALI: Sure.

KEITH: Eponia is a smaller horse.

ALI: The word is so small!

AUSTIN: [*crosstalk*] A-Ponyta is a good Pokémon.

ALI: Sure. And that mech flew past us?

AUSTIN: It's above you now. It's flying above you towards the High Altar at rapid speeds.

ALI: Oh, don't do that.

AUSTIN: Yeah. Aponia, by the way, is an Ancient Greek word that means "the absence of pain, which was regarded by the Epicureans to be the height of pleasure." Anyway.

ALI: What do I want? What do I want to do? I- mm.

AUSTIN: Also, here's a thing I'm gonna just give you, this is not a- this is not useful in any way, but Broun specifically, you know that thing that happens in scifi, where you go like- someone's like, "Well, what model is that?" And you check the database and it's like, "It's not in my database!" You know that? [ALI and SYLVIA *laugh*] That's happening here. All of these are new models that are not in your database and that you know are Columnar tech. These are all like- I mean obviously the Zenith Fund has worked with everybody, but these are like top of the line, state of the art, like these will be new next week, you know what I mean?

ALI: Okay.

AUSTIN: They're so new, they're doing stuff that shouldn't be possible. There is like a degree of- It seems like there is a degree of- One of the big things is there's been lots of laser-y weaponry on these things, which is not what is normal. Like, that's not- We haven't seen a lot of that this season, and so Broun, you should recognize that this- There should be- Broun should get a gut feeling that there is some sort of closer relationship maybe developing between the Zenith Fund and Apostolos, or Motion, or GLORY, or the Pact, who knows. But that's a little worldbuilding for you.

ALI: [*crosstalk*] Okay. Perfect. Okay, yeah, yeah, yeah. 'Cause when I was like- When I was thinking about this engagement, you know, during the break, [*laughs*] I was like, "I should try doing a Survey or something, 'cause those are valuable."

AUSTIN: Useful, yeah. Totally.

ALI: And I was like, trying to think of Broun, 'cause we haven't really spoken about Broun and GLORY or Apostolos at all.

AUSTIN: Yeah.

ALI: But I think that like, if we had said that Broun got out of military service through getting a scholarship or whatever, they definitely went to like, a school fair and did a project on like, how GLORY's weapons are very advanced and good for the nation or whatever. So...

AUSTIN: [*crosstalk*] Right, right. Totally. No, yeah, you probably stood at a college fair and were like, "Do I want to go into mechanical engineering or bioengineering?"

ALI: Yeah. Oh my god.

AUSTIN: Like, and made that choice.

ALI: [*laughs*] Yeah, okay.

KEITH: Did you take, like a job placement quiz in school?

AUSTIN: Oh, definitely. Yeah. Aptitude- Oh, yeah, I feel like Apostolos is filled with hyper-categorized like, aptitude test-type things, you know what I mean?

KEITH: Yeah.

ALI: Yeah, but I think that I am going to Survey Aponia just to sort of, kind of see- to maybe gain an advantage to try to like, knock them out of air?

AUSTIN: Okay, yeah. That makes sense.

ALI: Okay.

AUSTIN: Give me a- So yeah, what- Are you just like- Are you scanning, what's the vibe?

ALI: I think so, yeah. Yeah.

AUSTIN: Yeah, that sounds like a Scan to me.

ALI: Just 2d6?

AUSTIN: What is- Yeah, are you pushing yourself, are you using any Quirks, are you asking for help?

ALI: I will accept help if anyone wants to give it to me.

AUSTIN: Totally. Also, remember you can all help each other from a distance now if you can conceive of how because you can all talk to each other at any range, using these special comms tech that you invested in.

ALI: Perfect. Okay, I'm gonna roll this and then we'll see what happens.

AUSTIN: Wait, wait, wait, get help first if you need it.

ALI: Okay.

AUSTIN: Also, wait, sorry, no. You do not have 2d6 in this, you have 2d6 in Survey. You are Scanning. Scan you have zero in, currently.

ALI: *[nervous laughter]*

KEITH: So it is still 2d6.

AUSTIN: Oh yeah, you're right, it is, take the lowest!

SYLVIA: *[laughs]* Well, we might be able to do it once.

AUSTIN: Yeah, I'll play your advocate here and say you can get help. You can ask for a Collateral Die. You could use your gem to move points around, not that you have a ton of points to work with in your mech, but you can do that.

ALI: Can I- Wait. I have a move that lets me use Survey.

AUSTIN: Oh! You do.

ALI: Which is "take two stress to roll your best action while performing a different action, so long as you can justify the skill to this use."

AUSTIN: That is a hundred percent accurate. Yeah, totally. But you have to tell me what that looks like.

ALI: Yeah, I-

KEITH: That's a lot of stress. I guess it's worth it. I think you're probably right.

AUSTIN: Yeah, what's more stress, the two you spend now, or whatever you have to spend to resist a consequence from a failure.

KEITH: Yeah.

ALI: You know... You know, I have the stress to spare, so I'm just gonna- *[laughs]*

AUSTIN: Totally.

ALI: No, it's fine, and I think the reason that this is Survey, especially if Milli is helping is that like, it's Broun probably like, thinking outside of their mech's systems in that sense of being like, you know, "What's the- What do I think the weakness is versus what my aiming system thinks the weakness is."

AUSTIN: Right. You're like literally just zoomed in on a picture and like, looking for weak points physically instead of trusting your- Yeah, I'm down. All right, so you just- Are you also getting help from Milli?

ALI: I hope so. *[laughs]*

SYLVIA: Yeah, well I think just like, Milli's able to sort of be someone who has experience with like, GLORY mechs and sort of like, help Broun know what they're looking at and sort of like, fact-check a little, stuff like that.

AUSTIN: Yeah, totally. All right, so then that then is two stress for Broun, one stress for- Ooh, wait!

JACK: Oh, dear.

AUSTIN: Yes, there should only be one, right? I need to check-

SYLVIA: Yeah, because I only have one bond with-

AUSTIN: Yeah. Okay. *[laughs]* Yeah. One stress then for Milli-

SYLVIA: I don't know any of these people.

*[laughter]*

AUSTIN: I mean that's- let's be clear, we talked a little bit about like, Broun is far away from home, so to speak, like Broun isn't hanging out with Valence and Thisbe, but Milli, this is completely a new crew for you.

SYLVIA: *[crosstalk]* Yeah! Yeah!

AUSTIN: There is nothing- I mean again, Broun obviously, there's a connection here, but you're also in that position. No Leap, no SI, no... whoever the other one was.

KEITH: To be fair, the same is true for Phrygian and Kalar.

AUSTIN: This is true, but we don't know you yet, so... *[ALI laughs]* But no, you're right. Anyway. Are you giving plus one d? Are you taking plus one dice, Ali?

ALI: What are the other options? It's either that or better positioning?

AUSTIN: Yes. Plus one d, improved effect, improved position, or ignore level three harm. So yeah, what are you taking? Right now you're 2d6, Risky Standard.

ALI: *[sighs]* I- I- Can I bump it up one above Risky?

AUSTIN: Yeah, Controlled.

ALI: Okay.

AUSTIN: It's a little bit safer. That makes perfect sense to me.

ALI: Yeah, okay.

AUSTIN: Yeah. Hey, that's a six! Nice.

ALI: Wonderful.



AUSTIN: So you are asking a question here basically, right, which is how do I- What can I do to best hurt this thing, right?

ALI: Yeah.

AUSTIN: You notice, with a six, that- There's two things that you notice. One, is that the like, the engine boosts, you know, the afterburner on the back of this jet mech is the same color as the knife blades, which makes you think it's burning the same fuel or something at first, and then you notice that there's like, a degree of- There's like a stutter effect. It's not a constant- It's not like a constantly on stream. If you look really close, it's almost like you're catching- You're noticing like, the frames per second, right? You're noticing like, a little bit of slow down almost. I guess on a six I'll just give this to you. What you notice is that if they have enough energy to be using the beam energy that they use on their knives and stuff also on their engines, that they either have the best engine ever made or they are being powered externally from something else. And your suspicion is, with a six, that Motion is just directly powering this mech. Which is a strength more than a weakness maybe, but what you realize is, there is a degree to which if you can get them to over exert themselves, maybe they'll cut- the power won't be enough to do both weapons and engine stuff. Or vice versa, right? Like, if you make their- If you make them use their weapons too much, they won't be able to transform and fly. If you make them boost around too much, they won't be able to engage with their weapons. Unless, theoretically, Motion gives them extra juice, but what might that do to the rest of Motion's house of cards, you know?

