

## **RQG – 1 – Hello!**

### **Content Warnings**

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### **[Show Theme - Intro]**

#### **ALEX**

Hello and welcome to episode one of the Rusty Quill gaming podcast, an actual play podcast for extended tabletop campaigns coming to you from London, England. I'm your host, and game master Alex Newell, and with me today, we have James Ross, Bryn Monroe, Ben Meredith, Lydia Nicholas, and this is our first official proper episode.

#### **ALL**

Hurray!

#### **BRYN**

It's only taken us 19 hours.

#### **ALEX**

Look, technology's hard, like really difficult. So for all the new listeners out there, because you can't not be, because it's the first episode, I'm just going to basically play through a long campaign and record everything that's happening. Just to run through some things, what tabletop RPG is for a start because there's gonna be some people who've never heard this before. It's collective storytelling, really. A group of people, it came from war games actually originally where people would really, really, really like one of their individual characters and would want to give that character a bit more thing, rather than like troop 649227, and it kind of grew from that. And how it works is that we pretend to be a character, and as we sort of do things, we're rolling dice or if

we're fighting the rolling dice, just to determine the outcome so that it can be a bit fairer, things like that.

So what will tend to happen is if you are say opening a door, you'll be rolling a dice and there will be modifiers, which are worked out ahead of time in character creation. Which just reflect how good you are at doing a thing. So if you are very good at opening locks and there is a lock, you'll get, say a plus six, so you'll roll a dice, just like anyone else would, but you will get a plus six because you are really good at that thing. So the way that these things will work out is they'll sort of be half seen, sort of people improving, riffing off, pretending to be their characters, talking to one another and then half sort of fighting and things like that. And the other thing that can sometimes throw people is, as the games master, I'm the one who's running it. Think of me as the PlayStation. I'm the guy who's churning out the NPCs and giving you quests and I'm chucking things out basically.

Does that mean you suffer from planned obsolescence so we can upgrade you in three to four years?

Yes.

Yay!

**ALEX**

Yes, it does.

Good.

**ALEX**

But yeah, so effectively, if you're going to think of it in those terms, I'm the one who's sort of generating a story world, but at no point do I control any of the characters apart from, if something specifically bad happens, you know, you get hit by something I tell the players, you have been hit by an arrow rather than, you know, you deciding to have been hit. You could if you want, but it's fairly suicidal. The system we're using is the Pathfinder D20 system. It's an open source gaming system available totally legally at [d20pfsrd.com](http://d20pfsrd.com). We'll put that in the link dump at the end so that you guys can basically click on that and go through. It's really amazing, they're doing good work. They took the sort of 3.5 gaming system for Dungeons and Dragons, and then they simplified it.

They streamlined it. It's big, but it's open source, it's free to use, and I strongly recommend that you go on there and buy some of their more obscure books so that they can basically keep churning out the stuff that they do because they're doing good work. And we're using it because a) it's the system I'm most familiar with. I started on 3.5 and then moved on to Pathfinder. It's got a really broad scope, which is great because it allows us to do more things with the

story, and b) it's free for all of you at home to actually follow along with because you can just access it and see what we're doing and it'll all be there. The story world's original (ish). No, I wrote the story world, and it's not meant to tie into the Pathfinder canon in any way. So before anyone says that continent is not there, I know it's not in the Pathfinder world - a lot of it's going to be in London, which is, you know, a real place. So also, yes, I know my geography of London is wrong. Just roll with it. It's fictional.

**BEN**

So basically assume that Alex is wrong, and there you go.

**ALEX**

All right, let's go with that.

**BEN**

Wrong is another word for fiction.

**ALEX**

Very literal guys. But honestly I'll always try to sort of put viewers in mind as to what the monsters were, but we'll be re-skinning things a lot. So, you know, we'll be making things look a bit more storyworld appropriate. And if you want to keep up to date with how we're playing the game and the mechanics, do check out our metacast, we've already recorded episode zero. There's going to be a bunch more sort of talking about more, how the mass of it works, levelling up, character creation, how you should go about building a backstory, things like that. They won't affect the story. So if you're just here to get, you know, get your fix, you don't need to go into that stuff, but there's always someone who's interested in that kind of thing, and you should check out those, if you want to know more. Our house rules as well are available at [rustyquill.com](http://rustyquill.com). That's where all these podcasts are going to be available as well. So if you're thinking I'm behaving a bit weirdly, it's all in there. I think rule one is that I'm right and you're wrong. I can't remember, you'll have to double-check. Cool, okay. So without further ado, we'll get this started.

Everybody ready? You ready Bryn?

**BRYN**

I was born ready.

**ALEX**

Good, good. Right, we start in the skies above London. It's not particularly smoggy or anything like that. There are huge shining brass roofs sort of spread out, and the city looks physically raised. You see that the Thames runs into it at one end, pretty much disappears underneath the profusion of buildings and then comes out the other side of London. But while it's there, it's pretty much obscured. There's all these enormous buildings, bridges, bridgework, it's very shiny. It's almost suspiciously sort of clean and tidy. It all looks very, very nice. Heading in a bit closer, you do start to see, you know, there's some steams coming up from like manhole covers and the cracks and things like that, but there's not the smog that you'd expect for a big big city. There's an overground monorail, which is running in from sort of the southeast, which seems to be running straight into the city.

As you're looking at trains running by, it's a big deal. It's huge. It's very, very opulent. It's moving at a fair lic (?) maybe with a couple of sparks of lightning coming out the back as it goes. Zooming in a bit closer, you start seeing the streets are filled with people. Interestingly, everyone seems to be, you know, quite well to do. I'm not saying incredibly posh or wealthy or anything like that, but there doesn't seem to be much of a litter problem. There doesn't seem to be many people sort of wandering around begging or anything like that. It seems very, you know, very, like I said, well-to-do. Heading in a bit closer, you start seeing maybe off to one side near one of the Manor houses that are off towards the edge quite a large crowd are gathering at some gates. It's a townhouse, so it's tall, it's narrow, kind of terrace-y, but it's not small. And the crowd, they seem good natured, they seem excited. Heading off to the side for a bit further down the street, we end up encountering a small girl. Well, I say small girl, I mean little woman and she's ... how big is she?

**LYDIA**

She's 5' 4", not even particularly short.

**ALEX**

We encounter a woman, just a woman. Can you give us a brief description of what Sasha looks like?

**LYDIA**

Sasha wears dark, fitted, comfortable and practical clothes. Description sort of slides off her. She sticks to the shadows, but not in any way that you would think of as suspicious. She's just not an obtrusive kind of person. She moves oddly quietly. You might notice if you were walking by, she appears from nowhere because she walks without making that much of a sound, without drawing much attention to herself. She's very aware of you though.

**ALEX**

So like I said, there's a larger crowd, which is a few streets away. But here it's a bit quieter and there's a couple of people walking up and down the street. Could you give me a perception roll Lydia? So for anyone listening, that'd be rolling a D 20. And what we're doing is we're basically seeing how good she is at noticing things.

**LYDIA**

7.

**ALEX**

So that's a seven, but you also get some modifier, because she's quite good at looking at things, which will be on the sheet.

**LYDIA**

My perception is plus six.

**ALEX**

Giving a total of 13.

**LYDIA**

Yep.

**ALEX**

Okay so, Sasha notices that she thinks she's being followed. They're doing a decent job, don't get me wrong. They're not like super ninja stealthy or anything. But one guy has been, you know, he's been looking at a clockwork stand behind a shop for a little bit too long, and his angle, you suddenly realise that he's got a very clear line of sight for you with the reflection, and he certainly ain't looking at any clocks. He's fairly tall and he's quite plainly dressed. I wouldn't go so far as to say shabby, but it feels like he could be going that way, if he left it a bit longer, you know.

**LYDIA**

Uh huh, and you say there's a crowd ahead of me?

**ALEX**

There is a crowd further off to the left hand side. So you're in the middle of the street, let's say to your left, a few streets away. You're looking at a good sort of five minute walk. You can hear it and you can see people heading in that direction, you can't physically see a big crowd and the street you're on is lined with shopfronts. They're middling. They're not incredibly opulent, but neither are they pawnbrokers or anything like that, and he's further off to the right-hand side, further away from the crowds. And there's a few people who were walking past him. No one seems to be thinking that he's acting peculiarly.

Right, okay. Well, I cross the road and again, looking towards the crowd, looking into shops as I go. I'm not particularly walking fast. I make sure not to look behind me, but I'm catching, I'm looking into as many reflections as possible to see whether this guy is actually following me specifically and how far behind he is.

So you see that he moves away when you do. Give me another perception roll.

**LYDIA**

Eight plus six .

**ALEX**

14. Pretty much, same as before. You're pretty certain that he's following you. You can't discern any motives or anything like that, really, but, you know, it's the thing where you're looking in one window just briefly to get a reflection and he's coming up behind you. You deliberately cross the road, you know, stopping for a moment for a carriage to go past in the direction of the crowd and then carrying on, and the guy has deliberately occupied himself, looking at another shop just to maintain that distance. He didn't seem to be trying to close in on you, but he's definitely keeping pace.

**LYDIA**

How close am I to the crowd?

**ALEX**

A good still four minutes away, you're going to have to take a couple of turns left and right. It's, you know, it's there, because there's a big, you know, there's that kind of furore, you know, that noise of lots of people. They're not yelling, but they're definitely there and you can hone in from the sound if nothing else.

**LYDIA**

Yep. So I continue walking that way. If I pass, I'm looking into shops again, checking for the guy behind me. I am, unbeknownst to him perhaps, under my jacket taking out bits of my disguise kit, intending to at least change my appearance very slightly. I've got a small foldable hat and I can maybe ... gosh, do I have a wig? Probably have a wig.

A basic disguise kit would have, think of it as the real basic disguise kit. Have you ever seen the Sherlock Holmes movies? Like the big posh Hollywood ones, how she can sort of like bodge together a few odds and ends. So you could have a rubbishy wig, yeah.

I've got a small hat and I'll have the stuff in there that would, if I were to screw up my face and draw it across, would manage to age me very slightly. And I am prepared and taking things up, like out under my jacket, ready to plunge into this crowd and come out the other side, looking at least very slightly different.

**ALEX**

Okay, as you are sort of heading in, you're homing in towards the crowd, the guy's keeping his distance, but you're definitely sure he's tailing you and you notice someone else steps into the street, and then after a few moments, it becomes clear that he's also tailing you. This guy is much smaller, much leaner. He's bordering on the shabby. But he's clearly tracking you and because you know what you're doing, it's quite clear that they are sort of hoping that you're aware of one of them, not both of them. You are moments away from the crowd at this point.

**LYDIA**

Okay, I am I think still going to hope that since I'm in a public space, I don't think getting a weapon out would be appropriate yet. And I am going to fling myself into this interesting crowd. I assume, am I there yet?

**ALEX**

Yeah, yeah.

**LYDIA**

Now remember I've got crowd dodger as a trait. That means that I can move through it quite easily. It's quite easy for me to shift through things and manage to change. I changed my hat. I age myself by like rubbing gray into

what hair is showing out underneath and into the wrinkles on my frowny forehead. I take my jacket off and roll it into a bundle so that I begin to look a bit more small, frail, and slightly different. I hold my space in the ground for a little while. I don't know what the crowd is trying to do. I think I'm trying to pick up on that, whilst fiddling ...

**ALEX**

Let you know a bit about crowd. It's a big group of people, like a really large group of people, a couple of hundred, and they're all gathering at the townhouse that I was mentioning earlier in the description. They're gathered around that townhouse. It has big wrought iron gates, which are closed currently. It has a few city guards out front, nothing dodgy. They're not like being mean, like cruel or anything, but they are keeping a significant distance because otherwise you're going to get people being pushed up against the gates. And everyone seems good natured, no one's angry, no one's yelling, but it's very enthusiastic. It's like being outside a gig, like people are raring up for something and the townhouse is completely closed. It's completely white, very, very tall. Maybe, four stories, five stories, and despite being sort of terraced townhouse, you get the impression that that terrace might be quietly expanding out into either side of the other buildings. Like it's probably quite an expensive house. It has a front yard with a couple of larger trees. And yeah, the crowd are all sort of craning to get a look, but there's nothing really to see. A couple of opportunistic people are selling stuff. Can you give me a role for your disguise checks? That'd be another D20, yeah. That's a 20 sided dice.

**LYDIA**

Oh, one.

**ALEX**

Natural one. So for future reference ...

?

Critical disguise fail.

**ALEX**

So, yeah, for future reference 20 or depending if you're doing combat maybe a little lower, like a twenty is called like a natural success really, and there are a few situations where I'll overrule it, but normally a natural 20 is a natural success. A one isn't just a fail, a one is that you've actively made the thing that you were trying to do harder. So basically you're going through the crowd, you're doing all these things, you're getting a lay of the land, you're also putting all of this stuff on. You get the powder out to run through your hair, trip, bump into a small child, and then the whole powder just flies up into the air. It covers about five people all around you. There's one gentleman coughing and spluttering.

And all these people around just instantly drawn attention, and it's clear that anyone from the edge of the crowd has just seen this big little signal go ppfff - into the air.

With that, we'll pan out and leave you in the middle of the crowd. So moving across from the city, moving away from the crowd, as it looks like a few people are getting disgruntled at this woman full stop. We head across into a slightly lower rent district. Again, it's not dingy, but you get the impression it's where a merchant would live, not even a successful merchant, you know, there's a bit more pubs, that kind of thing. And in fact, above what looks like some kind of a music venue or something we go in and we head into a very narrow window, and then we enter this very, very small space. There is a couple of chairs upon which is sat Zolf. Can you describe your character for us, Ben?

**BEN**

I like out and about.

**ALEX**

You are currently sat on a chair in a fairly sort of think of it as an above a pub sort of dingy venue.

**BEN**

Okay. So I probably have left my armor at home. It's that kind of situation. So yeah.

**ALEX**

Also you have it in the room with you.

**BEN**

Okay, fine. So it's probably hung up behind the door or something. I don't know where someone keeps an armor. I've never owned a set myself.

?

In an armoire.

?

Eyyyy.

You're a bad person. And I really liked that. (Crosstalk)

### **BEN**

So blonde dwarf with sort of a birds nest style hairdo, it was likened to Boris Johnson although that is thankfully where the comparison ends, and a large blonde beard, which has been braided into sort of two long Beardo tails, two braids under like where the jowls would be. Yeah, he's got a peg leg as well, a metal one - his left leg to be exact, and he has a sort of obvious amulet, which is a driftwood carving of a dolphin.

### **ALEX**

Okay, cool. Well, like I said, there are two chairs and the chair a little back and behind him is one bad luckin' mother. Like he's sat there, big, big sort of desert coat like a trench coat deal. He's clearly got a broad sword on him. He isn't scarred, but you kind of get the impression he's not scarred because he knows what he's doing as opposed to, because you know, he just never got in a fight. Like he's got the kind of Lang haircut, that thousand yard stare and he's just there and he clearly seems subordinate to Zolf. He's just there, just quiet, just sort of glowering. In front of both of them is a very, very, wee looking 16 year old and he's sort of trying to do a handstand and he can't really manage it. He's looking fairly shabby. He sort of lands on his back and goes,

### **ALEX AS YOUNG "MERC"**

(panting) "Okay, all right. I can normally do that honestly. So like, can I join? Like, can I be a merc. I think got like, I can't afford the sword right now, but like if you can advance me, I could definitely like probably be a merc."

### **BEN AS ZOLF**

I've got to say probably no.

**ALEX AS YOUNG “MERC”**

"Well, I mean, I mean, like I said, the handst ... I could do the Cartwheel. I mean, I can show you the cartwheel again, I mean, it'd be ..."

**BEN AS ZOLF**

On reflection, handstanding cartwheels aren't really number one priorities for a mercenary. Do you have any weapons?

**ALEX AS YOUNG “MERC”**

"I'd say that my body is a weapon."

**BEN AS ZOLF**

Are you very good with that weapon?

**ALEX AS YOUNG “MERC”**

"I was hoping I could learn."

**BEN AS ZOLF**

This isn't really a training course. I'm pretty sure they run them at the Guild, but it's a no, I'm sorry. Yeah. Good luck. Go to school, like get trained and then come back in, like, I don't know, five years?

**ALEX**

The kid kind of looks a bit crestfallen. Not surprised, but crestfallen, he kind of looks from you, looks at the thousand yard stare man, quickly looks back to you. And then just sort of heads out, opens the door. And as he opens the door, there is just an enormous gleaming, like almost like a robotic monolith in the doorway. He opens it and it's just a wall of steel. He sort of walks, stops and it's just a wall of steel and falcons. And this kid just sort of, he doesn't seem to have registered what's behind the door. He just sort of looks at it, and then it's back to you.

"Hello?" At which point of course we encounter James' character Bertie. Could you give us a bit of a physical description.

**JAMES**

My character is Bertie MacGuffingham, and he is six foot five and pretty lardy, but in a sort of a healthy, muscular way, rather than just plain obesity. He's a very big chap. He looks like a, sort of a tall, fatter, blonder version of Hugh Laurie playing Bertie Wooster in the 1990s Fry and Laurie do some Wooster adaptation, and he's wearing massive armor, massive, incredibly flashy armor. And it is adorned with huge falcons and it's incredibly fancily carved. It is very much how you know, a child would draw big fancy armor if required to do so.

**ALEX**

Is it like when they draw a tank, but there's got guns on the guns bit.

**JAMES**

It's got guns on the guns, it's got Falcons on the falcons.

**ALEX**

Okay, and I'm going to jump away for that moment, just for that opening impression of your character. And we we had back out through that narrow little window and up into the sky and then we cut to Bryn's character. He is in the casino. He is in a very, very opulent casino. An incredibly opulent casino, and he sat at what looks like a roulette table. Upon it is a heaped pile of chips, right in front of him. It's clear that they are currently his chips. There's a decent crowd around him. It seems like they've been drawn half by the money and half by him. You know, he's a very chipper looking guy, and the croupier is getting a little bit of a concern from like, he might be doing his job badly and he's not sure why. Give us a bit more details about your character Bryn.

**BRYN**

My character is a halfling. He is pretty good looking. He's got sort of golden brown skin and of large dark brown eyes. He's got an incredibly neat haircut, very clean shaven, very well put together in an immaculate suit. He looks conflicted.

**ALEX**

Yeah, I could see why he would. So the table has an elderly gentlemen very, very well to do. He seems to be wearing more further than any other piece of clothing, despite the fact that it's perfectly, you know, it's a perfectly balmy temperature in there. He leans over and he's very impressed.

"Goodness me, I don't think I've ever encountered someone quite as impressive."

I'm thinking all in on red gives you a really token wink. It's quite clear that this guy maybe doesn't even understand how gambling works and he proceeds to go all in with his sort of five chips on ... what was it I said?

**BRYN**

Red.

**ALEX**

He puts his five chips on red and then goes oh go on, all the crowd around Hamid are like, oh yeah, yeah, do it, do it, do it, yeah, yeah! Oh my God! Croupier just sort of gives a knowing glance at you, "If sir's going to place a bet, it's about time."

**BRYN**

I play with my stack of chips briefly. I flick a couple in the air and pocket them and then push the rest on to red.

**ALEX**

Okay. I'm going to take that opportunity now to just take a brief break and we'll be back to you in a couple of minutes.

Hi guys, Alex here. Normally we put an ad break at this point, letting you know about new developments at Rusty Quill, mention sponsors, or just recommend other shows that we think you'd enjoy. But today we just want to take the time to thank you. It takes a lot of time and effort and money to make podcasts like this. And it means a lot to us that you've decided to listen. So thank you, you're awesome. In fact, you are so awesome that we want to keep making great content for you and introduce you to loads of new shows. But in order to do that, we need your help. The more listeners that we get, the more content we can make.