ALI: Sure.

AUSTIN: So, make them overextend themselves.

ALI: Yeah. Hmm. In that way, is there a way that I can do, like a setup action?

AUSTIN: I'm gonna count this as a setup action.

ALI: Okay

AUSTIN: If you want to.

ALI: Yeah. Cause my idea would-

AUSTIN: Or like- Yes, go ahead, what were you gonna say?

ALI: Would be to like, to make them sort of like, fly in a really erratic path to open Milli up for an attack.

AUSTIN: Totally. Yeah. And I'll give you improved effect on- Actually, to me, if you can do that, that might already step the clock- That might be an attack in a sense, right?

ALI: Yeah.

AUSTIN: There are clocks that need to advance, you don't need to put a fist in a face to advance a clock in a fight necessarily. So I would say that's just- that's straight up- You've already done the setup, take improved effect on whatever you do to try to make that happen here.

ALI: Okay. Yeah.

AUSTIN: So that would be Risky Great on attempting to do the thing you're talking about if you succeed.

ALI: Okay, fair enough. Would I roll and then have Milli roll, is that how that would work?

AUSTIN: Oh no, the setup's already- You just did the setup action for yourself.

ALI: Oh, okay.

AUSTIN: Unless you're saying now Milli is going to be the person who shoots to make them fly around.

ALI: Yeah, that's what I meant.

AUSTIN: I see. Then yeah. I'm gonna say that this counts as the setup action. You found the weakness and if you wanna assist Milli in the roll also, that's totally viable.

ALI: Okay.

AUSTIN: But yeah. So Milli then, how do you want to capitalize on this information?

SYLVIA: I mean, am I able to- I'm able to just like, change back to my standard form if I'm shooting this thing, right?

AUSTIN: I think so, right? Let's see.

SYLVIA: There's no like- I'm looking at the move now and there doesn't seem to be like-

AUSTIN: No... I mean, it's meant to be a quick transform thing. We haven't seen it before like that and I'm curious if there is- I'm curious if there is a- What it looks like visibly to make that switch, you know what I mean?

SYLVIA: Yeah, well one of the big things about the transformation that I've always pictured is like, that armor melting away, right? Like, it mechanically loses its armor and also like, physically loses it. So I was thinking that like, that sort of fluid that it's crying could like, harden into sort of like a chitinous-type material as sort of a replacement for that-

JACK: Yo!

SYLVIA: In like, the same basic place where the metal armor is.

AUSTIN: Yeah.

SYLVIA: And then it's like, the tears sort of slowly stop while that's happening.

AUSTIN: Uh-huh. Yeah. I'm down.

SYLVIA: Okay cool. So I am rolling a Bombard here?

AUSTIN: Bombard is like a flak cannon.

SYLVIA: Yeah...

AUSTIN: But I guess if the goal here is not to hit and the goal is just to bombard the sky so that it forces them to be-

SYLVIA: Well yeah, cause Sharpshooter lets me- the last thing is "unleash a barrage of rapid fire to suppress the enemy." So I might like, if I want to use my last Quirk here, I could do that.

AUSTIN: Right. Cause that's when you push yourself, right, right, right. Remember, if you use your last Quirk, you Breakdown.

SYLVIA: Yeah, I know.

*[ALI laughs nervously]*

AUSTIN: Okay. Then yeah, I'm gonna say given that it's not about doing a direct hit, Bombard is gonna give you the same effect that Battle would.

SYLVIA: Okay, yeah.

AUSTIN: Though at that point, if you would rather stay in converted mode, in Lacrimosa mode, Lacrimosa mode has two Battle, which is interesting.

**[TIMESTAMP 1:45:00]**

SYLVIA: Yeah, it does have two Battle and it does still have the heavy cannon, so like- hmm.

AUSTIN: Right.

SYLVIA: I might actually-

AUSTIN: It's kind of sick actually to be like, yeah...

SYLVIA: I'm glad we got the description of the neat way it transforms back, but that's not happening anymore!

*[ALI and AUSTIN laugh]*

AUSTIN: Instead you're in monster mode *and* holding a big fucking gun.

SYLVIA: Well, the big fucking gun is on its back now. Also it's like, firing it from its spine.

AUSTIN: Jesus Christ, all right. Give me your roll. So that's- That is a-

SYLVIA: 2d6.

AUSTIN: 2d6 Risky Great right now because of the setup action. Anyone else can help if they want to. And if you are pushing yourself, remember that you get the bonus from pushing yourself.

SYLVIA: I'm not gonna push myself just yet.

AUSTIN: Okay.

SYLVIA: So I'm just gonna roll the standard two dice on this.

ALI: Is there more on this like-

SYLVIA: That's a six and a five!

ALI: Oh, perfect.

AUSTIN: Well, there we go! *[SYLVIA laughs]* So yeah, what is the- What's the cannon- When the cannon blasts explode, are they like, huge like, fiery explosions, like what is it in the sky that that looks like?

SYLVIA: Yeah, I think it kind of like has to be something similar to that. Like, we talked a little bit about- I already used my special ammunition so I wouldn't get like, an effect on this I suppose-

AUSTIN: Right.

SYLVIA: Like, if we want to use, we talked about those like, spikes that Milli fires that break up into different pieces. It could be like something similar to that. But yeah, I'm picturing more like, yeah, it's basically like shooting rockets at this thing.

AUSTIN: Yeah. This makes sense to me. So then, here's what happens. Those explosions go off, you see them kind of try to dodge between them. We probably get a really dope shot of them literally like, going sideways to like- Stopping in midair and turning on a dime in a way that a jet shouldn't be able to in order to like, drift-squeeze through two different explosions without taking damage, but they do get rocked pretty bad and you see that their engine kind of stutters and falls to a stop and they just stall out and begin to fall. And then they're going to land in one of these- like, just crash-land into one of these empty warehouses next to the High Altar, slamming through the roof and causing a huge- not an explosion, but a huge, you know, burst of dust and debris as they hit the ground. They are at three out of four on their clock. Who's up?

JACK: Is the Aporia looking at me, Austin? Or is it marching with the Demiurgos?

AUSTIN: Uhh, no. No. It's marching toward, with the Demiurgos towards High Altar. Yeah.

JACK: All right. I think that... I think Kalar just sort of shouts,

JACK (as Kalar): Hey!

JACK: And launches his grappling arm or whatever toward the leg of Aporia, less to try and pull it down and more sort of like, Rico Rodriguez-style to try and pull himself towards this mech to just be like, "Oh it's going away."

AUSTIN: Okay.

JACK: And then I think I would like to try and use- Can you tell me a bit about what "an unusual weapon" means on my sheet here, Austin?

AUSTIN: An unusual weapon-

JACK: 'Cause it just says "question mark."

AUSTIN: It does, doesn't it. An unusual- Why does it do that?

JACK: I dunno. It's unusual!

AUSTIN: "Could be a stun baton, nerve whip, or something stranger," says the book. So you tell me what it is.

JACK: Okay. I have an idea for a weapon that Kalar has called a gyroscopic destabilizer.

AUSTIN: Okay.

JACK: You ever play with a gyroscope as a kid?

AUSTIN: Yeah.

JACK: Like, looks like a globe but there's a thing spinning on the inside and it does like, cool- It stands in cool configurations.

AUSTIN: Yeah.

JACK: What if you made one of those about the size of like, a cannonball. It's not huge, but it's bigger than a regular gyroscope, and it can magnetically attach to something and then can, though the rapid motion of it's spinning and through resonance, through whatever you've attached it to's kind of like, it's own stabilization systems, can rapidly destabilize a piece of machinery that you put it on.

AUSTIN: I think that sounds like a thing you should try to use against this machine.

KEITH: Yeah, that sounds sick.

JACK: Yeah! Okay. Right, I'm gonna try and bring this thing down.

KEITH: So it hits and sticks, and the inside of it keeps spinning in a way that is extremely difficult to keep standing during.

JACK: [*crosstalk*] You have to put it on. Yeah.

AUSTIN: Yeah.

JACK: Yeah, but like, it's a combination of things, where it's like, on the one hand it's kind of small and it is spinning with a sort of- spinning in a kind of Arbit way or it's moving in a kind of Arbit way. And I think also it is- It is tapping into the sort of, the equivalent of the mech's like, inner ear.