It's as simple as that. And the best way that we can get listeners is by word of mouth. In the credits at the end of the episode, we include details about how you can get involved online, but honestly, the best way that you can help us is by recommending us to people that you know. Tell a friend, tell a coworker, tell your pet iguana. If just one of the people or lizards that you talk to subscribes, that's going to be a huge help to us. We're looking forward to making loads more content for you in the future. And we want to share it with everyone that you care about. So thanks again for getting involved and we

hope we get to meet you, your friends and all your lizards real soon. Well, that's everything for now. So sit back, relax, and let's get back to the show.

**ALEX**

Welcome back. So I believe we just left Hamid placing an enormous bet instead of, you know, following that, what I'll do is I'll cut back to Sasha, and she's there having just made an enormous, I'm going to have to say prat of herself. A lot of people are looking, and most people are laughing. Like no one, apart from the sort of posh gentlemen who got covered in what he thinks might be dandruff ...

**LYDIA**

I keep a pot of it about.

**ALEX**

Okay, cool. So what you're doing, the guys at the edge of the crowd are working their way towards you with a lot more sort of skill than you were managing with your disguise.

**LYDIA**

Okay. I guess I can, I haven't played this very much. Can I kind of examine the area? I am looking for like places, crowded places where I might manage to slip past these guys. Dark corridors and that kind of stuff.

**ALEX**

And that'd be a perception check. So again, rolling that D20.

**LYDIA**

8 plus six.

**ALEX**

So 14. It's quite hard to see, given that you're in the middle of the crowd, you can see obviously the wrought iron gates and that clear space in front. Now that'd probably be a bad idea. There's back the way you came, but both of them are pretty much covering that. So if you're in the crowd and the wrought iron gates are your right, to the left, there's sort of a main avenue which you can see the crowd extends down quite a decent distance and it's clearly like a big deal. And there's some guards, you can see in the far distance that have just started to clear a path through for a carriage or something similar. It looks

like it'll take a while to get here, maybe like another 10 minutes, just because the crowd is quite dense. You could get out onto the far other side, although there's a huge group of really drunken revellers who are just kind of, you know, dancing round. They're not like catatonic and throwing stuff at one another, but it's clear, you know, like, (starts brawling)

They're all sort of having a bit of a party. The people around them seem fairly good natured, and there's a couple of guards who are just kind of keeping a watchful eye. Beyond them, are some quieter streets. There's still people coming up towards it, and after that, you get into the, sort of more into the merchant-y.

**LYDIA**

Right, okay. I am going to head up straight through the crowd. Use my lovely crowd dodger skill, and I think my acrobatics, et cetera, are all pretty high. I'm hoping that I'll be able to essentially slip faster than the people pursuing me through the dense pack of people. Maybe, you know, plan will be to vaguely lose them or at least a bit of it and then slip down a side street.

**ALEX**

Okay. And can you give me an acrobatics check just because of the nature of contortions that you're having to do? Because it's a packed crowd and you're still trying to work your way through.

**LYDIA**

20 plus my seven.

**ALEX**

Natural 20. So yeah, like it's just, this has been ups and downs for you. So with the natural 20, you are quickly managing to put put some distance between you. There's a lot of sort of reaching up to tap one guy on the shoulder as he turns around and you go behind him and you have your back to him. As he's talking to the other person, you've already sort of greeted someone like they're an old friend, they look at you confused, and as you go into hook, you somehow managed to make your way past them into the next group of people. In no time at all, you are at the drunken revellers, and one of them reaches out and basically starts to pull you into a dance. Nothing lecherous or anything like that. He is just like (brawling) and he starts pulling you into a jig.

**LYDIA**

Excellent, I think I start dancing with the intention that I will gradually, I will use the space to move quickly through the drunken crowd, swinging on arms, being tapped, thrown into the air and caught a few meters down, I'm trying to dash away in a dancy style.

**ALEX**

So you move through that dance quite easily and efficiently, and at the far side, you sort of make it towards the crowd, at which point you see someone wearing an identical outfit to the first guy who was following you at the far end.

**LYDIA**

Oh dear.

**ALEX**

And at that point, I'm gonna lift away from you and jump all the way back across to Zolf and James's character. The kid sort of stepped out of the way and held the door open for you to come in, kind of looking, "Hi, hello."

**BEN AS ZOLF**

Next!

**JAMES**

Hello? Yes. Thank you my lad! I pat the small boy on the shoulder.

**ALEX**

He visibly sags when you do so.

**JAMES**

Well done, nice to meet you! Patting him on the shoulder over and over again.

**ALEX**

He's kind of wincing a little bit and desperately trying to get out of the room and close the door.

**JAMES**

Off you go! Just tap on the other shoulder and just shove him out the door. I am Sir Bertrand MacGuffingham, pleasure to meet you. Pleasure for you to meet me. Hello, hello when he comes in and shakes the hand of Zolf's character and the chap with the thousand eyed stare, looks the chap with the thousand eyed stare right in the eye, doesn't acknowledge this thousand eyed stare at all, just shakes his hand very roughly. Hello, pleasure to meet you, how are you doing? You well? Good. Excellent. Hello? Yes.

**BEN AS ZOLF**

Yeah, if you wouldn't mind taking a seat.

**JAMES**

Oh, thank you. Yes, pulls back a seat and sits in the seat.

**BEN AS ZOLF**

So ...Sir Bert

**JAMES AS BERTIE**

.. you may call me Sir Bertrand, my friends call me Sir Bertrand.

**BEN AS ZOLF**

Sir Bertrand it is then, so what makes you, why are you applying for this?

**JAMES AS BERTIE**

Why am I applying for a job as a mercenary? For money and for glory and to have my name echo down the ages. Yes, the tales of bards and other people, yes, and money. Money, there's money, right. There is also money. Money is definitely an element in this process.

**BEN AS ZOLF**

Yeah, this is a paid ...

**JB**

Good. Right place then, excellent.

**BEN AS ZOLF**

Okay. So, all right, well that's I suppose, pretty covered. And what makes you think that you would be a good member of the team?

**JAMES**

Right. Well, I can do this. At which point I stand up, I draw my bastard sword. I select a table and I attack it with my power attack.

**ALEX**

I'm going to give you a ... You know what I'm going to give you, I'm going to force you to do an attack roll just because it's Bertie. So if you can roll me D20.

**JAMES**

4. What do I add to that?

**ALEX**

Your attack bonus with the bastard sword, which is a four, I believe?

Yeah, but you declared a power attack, so minus one from that.

So it's seven. What we'll do is we'll say, you draw the bastard sword. You wield it above your head. There's a big flurry. You then sort of double hand it and just try to cleft it into aim. Misjudge the angle slightly and totally cleft one leg off. That leg is cleft. The bastard sword is buried into the floor, like, which is wood as well. It's not like a massive fail. It's still incredibly showy, but instead of the sort of wonderful parting as it, as it splits into a perfect divide, it more just kind of topples.

**JAMES**

Imagine that table, was an orc yeah. It'd be like falling over, you know, cause because an org with only one leg is bloody ... Oh oh ...

Not, not, not to worry.

**ALEX**

The guy with the thousand yard stare, just leans in and whispers into Zolf's ear - "He'll probably do. If we're going to make it to crowd control, we should probably leave."

**BEN AS ZOLF**

Ah, I suppose you're right Figgis. Yeah, you're hired, brilliant. You start immediately.

Excellent, lovely.

We're doing a bit of crowd control at the moment trying to make sure people don't get too rowdy. There's a big event going on uptown.

**JAMES AS BERTIE**

What event?

**BEN AS ZOLF**

It's Lord Edison's event.

**ALEX**

At which point we will cut away to Hamid and he's there at the table. The doll is there, dancing around and the old guy next to him goes, "We're definitely going to win. Definitely."

**BRYN**

I don't doubt it for a second.

**ALEX**

Croupier is kind of dancing around, dancing around and you can see the croupier has got very calm composure to him, but his knuckles are a little bit white, because you're currently betting more than his yearly salary. At which point, the ball comes down, and it is a black. And the croupier just kind of leans across and pulls the stick and pulls all the chips. He's not being a mean guy about it, but you can tell he's quite happy because he's probably just gotten a bonus off that and he's just stacking it again. He goes, I'm very sorry that happened, sir. I'm sure that the casino bank would be able to offer you an extension perhaps, or maybe some more chips.

**BRYN**

I look visibly shaken. I reach my hand in my pocket very slowly and bring out the three chips I squirreled away earlier.

**ALEX AS CASINO ATTENDANT**

Would sir care to place another bet? Only there are other patrons who are perhaps wanting to play ...

**BRYN**

I stare longingly at the chips, and stare longingly at the roulette wheel. I head to the exit and ask to turn my chips back into cold hard cash.

**ALEX**

Yep. The guy behind the metal grill with the chips takes the two. Kind of looks at them a bit pityingly and goes, you know ...

Oh, is it three? My mistake. Three chips.

**BRYN**

Thank you. I'll have you know!

**ALEX**

Hey, that's like a 150% increase from two. So the guy kind of holds the three chips, looks at them a little bit pityingly, and he goes, it's all right. He starts, you know, converting them into cash. "If it's any consolation, I thought you'd leave with nothing. So that's plus, that's four pluses, four pluses for you." And he hands over, just four whole pieces.

**BRYN AS HAMID**

Thank you. I suppose things could always be worse.

**ALEX AS CASINO TELLER**

Oh yes, I mean you could leave right now and actually, if you were to place one more bet you could be, you could win on one of the larger tables eh? But you wouldn't know cause you'd have left.

**BRYN AS HAMID**

No, no, it's time. It's time to do something else.

**ALEX AS CASINO TELLER**

All right. All right. All right. Well you have a lovely day and remember that Charlemagne's is always open for those who like to have a little bit of a tickle on the cards.

**BRYN AS HAMID**

Okay, thank you. Thank you. Hopefully I won't be seeing you for quite some time.

**ALEX AS CASINO TELLER**

Why does everyone always say that when they're losing eh? I don't know.

**BRYN**

I wonder what happens now. I wander off down the street.

**ALEX**

You head down the carpeted stairs, open the doors from the soft lit walnut interior, to a crowded street and bright sunlight, that's really too bright, like really, really too bright. You've clearly been in there a little bit too long and there is a large sort of natural flow of people and there's a big crowd sort of off to the right-hand side. And yeah, the flow of the crowd is certainly heading in that direction. To the point where you'd kind of be (inaudible)

**BRYN**

I follow the crowd. I'm going to see what everyone's so excited about.

**ALEX**

Okay. So we jump back to Sasha as the three followers are closing in.

**LYDIA**

So I didn't lose the other guys.

**ALEX**

You didn't manage to lose them. You got a big distance on them, so you've still got time to work with, but they're still sort of trying to work their way through. They're kind of trapped in the crowd, but they totally have a bead on you.

**LYDIA**

Okay, well so you're saying that where I am right now, I've got to the edge of the drunken revellers, and then there's some side streets into the merchant district, if I remember rightly? I think I leg it down one of them.

**ALEX**

Okay, cool. So yeah, basically the second that the revellers part, just for a second, you dart out and into a side street. I wouldn't need a roll for that. Like you've been doing well enough with your dancing and you had straight down to a side street, you know, quick disappearing off. And the second that you head into a side street, you run slam into what you feel like is just a wall of metal, very kind of embellished and gilded metal metal. But metal nonetheless.

**LYDIA**

Hello! Do I throw a perception?

**ALEX**

To notice if someone's run into you?!

I'd say that the clang is loud enough, but you didn't feel the actual impact.

**LYDIA**

Okay, fair enough. I kind of look around.

**ALEX**

To elaborate, obviously Bertie's there as is a little bit off to the side Zolf and then behind him, the tall muscular good-looking slightly debonair, but also threatening thousand yard stare man.

**BEN**

Whose name is now Figgis.

**ALEX**

Whose name is now Figgis. Because you got his name in before I did.

**BEN**

I did, yes! I was waiting for that.

**ALEX AS A REVELLER**

Oh, hello, young lady. Terribly sorry, didn't see you there.

**LYDIA**

I think that I try and run past. I don't think I can think of a convincing character reason to stay.

**ALEX**

Okay, that's fine. Give me a ... it depends how you want to go past. Acrobatics would probably be the natural one.

**LYDIA**

Yeah, I try and I think slip through his embellished legs and run off behind because he presents such a large wall of ... ooh a 19.

19, okay. I believe technically you're meant to roll in a AC check, but frankly you won't make it with an armor check. So basically you take a moment, you turn around and see one of the guys has basically come into the mouth of the alley.

**LYDIA**

Right, you know what? I think I'm going to flip through the legs and hide behind Bertie, because he's massive.

**ALEX**

Oh yeah, he's huge.

**LYDIA**

So maybe they won't notice me. I don't know, that sounds quite naive.

**JAMES**

Try and roll for hiding behind me.

**LYDIA**

No, I think I'd leg it down there. I'd leg down the street. Yep, Sasha legs it down the street.

**ALEX**

Okay, so yeah, you duck between his legs, dodge, encounter the thousand yard stare guy who just, and Zolf as well, at which point you start pegging it down the street and almost predictably, there's another guy at the end of the street who steps in to the alleyway on either side of you. Sorry, the other end of the alley. None of them are sort of brandishing anything, they have just sort of carefully just positioned themselves and seem to be standing, just ...

**LYDIA**

Can I do perception check to notice the two people?

**JAMES**

Can I do it as well?

Yeah sure. Give me your total plus the modifiers.

**LYDIA**

It's on 13.

**JAMES**

I've rolled a four, I've got a perception of minus one. Barely notice that there are alleyways. Which way is up in this gravity?

**ALEX**

So the thousand yard stare guy he kind of looks to the left, looks to the right, nods to you. You, you kind of twig it. You, however, are just quietly going,

there was a person, there was definitely a person here. I mean, it's not, it's not like complete utter fail, but it is a case of you're still processing the fact that there was a Sasha and now there's not a Sasha.

**JAMES**

I've seen women before!

**LYDIA**

I am backing slowly into having dashed past them. I'm backing slowly away.

**ALEX**

Can I just clarify briefly the situation in this alley? So it's a long alleyway. One end is blocked by one of these gentlemen and the other is blocked by the other similar looking gentlemen. Sasha has gone through the alley past us, and is now closer to one end of the alley and has stopped.

**LYDIA**

Got to the end and I'm slowly backing ... Oh we've got miniatures!

**BEN**

Yeah, you do. Where's Figgis' model?

**LYDIA**

I think I'm probably about there?

**ALEX**

Figgis' model, no that's way too big for Figgis. Figgis isn't a large creature.

(Cross talk) ... that's sufficiently scary or you could be him.

That makes more sense, because then you have these as the enemies.

Should we have a behind the curtain kind of moment where we're playing with chess pieces and ...

Oh yeah, to spell out, this sounds like, oh, they've got all these awesome things. What we did is we found some old miniatures.

I genuinely haven't used these for like 17 years. I've dug them out some boxes.

**LYDIA**

So I've come running in, I've slid through his tin man legs and sort of done a roly-poly and began running and then stopped dead seeing this guy. And now I'm backing this way.

**ALEX**

Okay.

(Cross talk)

**BRYN**

Technically according to the rule system, there is no such thing as the way you're faced.

**LYDIA**

Okay, fair enough.

**BRYN**

You're considered to be facing in all directions simultaneously.

**LYDIA**

How do I flank anyone then?

**BRYN**

Because you specifically have to have a partner. It actually works quite well from a rules perspective.

**ALEX**

It's a weird one where, like Bryn's right, the idea behind it, is that you are aware 360, what with hearing and everything else. But what you're not aware of is like, when you have to divide attention. That's the idea behind flanking, it's when you're splitting your attention. So if someone's directly behind you unless you're like catching the initiative on them, then they're technically aware of you.

Okay, so if we all just take a moment I suspect that a little bit of combat might be on its way, but not yet, As the two start approaching. Do we have a problem here gents? No problem. No problem. I don't see a problem. Oye, oye Thompson, Thompson, do we have a problem? No, no problems.

**JAMES**

Excellent, if there are no problems, it's lovely to meet you. Hello, I'm Sir Bertrand Bertie MacGuffingham. I hold up my hand for a handshake.

**BEN**

Oh hello, hello. I'd shake your hand, but I've just eaten food.

While this wonderful distraction, is happening, I will sidle up to Lyd's character, to Sasha. What's going on?

**LYDIA**

Right, at this point, I think it is useful for me to ask if I recognise either of these. I've got an idea of who they might be, from complicated backstory, and I also know that not recognising them doesn't mean that they're not part of that group, but do I recognise them at all?

**ALEX**

You recognise one of them, you recognise the one who was known as Thompson. Thompson is this one.

Or is it Thompson and Thompson?

Oh, you don't know the guy's name. You basically, you know, you recognise Thompson. You also recognise that's not his name?

**LYDIA**

Yeah.

**ALEX**

And what you know about him, he's not the biggest, scariest person in the world, but he's kind of big and scary enough.

**LYDIA**

Yeah, and he's got three other people behind him in the crowd coming towards me, right?

**ALEX**

Yeah, probably.

**LYDIA**

Yeah. Well, I mean, there were two that I slipped and that are coming I know further back...

**ALEX**

Yeah, that's kind of what I mean, is that like, it's a safe bet.

**LYDIA**

So I answer yes, we do have a problem.

**JAMES AS BERTIE**

What's the problem?

**LYDIA AS SASHA**

Well, these, I used to work for these guys and I don't want to be engaged in their line of business anymore, and they disagreed with my change in employment status.

**ALEX AS THOMPSON**

Now come on Sasha, we've all got places to be, you know?

**BEN**

Hold that thought. Okay, Alex just checking, this is the crowd was supposed to be dispersing, right? Just, just round the corner.

**ALEX**

The crowd is quite literally like just around the corner. There is a big flow of people just at the opposite end, at this end of the alley, the one closest

towards Thompson. There is a big flow of people heading straight into towards that crowd, and you are currently right next to that crowd.

**BEN**

Is it our legitimate business purpose to keep this free flowing traffic moving along this alley?

**ALEX**

Oh totally. As far as he's briefed you.

**BEN**

Oh, well just leave this to me.

**BEN AS ZOLF**

Sorry gents, we've been hired to keep the crowd control. You're obstructing the flow of traffic. Figgis, Bertie, if you wouldn't mind moving these gentlemen out of the way to stop restricting a public byway.

Stay by me.

**ALEX AS THOMPSON**

Oh I don't really think this is necessary. I mean, we're just trying to have a conversation.

**BEN AS ZOLF**

Sorry sir, we are just doing our jobs.

**ALEX**

So are we, so are we, I'm sure you understand. They just approach even closer.

**BERTIE**

Well, well now perhaps we could have this conversation outside of this narrow alleyway, keep traffic moving freely. Moving slightly closer towards Thompson, just kind of usher him out of the alley, and then I head butt him in the face.

**ALEX**

I might go ahead and say that we might be entering combat right now.  
With that in mind, can everyone roll for initiative?

**LYDIA**

Am I rolling?

**ALEX**

So roll a D20.

**LYDIA**

Amazing.

**ALEX**

And add your initiative, modify it. And then what I'm going to do is I'm going to go around the table and get you guys to tell me what they are.  
So Bertie, what was your initiative?

**JAMES**

I have nine plus one, which is 10.

**ALEX**

10.

**BRYN**

I'm not currently in the scene.

**ALEX**

Fair point.

**LYDIA**

Mine is 13 with modifiers.

**ALEX**

Okay. Let me just roll for Figgis as his name is. The thousand yard stare veteran Figgis. Okay.