AUSTIN: Right.

JACK: And so it has this double-edged sword of like, it is definitely targeted, it is going to cause an effect on what I put it on, but it's also gonna do it as a result of just like, messing up the internal stabilization of the mech.

AUSTIN: *[crosstalk]* Totally.

JACK: So I'm gonna mark that off! And I think Kalar just goes shooting down the- shooting down the street. Like, perfectly horizontally. Like a perfect horizontal bird man flying down a street towards this thing and lands on the leg of-

AUSTIN: Well, we'll see if you land on it.

JACK: Well.

AUSTIN: This seems like a Prowl to me.

JACK: This does sound like a Prowl to me. Yeah-

AUSTIN: Desperate Standard.

JACK: Hmm. It's Desperate because I'm just a small man trying-?

AUSTIN: You're just a small man.

JACK: Uh-huh.

AUSTIN: It's a big- And it's very aware of your presence in a way that perhaps it was not when you first attacked it, but you've already drilled into its head once and the pilot of Aporia does not necessarily want that to happen again! In any way. And so has begun to track you.

JACK: They fuckin' ran away from me first! Kalar has-

AUSTIN: Okay.

JACK: Kalar has got that down. Can I push myself for increased effect please?

AUSTIN: Totally. So Desperate Great. Now you're playing the Giantkiller.

JACK: So I'm gonna take two stress for pushing myself.

AUSTIN: Mm-hm. Yep.

JACK: And I'm gonna roll 3d6. Does anybody want to help? I'm on the other side of the wall.

AUSTIN: Yeah. You're pretty far, but if people can figure out a way to help I'm not gonna allow- I'm not gonna disallow it.

JACK: [*crosstalk*] It's honestly fine. Everybody's kind of involved in their own thing.

AUSTIN: It's true. You're gonna take a plus one D already from David's Song, remember.

JACK: Oh, right! I think 4d6, I'm fine- If this goes wrong, it'll go wrong entertainingly, you know?

AUSTIN: Yeah. Uh-huh. 4d6 Desperate Great! Hey, that's a six! Boom.

JACK: Okay.

AUSTIN: All right. What's it look like?

JACK: I think it's just like scattered images of a montage. I think it's Kalar on the leg and the leg kicking and Kalar implausibly holding on, and then putting his hand out, and in the same way that his blade kind of came to his hand, I think one of these destabilizers hits his hand. And like- Oh, god. You know how like, when you see scuba divers underwater using- or underwater, like builders using tools underwater, they have to do it with like, real effort and focus.

AUSTIN: Riiight, right.

JACK: I think the gyroscopic destabilizer immediately takes an effect on Kalar's arm. And so I think, you know, it's as though he is pushing something against a high wind or having to wrestle with this strange thing.

AUSTIN: [*crosstalk*] Right.

JACK: And then it hits the Aporia's leg. And what does it look like when a mech loses internal stabilization on Great effect?

AUSTIN: I mean, I think something- giving it Great effect, the thing that happens here is Aporia's like, turning to put down another one of these shields, these energy shields, and something goes wrong as Apothesa loses their balance and falls like, through this giant energy shield that they're setting up.

JACK: Oh, wow.

AUSTIN: And it like, shocks the entire machine and it shudders and slams into one of these buildings, shutting down as it hits the ground. With Great effect, that's three more and that raises this up to six, taking Aporia out of the fight. In this case though, Aporia does not seem to- does not seem to eject, and before you go ahead and take that two stress, something is going



to happen. Or take that two stress back, because one of the things with David's Song says "When you defeat a machine of war greater than yourself, heal two stress." That doesn't happen because as it hits the ground, you can hear over- you can hear almost locally because Apothesa is yelling.

JACK: Is so close, yeah.

AUSTIN: So close.

AUSTIN (as Apothesa): Cassander, get me up!

AUSTIN: And Laurel says:

AUSTIN (as Laurel): It's Laurel now, remember?

AUSTIN: And some of that Perennial Wave, that kind of synthetic Perennial Wave or the Perennial Wave that was onboard of the Demiurgos begins to leak out, going towards the Aporia, and you learn what the Demiurgos can do also here, which is it reduces that clock from six to four but increases its own clock from one to three-

JACK: [*crosstalk*] It's a fucking puzzle boss.

AUSTIN: -healing and re-energizing the Aporia, which lights flicker back on and it begins to stand back up as Laurel and Aporia continue to walk down the road towards the High Altar.

JACK: Jesus. Am I next to it? As it stands up?

AUSTIN: You're still next to it. A hundred percent, yeah. A hundred percent.

JACK: [*quietly*] Oh god.

AUSTIN: Also, now you might understand why- well maybe. Yeah, I think you do. Why the arrival of the Perennial Wave is really an added difficulty here. The Demiurgos is using the Perennial Wave as a sort of medium by which to do things and that is how- because the Demiurgos was so close to Aporia, was able to take on some of that damage, basically, and move those clocks around, because it was close enough to the Demiurgos' internal Perennial Wave.

JACK: Are you able to tell us whether we can Demiurgos, or are we gonna have to-

AUSTIN: You can *try* to.

JACK: Okay, sure.

AUSTIN: I can't tell you shit. You can learn shit.

JACK: Okay! Right.

AUSTIN: All right, who else is doing stuff? Also, I'm going to tick the movie clock again.

SYLVIA: Where did the Aponia crash land specifically?

AUSTIN: The Aponia is in this warehouse right here.

SYLVIA: Okay.

AUSTIN: Oh, sorry, I should have moved both of the things. There we go, yeah. It's in this like, warehouse right to the east of the High Altar. So kind of in the same basic vicinity as Laurel and Apothesa.

SYLVIA: Oh, that's perfect. I am going to rush over there 'cause I wanna finish that job.

AUSTIN: Okay. All right. On all fours, like an animal? Like a-

SYLVIA: Yeah.

AUSTIN: Like a roaming beast.

SYLVIA: It's faster that way.

AUSTIN: It is. I'll let you move your own character. What's this look like? What are you doing when you get over there?

SYLVIA: The way I see it is basically the Stray Dog is charging through the like, where Aponia crashed into this building. And like, it's whole goal is just to get its claws on the Aponia and like, rip it to pieces.

AUSTIN: Mm-hm.

SYLVIA: I think like... We probably know that that other mech got back up after Kalar-

AUSTIN: Yeah, absolutely. Kalar could have called that in instantly.

SYLVIA: Yeah, so like, knowing that, she wants to like, get this thing out of commission and see if like, that affects everything.

AUSTIN: Sounds good. What do you do?

SYLVIA: Yeah, so I'm gonna-

AUSTIN: Are you like, arriving into like, the busted-up warehouse where the Aponia is now standing up?

SYLVIA: Yeah. And I think like even- There's not even a moment where the Stray Dog like, stops really; I think it is basically like, charging into this thing and trying to pounce on it.

AUSTIN: All right. Risky Standard to do what sounds to me like a Battle again. Are you pushing yourself-

SYLVIA: I'm not pushing myself yet.

AUSTIN: Okay.

SYLVIA: If someone wants to help, I'm willing to accept that! [*AUSTIN laughs*] But- Sorry, is this Risky or...

AUSTIN: Yeah, Risky Standard. So that would be 2d6 if there's no help or pushing or any other bonuses.

SYLVIA: All right, I'm hittin' "roll." That's a four.

AUSTIN: That's a four! That's a four. Four and a two, the two isn't great. All right, what's the attack look like? Tell me- The Aponia stands up, again it looks like a transformed jet fighter, [*KEITH: Ohhhh.*] like this is the closest to a Transformer we've seen, and has its blades out, throws two of these energy blades at you, tries to like, dash away but doesn't have the juice to do it, but is ready to defend themselves with their like, elbow knives, their elbow laser blades that we've set up before.

SYLVIA: I think that-

KEITH: Hold on, I've gotta- I have to drop- I forgot how hurt Milli was.

AUSTIN: Yeahh.

SYLVIA: [*Simultaneously*] Yeah.

AUSTIN: Oh wait, yes, I forgot about this also.

SYLVIA: Oh, right.

KEITH: Can I help?

AUSTIN: So you in fact have- you in fact only have less effect.

SYLVIA: Okay.

KEITH: I would like to help though, now that I remember.

AUSTIN: Let's let it roll and then you can help on the next one.