And despite the fact that you're not in the scene Bryn, can you do me a solid and roll initiative anyway?

**BRYN**

8.

**LYDIA**

I really hope you come flying from the sky ...

**ALEX**

Okay, and with that in mind, we'll just take a moment and then we'll set this board up. Okay cool, so we've set the board up. It's an alley way, there is a crate towards one end, and there is a sort of nook doorway halfway along. We've got Thompson at the end next to Bertie, who's literally moving in to head butt him in the face. We've got Figgis in the middle, the thousand yard stare Figgis.

**BEN**

Which direction is he staring in?

**ALEX**

I think he's staring in all of them at once because it's Pathfinder and that's how the game works. And then we got Sasha behind Zolf and then at the other end, the man with no name currently.

**BEN**

It's mysterious.

**ALEX**

Who, no doubt Ben will name like Clumpy stump or something.

**BEN**

Good name! We'll take it.

**ALEX**

And now it's going to stick as much as I did that as a joke. It's totally going to stick.

Clumpty Stump, the thug.

Right, okay. So anyway, yes, first things first, since you initiated, I'm going to give you a surprise round because you've gone from, let's all be responsible (makes head butting noise)

So with that in mind, you're going to give me an attack roll. However, it will count as an unarmed attack, because you're trying to nut him in the head.

**JAMES**

Because he's got Falcons on his helmet. You said, does that count?

**ALEX**

I don't think the falcons have a combat bonus.

I'm quite willing to give you a penalty for having such a heavy helmet that you can't control if you want.

**JAMES**

Well, maybe it's like a power tech, but for your head, like, it's hard to hit him.

**ALEX**

You could power attack him with your head.

**JAMES**

I think it's a crowd control head butt, it's not one that's met with that much vicious. I realise it's a head butt but it's not ...

**ALEX**

Then go for it.

**JAMES**

It's not a death head butt, it's just a normal head butt.  
Exactly.

**ALEX**

I'm going to try and get the turns moving fairly quickly. Like we can take time to discuss rules and stuff obviously, but I'm going to try and keep it shifting, but do make sure you describe what you're doing.

**JAMES**

Sure, so I lean into kind of, you know, move him along gently, and then whack.  
Okay, so what am I rolling for?

**ALEX**

Roll a D20.

**JAMES**

That's a 20!

**BRYN**

Natural 20! Okay, the maximum you can deal unarmed is one D6 ...

**ALEX**

Roll to confirm the damage.  
Oh yeah, good points, thank you Bryn.

**ALEX**

So roll it again.

**JAMES**

9. Total attack bonus is 4.

**ALEX**

But I'm going to give him the armed bonus because he's wearing helmet.  
Because why not?

So roll one D6 for damage.

**JAMES**

3.

**ALEX**

3. Okay, so let's just put that one down.  
Strength bonus of 3, and then 6 damage.

**JAMES**

Plus the gauntlet thing right?

**ALEX**

No it's times, because it's a crit.

**JAMES**

Oh, crikey. So how much damage am I (inaudible).

**ALEX**

The nine wouldn't ....  
(Cross talk, inaudible)

**ALEX**

Yeah, it is as well, thank goodness I've got all of you here.

**JAMES**

So what has happened?

**ALEX**

Basically you are going to be rolling a two D6 plus strength, yes?

**JAMES**

Plus strength twice?

**ALEX**

So roll D6 again. So he did 6 and another 6, he's done 12 damage.

**JAMES**

I've head butt him and I've just whacked his skull, straight down over his spine, which just pokes out through the top of it.

**ALEX**

You have knocked him out. He's not dead.

So basically what's happened is you're basically still there going, come on, let's be reasonable. You just grabbed his collar and bang. The Falcon catches him right on the bridge of the nose. There's a brief, flash of light in his eyes, but he'll never know if it was the Falcon or the blow, but either way, he just crumpled. Just gone instantly KO'd, he's out of it already.

**JAMES**

How how noisy was that?

**ALEX**

There was a clang. To the point where people walking this way stopped and have turned to look and are now watching, at this end. That end, there's still people going past there, because there's too much in the way, but here totally, people have noticed.

**BEN**

If we'd have legitimately heard that clang as well yeah?

**ALEX**

Oh yeah, this is echoing down. It sounds like someone got two dustbin lids and they were just cymballing them (makes cymbal noises)

**JAMES**

So Bertrand is definitely the sort of character that would be in Stomp.

**ALEX**

Okay, now we'll enter initiative, now that you're past the the surprise KO'ing one person in a single blow round. So it's Figgis to start. Figgis turns around, sort of how's it going with the situation? Assesses it, and steps into the shadows.

Sasha you're up.

Hmm, you're not engaged in fight ... this is the problem with having high initiative, but only really being able to be good once people are already fighting someone else.

**BEN**

If his initiative hasn't come up yet, he will be flat-footed.

**LYDIA**

Okay. So I think I essentially will running around him and coming from the side.

**ALEX**

Okay. So what's your move speed.

**LYDIA**

30.

**ALEX**

Okay. So with this, just explaining for listeners as well. So we're using the Pathfinder system, which uses the five foot squares. So when you have 30 foot, that means that you can move 30 divided by five, which of course is?

**LYDIA**

Six.

**ALEX**

I'd phrased that as a question because I couldn't remember the maths! It has been a long, long day, so yeah. So you can totally do that move. And also it's worth bearing in mind that when you move along diagonals, the first diagonal

that you move is five, the next diagonal costs 10, then five, then 10, then five, then 10.

**LYDIA**

There is only one diagonal.

**ALEX**

Now I know I'm just explaining it for future. The reason for that is it's to keep the movement balance because otherwise you could sort of skip the system by going, I charge in a semicircle and get there quicker. Like the maths would go a bit wrong.

You take your move through his threatened area. So he potentially could get an attack of opportunity.

**LYDIA**

I've got well, it just means that I've got plus two on acrobatics, moving through a creatures space, including threatened space.

?

So, but he won't get an attack of opportunity anyway, cause he's still flat footed. You can't get attacks of opportunity until you've had your first attack, I believe?

Correct.

I thought that that trait also meant that you didn't get an attack of opportunity from ... oh, it was leaving a threatened space.

**ALEX**

Well, for Pathfinder, attacks of opportunity are either triggered by something that specifically says it. So attacking someone with an unarmed attack, they would get an attack of opportunity, but he didn't cause you basically came from nowhere with it. And you only ever get an attack of opportunity, normally in combat when you're leaving a a threatened (cross talk). So characters will normally threaten every square that they're adjacent to sort of in a circle, in a square around them. If they have something called a reach weapon, they can threaten like every two squares and beyond.

**BEN**

I have that.

**ALEX**

So yeah that means that you can basically hit him if he's like 10 foot away, depending on what the reach of the triangle is. So for the attack of opportunity, he'd have to be within 10 feet of you and then try to leave that 10 foot or move within that 10 foot sort of square, you have around you.

Okay, he's four foot. So this ...

**BEN**

I have a special weapon proficiency to use it, which I'm allowed to be because clerics automatically are proficient in the weapon of their Gods. For example, with Poseidon obviously it's a trident, but not usually proficient with Tridents because ...

**JAMES**

Poseidon proficient in four sub or three sub nuclear deterrents.

(group laughter)

**BEN**

I've chosen my God!

**ALEX**

So keeping the turns moving...

**LYDIA**

So I'm standing at the side of this guy and I'm going to flick out my spring loaded wrist sheaths and stab him in the side.

**ALEX**

And because they're spring loaded, you basically get them as a swift action, so you don't need to worry about that. And so you are going to want to roll both attacks. I would recommend rolling a ...

It's a D4 four plus sneak attack. Cause he's flat-footed currently. So you need to roll a D20 ...

**LYDIA**

17.

**ALEX**

Which is a hit, so roll the damage first. Roll both.

**LYDIA**

4 and 1.

**ALEX**

So that's 5.

**LYDIA**

Plus 1 foot when flanking. Yeah, I'll just add 1.

**ALEX**

This isn't flanking, it is flat footed, but it's not flanking. So that's a five from the first attack. Roll the second?

**LYDIA**

13, so I guess ...

**ALEX**

That, as far as I'm aware, will be a hit again. Because he's good, but he's not that good.

And he's flat footed.

So to clarify, flat-footed, you're catching your character unawares. So what that means is that your sneak attack is active as if you were flanking, but - very important - you're not flanking. Cause there are some things that will say 'when flanking, blah.' Also it affects things like their AC is lower and stuff like that.

**LYDIA**

Cool.

**ALEX**

So basically for you, you always want to be catching people flat footed.

**LYDIA**

How do I know if I've hit him? So 13 ...

**ALEX**

I basically tell you.

**LYDIA**

Okay.

**LYDIA**

You've hit him.

**LYDIA**

6 plus 2 equals 8.

**ALEX**

Eight, okay.

Is it not, your strength modifier is one, so it should be eight minus one.

**LYDIA**

Oh yeah. Good point.

**ALEX**

Oh, okay. So seven, was that true of the other one as well?

So that was, that was five or was it four?

**LYDIA**

That was five because it was a four and a one.

So that was four and this is seven ...

**ALEX**

And to be honest, it doesn't matter. He's down.

**LYDIA**

Yay!

**ALEX**

Yeah, quite simply he just seems to be sort of reaching for something under his jacket. Yeah, just straight away you come up behind him and describe what you do.

**LYDIA**

So I bounce off the walls, so I'm kind of running in a kind of arc. I'm a parkour-y optimised character! Really crowds and acrobatics is what I do. So I come round the back, you guys barely see, I guess, because it's only as I get right up to it, that I flick my daggers, they're in my hands, and I stab him just under his arm as he's reaching for his weapon. So he collapses very quietly ...

**ALEX**

... with a potentially collapsed lung.

**LYDIA**

Yeah, he falls silently there might be a slight wheezing sound I guess.

**ALEX**

Balloon deflating ... balloon made of meat.

**LYDIA**

I guess I'm looking back and really considering heading off and running again. Because I know there are two more characters, people coming behind me.

**ALEX**

One sec actually let me ... okay, at which point, shocker, I need my little dudes - two more basically come in. One of them comes in, assesses the situation, second one comes around him, assesses the situation. I'm going to make their turn because they can't just run around and go, oh, I know what's happening around this corner. Technically Pathfinder kind of allows that. I think it's daft. So that's setting a precedent for you guys as well. You can't just blindly charging where you've no idea what's out there. Okay, with that in mind, Bertie, you're up. You are currently stood over a faintly bloodied and very unconscious man, as two other people come and there is a crowd ...

(Cross talk) ... he basically did the surprise.

I get it, we all learn something.

### **JAMES**

Quick aside, are these people wearing the same uniform, because you mentioned uniforms.

### **ALEX**

They're not uniforms, they're basically wearing fairly nondescript clothes. Neither posh nor poor. The poorest one was sort of Thompson was slightly shabby, but he's kind of KO'd. So these two others come along, they get the situation and you're looking at them and they're going ... they're hesitating but they seem to be willing to maybe give it a go, cause they're looking past you at Sasha at the far end who they can just about see.

### **JAMES**

Okay, at that point. Can I ... would I suffer any sort of combat penalties if I attempted to intimidate them before I ... given that they're a few feet away, this chap is down, that chap is dead and that's before they've even got into the alley.

### **ALEX**

Well, why don't we look up exact wording for intimidate? It has very specific sort of gameplay actions in combat. So looking this up briefly to get the exact wording. Basically you in combat, you can use it to cause an opponent to become shaken, okay. And the DC would be, DC being how difficult it is, what you'd have to roll to effect that, is 10 plus their hit dice. Hit dice is a way of

referring to basically their overall health and the target's wisdom modifier. Would you make it a level one comparatively steep check, and if you're successful, they're shaken, which basically gives them a penalty on their go. But that's pretty much the sum total of it. And also that would pretty much be your turn instead of an attack. A shaken character takes a minus two on attack roll savings for a skill checks and ability checks. So yeah, what you would be doing is you could move you on, but you'd be going (makes caveman sounds), they'd have a bit of a penalty and that'd be the sum total of.

**JAMES**

What I was shooting for there was something along the lines of that guy's been knocked out, that guy has been killed and they've just arrived in the alley.

**ALEX**

As GM, I'm allowed to apply some modifiers. But yeah, you can do the roll and you can see. I'm not going to tell you whether it succeeds or not.

**LYDIA**

Okay.

**ALEX**

But mechanically, if you succeed, they would be worse at fighting. You wouldn't necessarily be able to make them flee. That's kind of a GM's discretion.

**JAMES**

I'm not sure I'd bother, in that case, the odds seem a bit steep. Limited reward, so I might just do it as flavour. Good afternoon, bloody little poor people, and I draw my massive sword.

**ALEX**

Okay, drawing a sword counts as a move action.

**JAMES**

Okay.

**ALEX**

Which is fine.

**JAMES**

So then can I close the distance between them?

**ALEX**

Not really, if you're only just drawing your bastard long sword, that's the problem with a bastard long sword - it's massive.

**JAMES**

Takes a long time to draw.

**BRYN**

You can move while drawing a sword ....

**ALEX**

... which is what I was leading into. Yeah. Is that what you could do if you are going to move and draw, you can. What you couldn't do is, I know it sounds really pedantry, but it does make a difference mechanically. If you were to draw your weapon, you couldn't then move, but what you could do is sort of the move and draw.

**JAMES**

Oh yeah. Well I'll do that then, that makes sense.

**ALEX**

Sure, where do you move to?

**JAMES**

Is my moving impeded by the unconscious Thomson in front of me at all?

**ALEX**

It would count as difficult to (unclear). However, there's really no reason for you not to just step around. It makes no difference mechanically.

**JAMES**

I think, there that's five, that's 10 foot, and then I'll tap this chap.

**ALEX**

Yep.

**JAMES**

Okay? I'm not saying anything wrong so far, that's all fine?

**ALEX**

No, it's all good. I'll leap on you, violently and unappreciatively when you do so.

**JAMES**

This might sound stupid. I'm assuming that I've got my shield out at this point as well.

**ALEX**

We'll work on the assumption that you're carrying your shield unless I, or you say otherwise.

**JAMES**

I think it would make sense in a general crowd control scenario to have my shield out and not my sword.

**ALEX**

You wanted to show off for your interview?

**JAMES**

Yeah, that's true, yeah. I'll often have my shield out when I interview. Where do you see yourself in five years' time?

(shouts) Behind a shield!

**ALEX**

Give me the roll.

**JAMES**

Okay, eight.

**ALEX**

Plus your attack bonus?

**JAMES**

Four for the bastard sword.

**ALEX**

Taking you to ...

**JAMES**

12.

**ALEX**

... which misses. You give a big old swing and the guy just sees it coming mainly because the sword is as big as he is. Like he quite easily just sort of ducks to the side of that one, but is definitely looking you in a new light.

Lyd you're up.

**LYDIA**

Right. That's quite a long distance for me to travel. I guess it's probably worth saying that I definitely think about just legging it, but these guys have stepped up to the plate and I feel a bit bad about leaving them. So I guess it's just a case of traveling my six which might be one, two ... so that's 15, 10, because I just want to be sideways, so that I can perhaps ...

**ALEX**

That's two diagonals - a 5 and a 10, a total of 15.

**LYDIA**

Sorry, these are each five, right? These squares?

**ALEX**

Yep, but if you move two diagonally ...

**LYDIA**

... so it's 15, 20, 25, 30 ... and then that's a bit too far for me to throw him a daggers.

**ALEX**

What you could do is you can use your turn to move double. So a move is made up by a standard action, move action, and swift action. So what you can do is you can trade those down, so you could trade your standard action for two move actions. It's called like a double move.

**LYDIA**

Cool.

**ALEX**

Or you can trade it for something called a run action, which is you basically pegging it, but that is much faster. But at the expense of you can't do anything else, you're running in pretty much straight lines, blah, blah, blah.

**LYDIA**

Well then I think I will run up to here, behind this box. I may even crouch behind said box.

**ALEX**

It would grant you bonuses for cover basically. So if any of them are having any ranged attacks or anything that will come into play. Okay, cool. At which point let's briefly cut from combat to Hamid. You're following the crowd and you see basically an enormous crowd off into the distance and off to the right, what looks like a kind of sideshow crowd and a couple of them are yelling. There seems to be some like drunken men sort of clamouring to get through to the, to the front of that crowd and to put it bluntly, pass us your little dude, you are appearing about here and in between you and them are bunch of, because of the miniatures we're using, an enormous horde of horrifying abominations. Say a crowd of people like that.

They're party (unclear) all painted in neon colours.

Picture the colours that are not the red colours.

Oh, sorry. There we go, and a tank. Why not? There's also a tank. I'm going to remove him for the simple reason that he's literally taking up six squares. For anyone who's listening, it's an enormous metal sort of tyrannid ...

**BEN**

Carnifex.

**ALEX**

Carnifex! Oh, I'm so sorry. So, basically you're in initiative order Bryn, but obviously there's going to be a bit more (unclear) to yours to take into the situation. So yeah, you've literally come around and you're seeing that and you can see a guy KO'd and you basically see him with like, swinging a miss for the

...

**BRYN AS HAMID**

Oh my God, it's Bertie!

**JAMES**

I'm going to push my way through the crowd to the front.

**ALEX**

Yeah, that's fine. Give me a perception check James.

**JAMES**

9 minus 1.

**ALEX**

(Cross talk) You have no idea. Basically, he's going, oh my God. It's Bertie! And you're going (shouts) cutting the weeds with my sword. Okay, so Figgis, right.

**BEN**

Isn't it my go? Because we moved him into the shadows.

**ALEX**

So it is yours. I apologise.

**BEN**

This man here, he's bleeding, right? Oh, good. Stabilise.  
Okay, cool, describe it to me.

**BEN**

So to clarify in this game, he can move two squares.  
Because of my peg leg. Yes, does he want to roll a will save, against the stabilise.

**ALEX**

I'm going to go ahead and say no.

**BEN**

Okay, cool. Well, I've got to give him the option.

**ALEX**

Okay. Describe what stabilising, what you'll do mechanically and what it looks like fluffy.

**BEN**

Okay, so stabilise effectively when a character has been down in a lethal way, they start bleeding out. So they start losing a (unclear) points turn, once it gets to minus 10, they're dead, dead.

**ALEX**

Pretty much.

?

They have to be resurrected by magical fantasy means.

**ALEX**

Yes.

**BEN**

Stabilise effectively says stop it. It just stops their bleed count means they won't bleed out. They're still unconscious. They're just not going to die, which is good. For me, that means bending down, getting a little kind of waterskin of sorts of some water out of my pocket, pouring it over the wound and muttering some prayers beside him.

**ALEX**

Okay, cool. It becomes readily apparent that the guy has stabilised. The small knife ruins appear to knit enough, by which, I mean the bleeding stops. There's some clotting going on. By no means have you healed this person, but they're no longer like bleeding out all over the floor.

?

He's not fine. He's just not completely screwed.

**ALEX**

Yeah, good way of putting it.

Okay, apologies. Now, now it's Figgis. So with that in mind, let me do a quick roll. You hear a clang and ...

Give me a perception roll, Lydia?

**LYDIA**

Me? Okay.

Nine. Oh, sorry. Nine plus six.

**ALEX**

15. Figgis appears to be wailing on the lock of the door. Wailing as in hitting, sorry. Yes, that's a totally an ism from where I grew up.

**LYDIA**

I find this offensive both from a moral standpoint and a professional.

**ALEX**

But yeah, he's clearly like hitting the lock. Who knows, maybe he's trying to get out and flank around. Okay, after that, the guy who's immediately facing Bertie tries his luck. Unwisely, but he'll try his luck. What's your AC.