KEITH: Okay.

AUSTIN: The dice are rolled.

SYLVIA: Yeah, so I think-

AUSTIN: The dice are rolled and also the Aponia is at three of four; it wouldn't matter in this case.

KEITH: Yeah, okay.

SYLVIA: I think what happens is when it tries to do that like, dash back, the Stray Dog is able to like, lunge at the same time, like on its back foot.

AUSTIN: Right.

SYLVIA: And like, catch it with its claws. I think it's probably trying to go for those arms and disable those because that's like the biggest threat. I don't know if I like, take damage or anything on a four, but I'm like, definitely down.

AUSTIN: You do, it's a mixed success- Well, it's a mixed success, which means I get a consequence.

SYLVIA: Okay, cool. Because I just wanna say, I do think it would be pretty sick to just get like some scrape marks on the mech while this is going down.

AUSTIN: Oh, I think it's- In this case, I think it's more than that.

SYLVIA: Yeah.

AUSTIN: I think that you're getting the level two harm "Lacerated" on the mech. And I use "Lacerated" because it's a medical term and the mech is in a medical mode- is in an organic mode right now.

SYLVIA: Yeah.

AUSTIN: As the pilot of the Aponia, Sabeeha, like- You like, charge in and I think there's a point at which they just throw both of their mech's shoulders- Not shoulders. I mean, shoulders too, but arms back up so like, their elbows are facing you and it's just like- it's just like charging into a line of pikes, you know what I mean?

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SYLVIA: Yeah.

AUSTIN: It's these two, you know, energy blades sticking out that you impale yourself on, basically, and that kind of tear away from you after you do your damage. So with lesser effect it does tick once, it goes up to four, which again, knocks it out. But you take the level two harm unless you resist it.

SYLVIA: So yeah, to resist that's-

AUSTIN: Oh, in fact, wait. Ooh, this is tough.

SYLVIA: I don't think I can, right?

AUSTIN: You can resist it to Breakdown and not take the level two harm, but that's a choice you're making.

SYLVIA: Like, this is when I need to figure out the difference between these, because when I Breakdown, I'm like, this is out of commission for the rest of this fight, right?

AUSTIN: Yeah. It is out of commission for the fight and a Breakdown means that one of your Quirks gets worse.

SYLVIA: Yeah.

AUSTIN: The Pilot doesn't have to leave the scene, but the Vehicle can't- The Vehicle will become available at an appropriate time, but when it comes back, it will be in- All the Quirks will be refreshed, one of them will be worse than it was before. What else you *could* do if you- You could stay in the fight, but anything you do with the mech would be a Dire Action, which says- Oh wait, am I actually wrong here? Is that the only way?

ALI: I have a question.

AUSTIN: Yes.

ALI: If the Stray Dog breaks down right now, but then I use Jury Rig to-

AUSTIN: The Breakdown will still have happened.

ALI: Okay.

AUSTIN: What you can do is repair, or is make the damage- You should read the move that you're talking about instead of me interrupting you.

ALI: "Jury Rig: Spend two stress to reduce the effect but not the level of a Vehicle's damage until the end of a mission."

AUSTIN: Yes. So, what that can do is make it so that the effect of that damage doesn't happen. But it would still have the damage. So in this case it would be- You'd basically be like "Oh, there is no minus 1d harm- or minus 1d damage on this thing because you Jury Rigged it, it's only a less effect damage," but the problem is there's already-

ALI: Yeah.

AUSTIN: There's already two less effects; it's in such a bad shape already that I think- I don't think that you can- I guess it- Hmm. I would have to double-check with- I would have to quickly do a search in the Beam Saber Discord to see how it all stacks. [ALI laughs] If it works in your favor I would say what you could do is make it so only the level one harm is there, [ALI: Sure. Sure.] but what you couldn't do is prevent- It doesn't do anything with Quirks, you know?

ALI: Right, right, right. Yeah, yeah, yeah, yeah.

AUSTIN: But it's up to you, Sylvi, in terms of if you want to resist this or let it happen, basically.

SYLVIA: I'm... I'm kinda torn. I think I might take the damage for now.

AUSTIN: Okay.

SYLVIA: I think Milli's probably gonna get out of her mech after this, but I would rather it be like-

AUSTIN: Just damaged and not broken down? Okay.

SYLVIA: Yeah. Yeah. Like, I wanna have the option to go back into it during this fight.

AUSTIN: That makes sense. Yeah. Totally. All right. Then take the level two harm "Lacerated" on the- or damage rather, damage on the Stray Dog. And yeah, the Aponia is now like, shuddering on the floor as before, electricity coursing through it. There is no ejection here, but I do think that you see the cockpit open as Apothesa gets out also from their mech. Apothesa is older than most of the other folks here, most of the other- the rest of the GLORY team, to the degree that maybe you know them. I suspect that you know this person.

SYLVIA: Okay.

AUSTIN: They were like- you know, how long were you in GLORY? Years and years?

SYLVIA: Yeah, I think that like, Milli probably deserted like- I've been picturing her as like, mid to late twenties in Partizan years and I think that she deserted when she was like twenty, twenty-one.

AUSTIN: Yeah, so then this is someone who was like your, you know, was a senior when you were a freshman type energy. Do you know what I mean?

SYLVIA: Yeah, okay.

AUSTIN: So in mid-thirties equivalent, basically, maybe even late thirties, so maybe this is someone who was actually more of like, a teaching assistant, you know what I mean? This is probably- You know, Apothesa could have been your drill sergeant is maybe the way to do it.

SYLVIA: [*crosstalk*] Oh! God, okay.

AUSTIN: Let's go that energy. And they get out and they have long wavy hair and have immediately cocked a submachine gun as they get out of their mech. And they're in like, a pristine pilot's uniform. I think you would actually know some of the weirdness here between Apothesa and Laurel is that Apothesa was GLORY's like, CO on missions like this, would have been the lead officer on a mission like this, and so for Motion to have chosen Laurel and not them was probably a bit of an insult. But also, you've seen what Motion can do to people, so maybe Apothesa's better off, you know. And I think that they call out into the dark of this warehouse, and they're like:

AUSTIN (as Apothesa): Ver'million! Is that you?

SYLVIA: Oh, man. I think Milli like, kicks open the cockpit and also has like her machine pistol in her hand, and she's like:

SYLVIA (as Milli): Oh hey! 'Thesa! Sorry you didn't get that promotion you were looking for.

SYLVIA: And then shoots at her.

AUSTIN: Right, of course. Now we're in gunfight mode. Oh, I'm wrong! I'm super wrong; why did I get this confused? I got this very confused. 'Cause the- Apothesa is the one in the-

JACK: Yes, I was gonna say, I was worried about that.

AUSTIN: Aporia. You're right, sorry. This is what happens when you use Ancient Greek words to name your various mechs. The Aponia is Sabeeha who would have been much more like- and I think most of what was said still stands- much more like your peer. Much more like your classroom rival energy. So if you wanted to get a different insult in Milli, you can go for it.

[*ALI laughs*]

AUSTIN: And this is like, "You always were second-best" type energy.

SYLVIA: Yeah.

AUSTIN: They are much more like your Sasuke then your- I don't know Naruto enough to make a "who your Naruto drill sergeant was" joke.

SYLVIA: [*crosstalk*] I guess it's just more like...

KEITH: I think we could all serve to know Naruto a little better.

AUSTIN: We all could. In our lives.

SYLVIA: I think it's more like:

SYLVIA (as Milli): Oh hey, glad to see you still can't keep up with me.

AUSTIN: Boom! Got it! Exactly.

JACK (as Kalar): Whoo!

JACK: Distantly from the other side of the warehouse.

AUSTIN: Well, but this time they can say back, they can say.

AUSTIN (as Sabeeha): Funny you say that. Twenty minutes ago you didn't recognize me

when I was in the same room as you, Ver'Million.

AUSTIN: And yeah, *pop-pop-pop*, back and forth, yelling at each other from behind cover.



SYLVIA (as Milli): You've got a very forgettable face!

[AUSTIN *laughs*]

AUSTIN (As Sabeeha): It's one of my greatest qualities! I'm a spy!

[JACK *laughs*]

AUSTIN: Yeah, give me an attack. This seems like a Hunt, given the ranges that you're talking about here. I would let it be a Struggle too, but you have the same in both, right?

SYLVIA: Yeah, I do. I have two in both.

AUSTIN: Yeah, let's call it a Struggle then. I think that that's- This is "exchanging gunfire across rooftops," except it's inside a busted-up warehouse. So this is Risky Standard. Remember that you have less effect.

SYLVIA: Okay.

AUSTIN: Does anyone wanna help? Or do you wanna push yourself or get a Collateral Die?

SYLVIA: What would the Collateral Die be?

AUSTIN: Here. I'm gonna mix it up. I think that the Collateral Die here is that Demiurgos would recognize, would notice the- You'd be putting in danger the submarine, the Point Comma exit strategy as Demiurgos notices it.

JACK: I could help, I think.

SYLVIA: I think I would prefer some help, honestly.

AUSTIN: Yeah, Kalar's close enough.

JACK: Yeah.

AUSTIN: And again, you can help over great distances if you can think of a way to do it, but in terms of just the fictional positioning, Kalar is right- is kind of down the road.

JACK: Yeah.

AUSTIN: Would have seen all that happen.

JACK: "Take stress equal to the number of ticks in your connection clock with them." Is that just one?

AUSTIN: One for you. You've just met.

JACK: I've read the graphic novels though.

[SYLVIA *laughs*]

AUSTIN: True. True. That's established.

KEITH: Oh, wow, do you get a parasocial extra stress?

JACK: Yeah!

[AUSTIN *laughs*]

SYLVIA: Oh my god. No, I get the extra stress.

JACK: Keith fucking homework- Yeah. Okay. So, you're in this kind of like, warehouse?

AUSTIN: Mm-hm. I imagine like, chains hanging, you know, moonlight coming in from a high- probably some high windows, those like industrial windows, you know.

JACK: Yeah, I think there's just a voice from outside that says:

JACK (as Kalar): Hey! What's going on? What's going on in here?

[AUSTIN and SYLVIA *laugh*]

JACK: And footsteps and this big Talonite just comes through the door surrounded by like, a vortex of equipment around him and he's carrying a gun. Do I have a gun here marked off? I don't, right? Let's just mark-

AUSTIN: I dunno. I don't see one.

JACK: I have eight load. I have currently marked one, two, three-

AUSTIN: Wait, no, you have- Oh yeah, you do have eight load, right, that's the thing. Jesus Christ.

JACK: I've marked three load. Yeah, I'll...

SYLVIA: That's such a cool playbook. [*laughs*]

AUSTIN: Going pistol or going rifle? What are you doing?

JACK: I can't really target mechs with my rifle, right Austin? I need Giantkiller gear for that.

AUSTIN: You kind of super do. I mean could target them in the sense of distracting them. Again, it- You know what it is? It is Titanfall in the sense of "Can you shoot at a Titan with a pistol? Sure."

JACK: Definitely. I think I've killed a Titan with a pistol, but it's hard.

AUSTIN: Totally! The right place, the right time, and if it's already weak in the right way, totally.

JACK: In that case, I think I'm gonna have a pistol, 'cause like, I'm not gonna be shooting at humans. And I think-

AUSTIN: Okay. Except for this Apostolosian.

JACK: Yeah, I think Kalar just goes like:

JACK (as Kalar): What are you- What are you doing? Milli?

JACK: And just like *pop-pop-pop* with the pistol, just like-

AUSTIN: Yeah. Shooting into the dark in the same general direction that Milli's already shooting in.

SYLVIA: God!

JACK: Well no, I think Kalar is aiming at the silhouette of the...

AUSTIN: Of the pilot of the Aponia. Or of the- yeah.

JACK: But just like, useless bullets bouncing off.

AUSTIN: Yeah.

SYLVIA: I got a four.

AUSTIN: A four and a three.

SYLVIA: 'Cause I figured I'd take better effect instead of an extra die.

AUSTIN: Oh, okay.

SYLVIA: I should have said that before I clicked the roll.

AUSTIN: All right. Yeah, yeah, yeah, that's fine. Risky- Yeah, I figured that's what it was gonna be.

SYLVIA: Yeah.

AUSTIN: All right, this is- Well now you're going after a different- Now you're going after the person, which is interesting. I've added a clock.

SYLVIA: *[laughs]* You're welcome.

AUSTIN: Uh-huh! And you got a four. Nice. So, that is two ticks on the clock as I think a couple of bullets, you know, burst through the side of Sabeeha's cover and you know, scrape their shoulder with a few bullets or you know, maybe it there's like, it bruises them because their wearing armor, plus the cover gives it some- it slows down the rounds a little bit, but you likewise are going to take the- This is Risky, the level two harm: Bleeding as you get shot similarly.

SYLVIA: I would like to-

AUSTIN: It's- They're flesh wounds, they're not organ whatever, but you are Bleeding currently, so yeah, do you want to resist?

SYLVIA: Yeah, I do.

AUSTIN: All right, you're at what for stress? Okay. Right, you're doing all right. Remember you take plus one to this because of the battle thing, the Forged in Fire. But that would be Prowess I'd say. So let's say three dice to resist. That's a six, take zero stress.

SYLVIA: Eyy.

AUSTIN: Continuing to roll well today.

JACK: Amazing.

AUSTIN: All right, let's go elsewhere while this gunfight continues.

SYLVIA: *[crosstalk]* Yeah.

AUSTIN: Though as it continues, the Demiurgos and the still walking Aporia continue to walk down this main avenue, closer and closer to the High Altar's main entrance. But Phrygian or Broun, what are you up to?

ALI: Yeah, what's the situation to the south at this point?

AUSTIN: So the Katalepsis is seemingly out of action and Vervain has ejected into the night.

ALI: Okay.

AUSTIN: The fight between Cas'alear and the Epoché is not going super good. Cas'alear is being play- Cas'alear is an incredible pilot, but is a deeply honorable person in that very stereotypical like, stock character way and is up against Kleos who is a shit-talker and who knows exactly how to get under Cas'alear's skin. And so what's happening down there is basically Kleos is jabbing at Cas'alear about how if their sibling really wanted to side with them, they could have shut down the GLORY project years ago, how they're, you know, they're nothing in the face of Apostolosian might and they're a traitor for siding with Millenium Break, whatever the Apokine says. Like all of the like, little prickling little "Oh, you already lost Obelle," you know. That type of shit. And is not- This should be a cakewalk for Cas'alear and instead Kleos is putting in work and is- I think the big thing that's about to happen, and this is coming over your comms basically, is Kleos finally says:

AUSTIN (as Kleos): And look, you already gave up the High Altar. The rest of my crew is about to smash down the wall and take the Chancellor for themselves.

AUSTIN: And Cas'alear pauses for a moment and is about to like, try to go reengage the main force closer to the High Altar and turn their back on Kleos, which would be a big mistake.

ALI: Sure. Yeah. Yeah, I wasn't sure if I should like, go east or south?

AUSTIN: Yeah, that's a good question.

KEITH: Ali, if you wanted to go east, I'm closer already, I could head south.

ALI: Sure.

AUSTIN: Could I get that in character, can I get some Phrygian / Broun... Could I get Phrygian, dripping with goo energy.

[SYLVIA *cackles*]

KEITH: How do I talk when I'm dripping with goo energy?

AUSTIN: You tell me. Maybe you can't. Is there just a signal?

JACK: You can make *any* sound.

AUSTIN: Keith can make any sound, I don't know if Phrygian can.

KEITH: Well- Yeah, I'm limited by the characters.

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AUSTIN: Yeah, exactly.

JACK: Ah, I see.

[ALI *laughs*]

AUSTIN: That's true!

ALI: Yeah, but if Broun was like, "Phrygian, status report." [*laughs*]

AUSTIN: Fuck off, fuck off, fuck off, fuck off. [*laughter*] Sylvia says "Wet-ass Phrygian," I'm so mad.

[SYLVIA *giggling*]

KEITH: God, I tried to think of a cool image for what it looks like when this lava monster opens their mouth, but it- I don't know if anyone's ever seen Pauly Shore's character in A Goofy Movie eating Cheez Whiz, but that's all I can think of.

SYLVIA: Oh my god.

AUSTIN: Of course. Yeah, yeah.

JACK: Hm!

AUSTIN: Classic.

KEITH: Classic.

AUSTIN: Uncredited character, by the way!

KEITH: Uncredited character, by the weasel.

[*pause*]

AUSTIN: So, what are you doing? Who's going- I could see- Who wants the camera on them right now? Which of the two of you- Which of the two of you has a thing?