**LYDIA**

20.

**ALEX**

Won't bother saying what he rolled, because ... actually what would he have to roll out of curiosity? I'm not going to say it out in case, yeah, let's just say there needs to be another figure in there at the very least. So he basically yeah, he draws what looks like a short sword actually. Like he's wearing a fairly larger coat and it's kind of a bit higher up so he could get away with hiding it. He draws it and then just winds back and does a real, like big slice right onto the side of the breast plate, and it doesn't screech or anything. It just stops it dead. Like there's no sort of, he didn't like swinging a miss. He just connected and nothing. Like nothing, he didn't even register it. This guy takes a five foot step. So a five foot step is where instead of doing a big move, you just move one square, but in doing so you can avoid those attacks of opportunities we were talking about. So another way you can avoid them by the way, which is useful for you Lydia is acrobatics.

**LYDIA**

Just being me avoids most ...

**ALEX**

I was just going to say that seems to be doing the job. So this guy also will try his luck, but there's no way he's risking an attack of opportunity.

Okay. Ooh, 20, was it?

**LYDIA**

Yeah.

**ALEX**

That's a hit.

**LYDIA**

Is he flanking?

**ALEX**

No, he would have to be immediately opposite on the far side. Yeah, flanking is a bit of a weird one where it requires you to be like directly opposite. If you were, if you're side to side, it doesn't really count.

Yeah, if you're there and there, that's flanking.

The way to describe it is, if you imagine a 180 degree line ... long story short, it's to do with, they have to be on what you'd appreciate to be opposite sides. The other rules that will be fun eventually have to do with range stuff and it's like how it covers corners of squares and stuff. It's a bit weird. So he'll roll his attack, which is a formidable one D6 plus a little bit more. He deals you 4 damage. You deduct that from your total hit points and write that on your sheet.

**LYDIA**

I'm now down to 9.

**ALEX**

See that's the thing with level one is that everyone gets quite cocky because you can down people in a single blow, but you also forget that if you get hit twice, you're probably going to go down yourself. Level one's a slightly weird one, it kind of stabilises in the lower levels. Okay, so that is the two cut purses down.

Bertie? Yeah, Bertie you're up.

**JAMES**

Okay, I'm going to swing my sword at the one who just wounded me. I'm struggling to hit them aren't I?

**ALEX**

You didn't roll particularly high.

**JAMES**

Okay, I don't want to go through normal attack. 18.

**ALEX**

18. What's the threat range on a bastard? Is it 19 or 20?

**JAMES**

19.

**ALEX**

Okay, cool. So you get a hit, so roll your damage, which will be the damage on a bastard being 1D 10 plus your strength, which is ...

**JAMES**

I've got a 16, so I've got a (inaudible) modifier of 3.

**ALEX**

That's correct. So you are ...

**JAMES**

D10 plus three.

**ALEX**

Yeah and that three is guaranteed.

**JAMES**

Four plus three is seven.

**ALEX**

Seven, okay, and that's your turn then.

**JAMES**

How is he looking?

**ALEX**

Bad. Not good, quite bad.

**JAMES**

As in like in half bad, or ...

**ALEX**

He's still kicking. He's not knocked out or anything. We'll say that because it's a long sword, it basically tears through a shirt revealing what looks like a leather curios underneath. And effectively it tears through that as well, exposing sort of the skin beneath and maybe gives him a light cut, but it doesn't actually like, you know, sever, huge chunks of his body.

**JAMES**

So it's just a flesh wound, he's not part of a person.

**ALEX**

Yeah, exactly.

All right.

**ALEX**

Okay, then onto Lydia.

**LYDIA**

One thing I kind of want to clarify is ... like these are people, people that I vaguely know. If I don't want to kill them, but I don't want them to keep fighting. What are my options?

**ALEX**

You have the option of dealing non-lethal damage with a lethal weapon, which gives you a penalty of ... do you know this off the top of your head Bryn?

**BRYN**

I don't, you have to take an attack ...(unclear) It's around the minus one, minus two mark, where basically what people tend to do in that kind of situation is use lethal to bring them down faster. And then when they're kind of, when you think they're kind of approaching the knockout, you swap to non-lethal and other people will also just stuck a non-lethal item. So for yourself, I'd recommend at some point picking up a sap. A sap is, think of it as basically a softball sanders, Terry Pratchett would put it right. It's like a kosh. You just use it to (makes baseball bat hitting ball sound). So what you'll do is whilst fighting, a lot of people will take quick draw. You don't need it because you've got the wrist, but it allows you to change weapons quickly. So they'll bring them down and then they'll just finish them off with a kosh to the head to knock them out.

**LYDIA**

Yeah, but I don't really have those things, so I don't have that much of an option. So I need to just try for non-lethal.

**ALEX**

Ultimately, the most damage that you could do is not going to be enough to kill him outright. He would need to make saves against bleeding out. And presumably in that time if Bertie was to go over, pick him up, carry him back.

**LYDIA**

Yeah, okay. In which case ...

**BEN**

And she doesn't know I'm a cleric. She doesn't know I can stabilise right now.

**ALEX**

Oh true.

**BRYN**

Anyone can attempt to stabilise.

**ALEX**

That's true as well. That's true as well.

**LYDIA**

I do, I've got 2 in heal (?)

**ALEX**

Oh yeah, you can stabilise them.

**LYDIA**

Can I?

**ALEX**

Yeah, you can roll for it.

Stabilise is basically absolute critical first aid.

**LYDIA**

Okay, so in that case, it sounds like trying for non-lethal isn't worth it in this case.

**ALEX**

It depends.

**LYDIA**

I think she doesn't, she doesn't like killing people, at least not yet.

**ALEX**

That's fine.

**LYDIA**

These are people that she knows.

**ALEX**

In fairness, murdering a bunch of people with a crowd watching is always problem.

**LYDIA**

Exactly. It's like, there's an audience, there's an audience that's talking to us at this end. So yeah, can I hop over that box with my acrobatics and get to be directly behind him?

**ALEX**

You could. What I'll do is I'll say that mechanically, you would have just moved around it without any penalties. Which would be the 5, 15, 20, 25. So we'll say that mechanically you did so. However, what I would point out is that if you go here, you are leaving a threatened square, because he currently threatens all squares around him, remember that you have universal vision as it were. So if you were to stop there ...

**LYDIA**

But then am I behind him? Am I flanking?

**ALEX**

Yes.

**LYDIA**

Okay, cool. I'll be in that flanking square, and I will try for a non-lethal stab.

**ALEX**

Should we assume that the flanking bonus cancels the non-lethal penalty?

**LYDIA**

Yeah, they do.

**ALEX**

I'm being incredibly lazy here and could look it up, but frankly it's not worth the time right now. Shouldn't admit that to our listening audience.

**LYDIA**

So that means that I just roll the 1D 4?

**ALEX**

You still have to roll the attack.

**LYDIA**

Sorry, yeah. I'm new at this, 10.

**ALEX**

So what's your attack bonus with the dagger?

**LYDIA**

One.

**ALEX**

Does not hit.

**LYDIA**

Phew! Well that solves my dilemma!

**ALEX**

Welcome to basically all (inaudible - cross talk) Go for the roll.

**LYDIA**

2.

**ALEX**

If only all moral dilemmas could be solved by ineptitude.

**LYDIA**

My hesitancy is really undermining my ability here.

**ALEX**

And onto Hamid. Currently, the last thing that happened was, Oh my God, it's Bertie!

**BRYN**

I watch and wait.

**ALEX**

That's fine.

**BRYN**

I don't know what's going on!

**ALEX**

Ben, you're up.

**BEN**

Drag this guy, kind of lean him up against the wall?

**ALEX**

I'll let you do that (inaudible), otherwise that's going to cost you so much move.

**BEN**

Oh no that was my turn.

**ALEX**

Oh, sure.

That's what you want to do?

**BEN**

Yeah.

Thanks?

**ALEX**

In fairness, it's going to take you about 10 rounds to make it down the alley.

**BEN**

I can run.

**ALEX**

How long with him pegging it, how far would he get?

**BEN**

Pegging it eh?

**ALEX**

Poor choice of word.

If you were to do the run action, you could get involved by your next round, if you choose. Okay, cool. So you spend your turn propping that guy against the wall.

It's just an unconscious bleeding dude.

**BEN**

He's not bleeding.

He is covered in blood.

**ALEX**

He is covered in blood. Okay, on to our good friend Figgis. Ooh, it's a fine hit! You can't get an angle on him from where you are, you just hear another clang. And then as far as you're aware, Figgis is still in that alleyway. Let's just presume he's still definitely waiting for an opportune moment to attack.

**BEN**

Do we need to roll a perception or anything, because you said his absence or ...

**ALEX**

Not really. He was out of sight for you for ages. In which case this guy will go for you first. Won't hit, and another one, won't hit. So that was both. Honestly, for rolls that low, which were a nine and a four, by the way, for people asking, thinking yeah, they just, they didn't even make contact at that point. It was pretty much a case of them then making an over-exaggerated lunge (unclear), and it's the equivalent of like

(Boasting voice) You can flavour it however you want, but they didn't even contact that time.

**ALEX**

Lydia, you're up.

lydia

I will try my non-lethal stabs. See if my hesitancy has ... ooh 18.

**ALEX**

And don't forget your second attack.

lydia

Yeah. Well, I've got to see how much damage I do truly.

**ALEX**

It's much (inaudible)

**LYDIA**

Triangle one's one.

**ALEX**

Minus your strength, so that's cancelled it out. So now all roll 3 D6. You're automatically taking minus one because you've got eight in your strength. That's the trade-off.

**LYDIA**

Okay, I thought I'd switched the deck and that's why ...

**ALEX**

You have but ...

... but that's hit, not for damage.

So you'll always deal minus one on the damage.

**LYDIA**

Ooh my other one misses. I managed to get a two.

**ALEX**

You also have a sneak attack ...