ALI: Yeah, I-

KEITH: [*crosstalk*] Ali sounds like she has-

ALI: Yeah. Being that Phrygian is gonna deal with the south side issue I'm wondering if I could do a Road Master flashback for the like, direct entrance into the High Altar?

AUSTIN: Yeah, totally. What's the- what do you want to do with it?

ALI: [*crosstalk*] Since they're moving through that area. Yeah, so Road Master lets me: "You know how to Wreck or Destroy [*laughs*] an area with experimental substance and methods so it is either impassible of good terrain to infantry, vehicles, or Apps, your choice." So I really just like, want that entranceway to be inaccessible to the two mechs that are walking down it.

AUSTIN: [*crosstalk*] To the mechs. Yeah, totally. That makes sense.

ALI: Yeah.

AUSTIN: What are you- what's that- What is the way in which you're doing that?

ALI: That's a great question. In the past Broun has used like, like weird goo?

AUSTIN: Uh-huh. We're a real goo-focused episode today.

SYLVIA: Yeah!

KEITH: This is a really gooey episode. This is a real slimeshow.

AUSTIN: Favorite Young Thug.

ALI: [*crosstalk*] I just, you know, permanently fuse two surfaces together until parted by a neutralizer as a very effective situation.

AUSTIN: [*crosstalk*] That's true. Yeah.

ALI: I... Yeah, I-

AUSTIN: I think it's one stress to make this roll. I think I'm down with that.

ALI: Okay.

AUSTIN: Because like, it's not too- It's a meaningful thing, but it's not- Of *course* you would think about defending the main entrance, you know what I mean?

ALI: Yeah, right, yeah.

AUSTIN: So take one stress and then this sounds like Engineer or Wreck, presumably?

ALI: Sure. I think this is gonna be an Engineer for me 'cause it's about setting it up?

AUSTIN: Yeah, totally. Sorry, I guess it would have been Engineer or Destroy is what the rule says, but Engineer for sure.

ALI: Yeah, I don't think there's an opportunity for like, an Asepsis [*pronounces it like asbestos*] thing here. That's also not how you pronounce it. I don't care. [*laughs*]

AUSTIN: Aw. Asepsis, but it's clear- Yeah, uh-huh.

ALI: [*laughing*] I really-

AUSTIN: Every time you say asbestos I think about the Home Movies episode where the money scammer goes to the kids' school to teach them how to make money and the- Jason, Melissa, and Brendon like, come up with a business idea and Jason's idea is "It's asbestos but for kids." And it's the best. Anyway. Yeah, I don't think we're at Asepsis yet. I think that's like, a downtime project or two away, you know?

ALI: Yeah... Yeah, okay. So, one stress and then this is 2d6...

AUSTIN: 2d6, and your idea here would be to- I think this is almost a setup action for dealing with them once they get there, if that makes sense, you know what I mean?

ALI: Sure. Sure, sure, yeah.

AUSTIN: You'll be giving a bonus to whoever- to anyone who- to whenever they're there, basically. Or you know what it is? I think what you're doing is making it a Controlled position for you while they're in that general area, you know what I mean?

ALI: Sure. Yeah, yeah, yeah, that makes sense. Is there a Collateral die here?



AUSTIN: So this is not a particularly- I guess you could go wrong. I guess it could go wrong. Right?

ALI: [*laughs*] Sure could.

AUSTIN: 'Cause is it deployed already at the top of the night or does it deploy when they get close?

ALI: I feel like, given the use case here it is a, like last- Like, if they storm this fence, this is going off.

AUSTIN: Yes. This is going off. It's not there while the red carpet event is happening.

ALI: No. No, no, no. Yeah, this is a reactionary kind of tactics.

AUSTIN: [*crosstalk*] All right, yeah. Then I do think it's a Risky- still a Risky Standard roll.

ALI: Is there a Collateral Die?

AUSTIN: Sure. I think that the Collateral Die here is that there are- [*chuckles*] It's intermission. At the event, and that means that some of the- maybe not Boole, but some of the civilians will reenter the courtyard that you cleared earlier as they're like, taking a smoke break, or getting a drink, or going out for some fresh air, or to do whatever. There will be an intermission here and the guards will be like, "No, everyone has to get back inside!" You know what I mean, but it's-

ALI: Sure...

AUSTIN: And it will be scary because they will now understand how threatened they are. Deep inside the, you know, deep basement of the High Altar where like, yeah things shake every now and then, but maybe that's a distant fight in the ocean, will now be like, "Oh my god," and you'll have some scared civilians on your hands.

ALI: And that's one more die?

AUSTIN: That's one more die, yeah.

ALI: I- I'm gonna take it 'cause if we win, then it's like, the best screening of this movie that's ever happened.

AUSTIN: [*crosstalk*] Uh-huh. [*SYLVIA laughs*] All right.

ALI: And that's a six.

AUSTIN: That's a six! All right. So, boom. Mark down where this is.

ALI: Sure.

AUSTIN: Is it just immediately in front of it, is it- Yeah, you mark down where you want it. I would say, what I'll do, here's what I'll tell you: It's like, take a corner and take any two rows, like take two blocks basically. Or not two blocks, one block, do you know what I mean?

ALI: This is where they're headed? This is the main entrance?

AUSTIN: They're headed here. Or that seems to be where they're going, yes.

ALI: And like, this is okay, this is all... This is my goo corner?

AUSTIN: I don't see anything yet.

ALI: Oh wait, I have to let go.

AUSTIN: Yes, that's totally, that's exactly what I was thinking. Yeah, totally. Yep. All right. This is fun. This is fun. *[laughter]* Phrygian, let's go to you really quick. As Cas'alear begins to kind of de- try to make their way back towards the High Altar and turn their back, foolishly, onto Kleos.

KEITH: All right, so Cas'alear's turning around-

AUSTIN: Like a fool!

KEITH: Like a fool.

AUSTIN: A noble fool.

KEITH: A noble fool. Epoch... Epoch?

JACK: Epoché? What's the-

AUSTIN: This is a robot talking. I've been saying Epoché. *[KEITH: Okay.]* Is how I've been saying it.

KEITH: I couldn't remember how you were saying it.

AUSTIN: Yeah, I've been saying Epoché. Which is the Ancient Greek term for "suspension of judgement." It's like when you- It's like kind of, withholding belief, it's kind of like skepticism, basically.

JACK: Oh, it's like "Oh, wait and see."

AUSTIN: Yeah, a little bit like-

JACK: [*crosstalk*] "Let's see how I feel about that."

KEITH: [*crosstalk*] These are all callsigns or...?

AUSTIN: Hm?

JACK: These are their names, right? The mech's names?

KEITH: The name-names, or all callsigns?

AUSTIN: These are the names of the mechs, specifically.

KEITH: Oh, the mechs, right.

AUSTIN: Yeah, yeah, yeah. Yeah.

KEITH: I mean the pilots also seem to have Greek- Greeky names.

AUSTIN: Yeah, well that's 'cause they're Apostolosian. Aporia is like "getting to an impasse," it's like being stuck in like a rhetorical puzzle. And that's why it's a shield mech 'cause it makes you stop. They're all puns. They're like, the nerdiest puns you could ever think of, basically.

[*SYLVIA laughs*]

KEITH: Okay, so I'm seeing, with probably many- many- I don't know if "eyes" is the right word.

AUSTIN: Uh-huh.

JACK: Horrifying eyes.

[*SYLVIA and KEITH laugh*]

KEITH: I'm- I'm able to see through some sort of- in some way, what's happening to the south and I think that I wanna try a sort of- sort of straight-up, traditional attack.

AUSTIN: Mm-hm.

KEITH: I'm still lava. As far as I know, that doesn't end until I say it does.

AUSTIN: I don't think it- Yeah, I'll double check the book, as it were, which by the way, as a reminder, this playbook, the Transformed, along with the Hero, which is what Sovereign Immunity has been the whole time and... I think those are the two big ones, are in the newly released, I think it will have been out for a week now, The Growing Conflict, an expansion for Beam Saber that also has some extra squad playbooks, which is exciting. There's a playbook that's like a Star Trek crew. There's another one that's like double agents; like you say you're part of one faction, but you're actually part of another one. And there's an entire set of rules on factions, on building factions, creating factions, and operating like, faction-level politics, which we probably won't use because of the like, paperwork involved, but I think it's really dope. We'll see. We'll see how the season goes. In any case, that's out now. And yeah, the book doesn't say anything about you not getting to be lava anymore. It's not like "for one move, you do blank."

KEITH: [*crosstalk*] Right. So-

AUSTIN: You're manifesting the traits of an object you can touch. You did it. You manifested. So you're still manifesting. Now, now, now, maybe there's certain things you could do- Maybe there's certain things that would make it bad to be lava. A lava being.

KEITH: Sure.

AUSTIN: Like, I bet moving long distances is hard because of burning the ground under you as you move.

KEITH: Luckily I have a solution for that!

AUSTIN: I see!

KEITH: I have what, in my sort of more standard Diminished, what the book is having me call a directed energy weapon.

AUSTIN: I see. "A well-made device that coalesces a highly visible beam of thermal energy, useful for melting through targets, but prone to overheating." Oh, oh, don't mark that one. Mark the one that says *fine* directed energy weapon, 'cause that means it's better. Yeah.

KEITH: [*crosstalk*] Oh, sure, that's better. Where is that? Fine- Oh great!

AUSTIN: [*crosstalk*] Your other gear, yeah.

KEITH: It's probably not as prone to overheating.

AUSTIN: Does still say "prone to overheating." It's just better.

KEITH: [*crosstalk*] It does.

AUSTIN: But yeah, probably not as fine. Or not as prone.

KEITH: Not as prone. Okay so, I feel like I- As I coalescing back into the shape of Diminished, if not the traditional molecular structure, I'm going to use that fine directed energy weapon, but instead of launching the beams, it's going to be those segmented- those same segmented ropes that were just my whole body.

AUSTIN: Right.

KEITH: So I- Can I sort of fire myself over there? As a weapon.

AUSTIN: [*sighs*] As a weapon-

KEITH: Or at least onto.

AUSTIN: [*crosstalk*] As a weapon yes, I don't think- I don't think you can then re- I don't think you can teleport this way, do you know what I mean?

KEITH: Okay. Yeah.

AUSTIN: I don't think like, then you get to be over there. I feel like that's some other different move.

KEITH: Well, there's a point where there's not enough of me to fire the gun.

AUSTIN: Totally. And I think at that point... At that point you will have drained away the magma and you'll be back to your regular form. Let's say that. Do you know what I mean?

KEITH: This is not a Maneuver, although that would be sick.

AUSTIN: That would be sick. I think that this is-

KEITH: This is a Battle.

AUSTIN: This is a Battle, one hundred percent. This is de facto, simple Battle.

KEITH: Yeah.

AUSTIN: This is, by default Risky Standard, but because of the fine melee weapon- or sorry, fine directed energy weapon and it being weird super lava, I'm gonna say it's Risky Great.

KEITH: Okay, Risky Great.

AUSTIN: Still Risky, because you're gaining the attention of a pretty competent pilot here.

KEITH: Yeah.

AUSTIN: And your Battle is two, so 2d6.

KEITH: Okay.

AUSTIN: Unless someone can help you, but you are now kind of on your own out there.

KEITH: Yeah, I really am. Well, Cas'alear is there!

AUSTIN: Oh yeah, Cas'alear is there, you're totally right. You're right.

ALI: Could Cas assist? *[laughs]*

AUSTIN: Cas cannot assist, unfortunately. Good hustle though.

KEITH: That's a five.

AUSTIN: That's a five. That's a mixed success. What's this look like when you hit- I mean, I think- Here's- I'll set up part of it is, just before you know, the Epoché is about to, you know, drive the sharp end of spear into the back of Cas'alear, you're attack hits. What's it look like as it burns through the Epoché?

KEITH: I would love it to burn through that spear that's about to poke and it just like, sort of drops to the ground and there's sort of this fruitless jab into nothing.

AUSTIN: Totally. Totally. The- God, is there a really fun- There's a really fun consequence here for me, I think.

KEITH: For you?

AUSTIN: For me.

KEITH: That's fun.

AUSTIN: Well so, the Epoché- the Epoché like, you basically dead-spaced it. I think the first blast knocks out the spear and the second blast collapses in the legs and it falls over and now Kleos has to eject also. Too far away, the Perennial Wave didn't spread so that means that the Demiurgos can't do the thing where Laurel heals someone from a distance, trades clock ticks or whatever. However-

KEITH: Well, now both of them are out of the mech anyway, the Katalepsis and Epoché, so.

AUSTIN: Totally. Exactly. But-

KEITH: Epoché's- Or the Katalepsis is like, melted through, right?

AUSTIN: Mm-hm, mm-hm. What is- I'm gonna ask you this and we can help define this immediately.

KEITH: Okay.

AUSTIN: You remember when Kalar, a few moments ago, was like, this is a device that I can use to immediately imbalance a mech?

KEITH: Yeah.

AUSTIN: And it just like, you know, gyroscopically messes with a mech.

KEITH: Yeah, yeah.

AUSTIN: What's the equivalent of that for the Branched? What's the thing that is- Have you ever- You know in Spider-Man, the symbiotes hate sound?

KEITH: Right.

AUSTIN: Like oh, a bell is ringing- "The bells are ringing!"- And oh no, the symbiote has to peel away because 'cause the bell is so loud or eventually, you know, Reed Richards develops a sonic gun to attack the symbiotes 'cause comics are like that sometimes. What's the kryptonite for the Branched? What would destabilize your very being? Or the other way. What would stabilize it and stop it from being this wild, effervescent, you know, loose exploration of being?

KEITH: Right. I'm trying to think. Maybe I could just do the opposite of what- No, that doesn't work, there's no opposite.

AUSTIN: No opposite of gravitational- Or were you thinking the opposite of Kalar's thing?

KEITH: *[crosstalk]* Well, the opposite- So the thing that I came up with was like, an EMP that like, changes- like, imagine if someone had a- if someone could press a button and it changed the order of like, a line of code.

**[TIMESTAMP 2:30:06]**

AUSTIN: Oh! Yeah.

KEITH: And so it didn't work anymore 'cause it was like, "Ah! It's in the wrong order."

AUSTIN: It's in the wrong order. And it's- I think that's kind of interesting-

KEITH: But it doesn't work on Branched- It doesn't work on the Branched because they aren't computers.

AUSTIN: They aren't computers, but, but, but-

KEITH: They're people.

AUSTIN: What if it's the opposite. What if it's a thing where instead of being, oh, it's stopping this thing from- it's stopping a process in place, it's that it's repeating the same process, like, over and over again. It's almost like a very-

KEITH: Well, what does that mean for someone who isn't made of code?

AUSTIN: You're made of, I don't know, the Pact has weird superscience that they've taken from a god, you know?

KEITH: Yeah.

AUSTIN: Maybe it's- What's the high end of this? I think it's like replicating your biological, you know what I mean? Like, I don't know.

KEITH: I mean, it could be something that retriggers- that retriggers the metamorphosis. And so it's not-

AUSTIN: Oh. What if it just puts you in your non war form?

KEITH: Like the envoy form?

AUSTIN: No.

KEITH: Oh, the other-

AUSTIN: What if we get your other- And I mean, is that too terrible of a thing? In a way.

KEITH: Of a consequence?

AUSTIN: In a sense. In the sense that like, do I wanna pull that trigger yet? And also, it's very risky to do that, from a military standpoint. Like, I kind of like it as a last- like a card up your sleeve, where you're like "Haha, now you're just a pit of ants," to go back to that same example.

KEITH: Right.



AUSTIN: But what if someone wants to be a sun? And you've activated their normal mode and now they're the sun? And that actually is not as good for you.

KEITH: Yeah. Very risky. I'm sure- How about this, that's something that they tried to build and immediately it started backfiring.

AUSTIN: [*crosstalk*] Yeah. They're like "Ooh. That fucked up!"

KEITH: Right. Yeah. The person was like-

AUSTIN: Yeah, one hundred percent.

KEITH: Yeah. "My normal state melts mechs."

AUSTIN: Right. Exactly, exactly. So maybe that's not a good thing to be.

KEITH: Yeah.

AUSTIN: I still kind of like the idea of the looping GIF vibe or the it turns you back into your envoy form, it locks you back, it triggers some sort of response in you that- It's like an empathy grenade, you know what I mean? Or something. I don't know what that means, I don't know how that functions, but again, they have the blood of a god, so...

KEITH: Right.

AUSTIN: But that's a pretty new development, they only kinda just got that, but still. The Pact are our weird super-scientists this season.