You can get your sneak attack (inaudible) on the first one which hit, because you're fighting.

**LYDIA**

Four.

**ALEX**

You also get a plus one to damage because you're flanking.

**LYDIA**

Yes, I do.

**ALEX**

Oh so you're back up to five - good point.

Ah, two weapon fighting, don't you love it.

**LYDIA**

Yeah, so that was all my first weapon, and then my second one I got two, which I don't think is a critical, I don't stab myself ...

**ALEX**

You don't hit, no. What you can is, depending there are fumble rules in Pathfinder, I tend to dodge them in combat and not really bother, but it's stuff like if you're all in natural one, you're meant to roll on like another table to see whether you dropped your weapon or whether your weapon explodes in your face. Depending on how far you want to go, there were brilliant ones for spell failure. One of which include things like the nearest person to you dies, your arm falls off. Like they're quite elaborate.

You turn purple.

Someone I know, looked like, but was not a bugbear for an entire campaign as a result of one of them. A bugbear is not a very nice creature.

We had someone who couldn't stop detecting magic. He just had to take magic on his eyes consistently so he had to have special goggles made so that he wasn't blinded by this highly magical campaign.

Poor guy. Okay, Hamid you're up.

You've seen a bunch of people try to whale on Bertie. Not successfully, but they've been trying to trying to hit him.

**BRYN**

Yeah, I don't know the situation.

**ALEX**

That's fine.

**BRYN**

I'm not going to get involved.

**ALEX**

I don't like your character.

**BRYN**

We haven't seen each other in like a year. I have no idea what's going on.

**ALEX**

If I hadn't seen you for a year, Bryn and I saw two people wiggling onto you at the end of the alley, I wouldn't just stand back and go, wow, they might have a point.

**JAMES**

What if Bryn was in huge grey armour going  
(makes bouncey fighting sound)  
and swords were bouncing off him.

**ALEX**

Well, even then I would ...  
Keeping it moving ...

**BRYN**

I'm a lover, not a fighter.

**ALEX**

Sure, right.

**BEN**

Well, I do have something with range, which is nice. I still need to be there, I'm still far too far away. So the run action. How does that work? How much faster do I get?

**ALEX**

You go four times your pace.  
Which is formidable!

**BEN**

(Counts) I've hit a box.

**ALEX**

So you could take a diagonal ...

**BRYN**

No you can't, you have to go in a straight line.

**BEN**

Oh yeah, it's the run action.

**ALEX**

So that was a formidable dash down the alley. Okay, Figgis does whatever Figgis is doing out of sight. The cutthroats, okay.

**LYDIA**

Again?

**ALEX**

We've gone back round.

I think it's just they're whaling on you to continuously. So you're like, oh, not this again.

And the reason they are is because you're dropping them left, right, and centre. The first one misses, the second one makes contact, but just can't get through the armour.

**JAMES**

If it looks like you're in trouble, I'll help.

**ALEX**

Bertie your roll.

**JAMES**

Okay, I reckon this one is pretty well flanked by Sasha. So, oh, I don't know your name yet do I? We haven't been properly introduced.

**LYDIA**

You can think of me as stabby, small woman. Stabby Mcquiet.

**ALEX**

Hey, we established, she's not a girl or young or distinct. She is woman.

**JAMES**

I think you called her a little girl.

**ALEX**

Well, she's woman. I've been strongly, strongly corrected at the beginning of the campaign. It's woman.

**JAMES**

Right? Is this crowd starting to pay attention now?

**ALEX**

The crowd is getting bigger and bigger and bigger.

**JAMES**

Okay, are they like, ooh, there's a fight. Are they cheering?

**ALEX**

The drunken guys are currently populating the side nearest the big crowd, and it seems like they're all yelling encouragement for stabby woman.

**JAMES**

Okay, right. I'm not pleased that you're drawing focus. I'm going to go for a power attack on that guy, and I'm going to tend to neatly bisect him.

**BEN**

I can't stabilise that.

**JAMES**

I'm fine with that.

16.

**ALEX**

That's a hit.

**JAMES**

It's a fine hit!

**ALEX**

So you roll your d10.

**JAMES**

Plus 3?

**ALEX**

Correct.

**JAMES**

Eight plus three is 11 plus one more makes a total of 12.

**ALEX**

Minus one plus (cross talk) - 13.

**JAMES**

13.

**ALEX**

I think he's probably dead, dead, dead, dead.

So you basically wind up, you know, we're giving a little bit of a look to all of the people, making sure they're looking and just, you know, almost baseball swing it around. It connects. In a big way. You can't see through clothing in the (inaudible), but it's clearly in the person.

**JAMES**

Like an inch, like two inches?

I'm not going to go into that much detail. I'm just going to say that it went in.

**JAMES**

It has gone in an inch.

**ALEX**

And then basically he's very, very down. Very, very down. There's quite a lot of blood. A couple of people in the crowd scream, a lot of the people in the crowd cheer, and you see, there are sort of guards trying to fight their way through and ...

**JAMES**

Don't worry, we're crowd control.

**ALEX**

Okay, Lydia.

**LYDIA**

I'm going to frickin' attempt my non-lethal stab again.

**ALEX**

Go for it.

8

Oooh nope.

**ALEX**

What? One.

You know what? What I'll do is I'll get you to roll a D20 and then I'll use that to decide fluff.

**LYDIA**

Okay, 14.

**ALEX**

Now you're fine.

**LYDIA**

Okay.

**ALEX**

Nothing fluffable happens.

**LYDIA**

I just ... cock up.

**ALEX**

I mean, it's a 1 in 400 chance of two natural ones in a row. So I think that would be worth of a fumble I'm afraid, but no ...

Stab yourself in the eye. Rubbish.

Okay, so Hamid.

You've just watched your old friend, just basically massacre someone. I mean the guy's not dead clearly. He's going

(makes dying noises).

**BRYN**

I cast prestidigitation. I turn to the crowd and shout loudly, "Come to Bertie & Bots for all your blood-based jokes and cause fake blood to spray from my arm onto the floor." I am bluffing the crowd. This is a promotional thing.

**ALEX**

Rusty Quill Gaming – 25 – A Wilde After Party

Give me a bluff check!

That's some good, like it's (inaudible)advertising.

It's improv everywhere.

**BEYN**

That isn't awfully 20.

**ALEX**

What was that? Is that a one?

**BRYN**

It's a seven.

But my bluff is seven, I think. It's not great.

**ALEX**

Taking it to 14. There's a couple of people are going (makes excited noises) oh that's brilliant! There's a few people who aren't like completely moronic, who are going - What? Why would you.

This is not a very convincing advertising campaign at all.

At best, this is tasteless. At worse, this is, this is actually murder.

I just don't feel I'm engaging with the brand.

What you're benefitting from is the crowd mentality of - someone should do something.

**BRYN**

Yes, yes. I agree. Definitely.

So I'll have another go next.

**ALEX**

And Ben, you're up.

**BEN**

Hello!

**ALEX**

You've just seen someone get annihilated and this guy is KO'd.

**BEN AS ZOLF**

Don't kill him you idiot!

**BEN**

And then like move very slowly.

**ALEX**

You could move your 10 and stabilise the one nearest to you.

**BEN**

That's fine.

**ALEX**

This is going to be the longest episode in the world.

**BEN**

Ray of frost him or whatever it is. I fire an icicle at him. So it's a range touch attack.

**ALEX**

Okay. So give me the attack roll.

**BEN**

What is the range touch attack roll?

**ALEX**

It will be a D20.

Base plus Dex

**ALEX**

So you're zero, but you're against a touch AC, which is going to be really low. Yeah because touch AC, the idea is that it's just to make contact with the person. So wearing huge amounts of armour doesn't actually ...

**BRYN**

Sure, okay. 16.

**ALEX**

That's a hit.

**BEN**

Cool! 2 Cold damage plus half cleric level. I'm assuming that will be run down to zero?

**ALEX**

That's normally in a minimum of one.

**BEN**

Oh okay, so three damage, three cold damage.

**ALEX**

And the last one drops. As do apparently all of the crowd who I knocked over. Yes, the last guy drops. Congratulations, you all just completed a combat!

(Hums a victory fanfare)

Yay! We did a combat!

Which is a really great place to end ...

**BEN**

Brief addendum just in case - stabilising three of them was my best action.

**BRYN**

Can I make my final bluff check?

**ALEX**

All right, we'll close on your final bluff check.

**BRYN**

I'm going to roll it first and then just go with what happens. I did not roll well. Okay, 12.

12, I'd probably go on about fake blood some more, or waving my arms ineffectively.

Spraying fake blood everywhere.

**JAMES**

At this point, Bertie steps over them and attempts to bluff himself, because it was Bertie ...

**ALEX**

I'm going to close on the impotent blood spray because we we're out of time and we've run over massively.

**BRYN**

I totally made a contribution.

**LYDIA**

I begin winching my dagger back into my spring-loaded sheath.

**ALEX**

Okay, I think we're gonna close on that. So with that in mind, thanks everyone for listening and we hope you had a good time with Figgis stomping Mcclomperson and basically the rest of the team and Thompson. So, thanks for listening.

**ALL**

Bye!

**ALEX**

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**ALEX**

AD break, ad break, it's definitely an ad break for like orange shows.

**JAMES**

Washing machines live longer with a Calgon,

**BEN**

But we can always fill it with comedy adverts.

**ALEX**

Oh yeah, that's the thing is basically I'm leaving this slot free because ...

**LYDIA**

I listened to the door. The door says nothing. But it appreciates the attention.

**ALEX**

And there's obviously this ball dancing around. There's an ice cream truck around.

There is ice cream in the casino!

(All cheer and laugh)

**ALEX**

This is one of the problems of podcasting, is occasionally there's ice cream.

**LYDIA**

Can we have an ice cream, can we have an ice cream, can we have one.

**ALEX**

You can have an ice cream. If you do your podcasting.

**[Show Theme - Outro]**

**ALEX**

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