KEITH: How about- Maybe do something with enzymes.

AUSTIN: Yeah.

KEITH: How about enzymes.

AUSTIN: Enzymes are like code, right?

KEITH: Enzymes are like code.

AUSTIN: [*crosstalk*] This is the thing, someone's yelling at the podcast right now, talking about the ways in which human genetics have a code-like structure and da-da-da-da-da, so yeah. We're gonna hand-wave it.

KEITH: Yeah, sure. Yeah.

AUSTIN: Anyway, take the level two harm “Looping.”

KEITH: I am resisting this.

AUSTIN: Okay. It will cost you four Quirks minus- I think that this is probably Expertise. Are you dodging this thing? So what’s happening here? Let me paint the picture. Vervain is coming back down from the ejection. Is like, is coming down like a Titanfall pilot, you know, and tosses one of these grenades at you basically.

KEITH: An EMP, the Enzymatic Magnetic Pulse.

AUSTIN: Enzymatic - I love it - Magnetic Pulse. And it like, *bonk!* You know, it- As it’s coming in, it’s already activated, so like, some of the magma has cleared so it can find your body to hook onto, basically.

KEITH: Yeah.

AUSTIN: And that goes off. So yeah, you’re gonna take the level two- level two damage, I guess, “Looping,” and then you can resist that by spending one Quirk.

KEITH: All right. So yeah, I’ll resist one and I think I’m going to expend my Quirk “Extreme Tension,” the ability to like, tense up and relax parts of my body at will is not working properly and that’s causing the hitching.

AUSTIN: [*crosstalk*] Yeah. Yeah. Love it. Yeah, I like that a lot. All right. And then yeah, Vervain is now like, in the dark, running around this farmland, happy to have slowed you down. At this point Cas’alear takes off into a run back towards the main- the High Altar’s main entrance, and likewise, Motion, and I think especially Aporia, is taking the lead here. Aporia is already in the weird green- the slowdown goo. So let’s go back to the warehouse with Milli, Kalar, and Sabeeha. Y’all still in this gunfight?

SYLVIA: Yeah, I mean I’m down to just shoot again.

AUSTIN: I think Sabeeha yells over to- you know, yells over at the two of you:

AUSTIN (as Sabeeha): What do you think the endgame to all this is? You’re gonna die on the front line just like everybody else. Here, you’re someone special, Milli. Come home.

SYLVIA (as Milli): So the choice is either being a corpse or being like, a special corpse. Okay. I’m- I’m good.

AUSTIN (as Sabeeha): At least over here, when you die, you inspire others to live a good life.

SYLVIA (As Milli): You inspire others to go die!

AUSTIN (as Sabeeha): You inspire others to go die for *Apostolos*! Why don't you get this?

SYLVIA (as Milli): I think the problem here is that I do get it.

SYLVIA: And now I'm gonna shoot.

AUSTIN: Yeah, uh-huh.

SYLVIA: I got a two.

AUSTIN: Oh my god. Oh my god, you got a two!

SYLVIA: Yeah. I got a two!

AUSTIN: So-

JACK: Shit.

AUSTIN: Yeah, this is a shit moment, because-

JACK: I can't assist after the fact, can I?

AUSTIN: No, you can't. We should've, we should've-

KEITH: This is a classic shit moment.

SYLVIA: [*crosstalk*] I should've been more patient. I should've been more patient!

AUSTIN: You should've been more patient. You know what? That meant the shit-talking worked, didn't it.

SYLVIA: Yeah, it does.

[*ALI laughs*]

AUSTIN: The shit-talking like, “I’m gonna fucking shoot you.” And that’s how that works sometimes. The- As you’re, you know, you’re shooting, you’re shooting, you’re shooting, nothing happens. There’s like- It’s quiet for a moment. And then you hear like, *tink, kunk-kunk-kunk*.

SYLVIA: Oh no.

AUSTIN: And then a grenade explodes at your footsteps, at your- right at your feet. Take the level two harm- What’s a good- “Blasted.

SYLVIA: Aw man. Second time Milli’s been blasted since that party.

[*laughter*]

AUSTIN: Oh again, you’re in a tough position here which is, your harm is also at level two right now, isn’t it? Which means if you resist it, it becomes a level one harm, which means... But you already have two level one harms, which means it gets boosted up to a level two harm.

SYLVIA: So I can’t resist it.

AUSTIN: You could armor, if you have armor.

SYLVIA: I think I already used that.

AUSTIN: You’re in a rough place.

SYLVIA: Yeah, I guess I’ll just have to take this damage then.

JACK: Is there anything I can do to help?

AUSTIN: You could protect a teammate, which says “Describe how you maneuver yourself to take a consequence that would otherwise affect a squadmate. You suffer that consequence in their place and you can resist it as normal.” So yeah, you would take the level two harm Blasted instead of Milli having to do that.

JACK: And then if I spend armor-

AUSTIN: Then it would drop it to a level one and that would be like, you know, “Wind Knocked Out of You,” or something. And then you could resist that if you wanted to. “Winded” is the word.

JACK: But level one harms don’t actually- I mean, they still fill the slot-

AUSTIN: They do-

JACK: But they don't cause me to experience the effect.

AUSTIN: It would put you in the exact position that Milli is in right now-

JACK: Oh, amazing.

AUSTIN: Which is that any level one harm would then be a level two harm.

JACK: Right.

AUSTIN: Yeah.

JACK: Could you remind me again how I resist?

AUSTIN: In this, you would resist this with Prowess, probably. Which is you would roll 3d6 and then take six minus the highest number- 4d6 because of this is combat, and take the highest-six minus the highest number that you rolled.

JACK: I'll do that.

AUSTIN: In stress.

JACK: Yeah, and then take that in stress.

AUSTIN: So take one stress. Which does bring you up to *[laughs]* seven stress. You have three to play with. What's this look like, as you save Milli from this explosion? And don't take any damage yourself because of all the stuff you expended.

JACK: I think it's just like, massive wings burst from Kalar's back and like, shelter Milli.

SYLVIA: Oh my god.

JACK: Just like, Milli is cocooned inside these wings and inside the wings, which is basically like a tent at this point, Kalar just says:

JACK (as Kalar): Fucking pedantic bullshit, Milli, mind games. You're better than this and  
you know it. Let's go.

AUSTIN: *[laughs]* Are your wings armored? Do you have armored wings?

JACK: Yeah, I think so.

AUSTIN: [*crosstalk*] 'Cause you spent armor here, so how's that work?

JACK: Yeah. Armored wings.

AUSTIN: Love it. Love it. Love that you can build a fucking armored shield wings.

JACK: [*crosstalk*] Absolutely. They're- It takes forever to put on.

AUSTIN: Yeah.

JACK: And I don't mean that in a-

AUSTIN: And it's gone. That one explosion, it like- all that metal falls off of your wings, right?

JACK: Yeah. I don't mean that to be glib, like "Oho, it takes forever to put on." Like, it is like, an intense- It's not painful, but it is like, laborious, and time-consuming, and the work of the Giantkiller to just be like- It's like when a bird grooms their feathers, right? It's like, Kalar just spent like, fucking hours being like, this is what this moment's for.

KEITH: Pasting one feathered size armor piece at a time?

AUSTIN: Yeah.

JACK: Yeah.

AUSTIN: Totally.

JACK: And then just like, claps Milli on the shoulder. Like, "let's do it."

AUSTIN: Uh-huh. Love it.

SYLVIA: Thank you.

AUSTIN: Let's get one more thing here in the warehouse before we cut away.

JACK: Mm.

AUSTIN: What do you do? I think at this point Sabeeha- god let me look at a character sheet really quick.

[[TANAGER. PERFECT. TOUCHPAPER.](#) by Jack de Quidt begins playing]

AUSTIN: You start to hear beeping.

JACK: Mm. Mm. Oh, you're not gonna give me any more than that?

AUSTIN: Not yet.

SYLVIA (as Milli): We should get outta here!

AUSTIN: *Beep. Beep.*

JACK (as Kalar): Yep! Let's go!

AUSTIN: And Sabeeha activates the self-destruct! Would not be a Gundam Wing nod without one mech self-destructing in a huge explosion.

SYLVIA: [*crosstalk*] Yeah.

[[TANAGER. PERFECT. TOUCHPAPER.](#) by Jack de Quidt plays out to end]

[End Transcript]