

## RQG – 3 – The Simulacrum

### Content Warnings

- Fire & explosions
- Death (inc. minor character deaths)
- Injury & loss of consciousness
- Physical violence
- Discussions of: violence
- Mentions of: stabbing & blades, food & alcohol, burns
- SFX: explosion, high pitched tone, continuous fire

### [Show Theme - Intro]

#### ALEX

Hello and welcome to episode 3 of the Rusty Quill Gaming podcast, an actual play podcast for extended tabletop campaigning and we're coming to you from London, England. I'm your host and Game Master Alex Newall and with me I have:

#### LYDIA

Lydia Nicholas.

#### BEN

Ben Meredith.

#### BRYN

Bryn Monroe.

#### JAMES

James Ross.

**ALEX**

And brief words about what your characters are?

**LYDIA**

I play Sasha, she is a slightly awkward ex-antiques appraiser who moves a little too silently and stabs a little too hard for anyone to believe that's her whole past.

**BEN**

Dour Cleric of Poseidon, ex-sailor and pirate, now erstwhile mercenary band leader.

**ALEX**

You sound so much more hardcore.

**BEN**

Oh, Zolf Smith as well, yeah, I better say that!

**ALEX**

Oh yeah, good point!

**BEN**

(Laughs)

**BRYN**

Er, I am playing Hamid, the playboy halfling Sorcerer.

**ALEX**

(Laughs)

**JAMES**

I'm Sir Bertrand "Bertie" MacGuffingham, a posh idiot who likes hitting things quite hard.

**(Group laughter)**

**ALEX**

Cool! And where we left off last week, Lord Edison in his townhouse had just stepped out onto a stage for the reveal of his next big thing and all of you have managed to get yourselves in by hook or by crook or mostly by...

**JAMES**

Bertie...

**ALEX**

Lord Wellington being (imitates blustering and hobnobbing in a posh tone). So, Edison steps out and led by Hamid, I believe it was, there's a polite round of applause.

**EVERYONE and SFX**

**[Applause]**

**ALEX**

He waves it down and gestures behind him. [Applause fades away] A curtain pulls apart and a cart, there are four guards, two pushing it, two either side, push forward a cart.

In sort of terms of game mechanics the cart is large so about sort of 10 foot by 10 foot, give or take, and the thing upon it is round about the 10 foot tall mark, something like that. It's draped in a large white cloth, very hard to pick out a form. It's cuboid, taller than it is wide, but there's no real discerning of it, it's, it looks like it's probably in a box or something. But they wheel it out and the guards are being very, very careful to sort of look around and so on.

In the room there are sort of the crème de la crème of upper London society, lords, ladies, statesmen, that kind of thing. There's a couple of other guards but it's mostly up towards the stage area for obvious reasons.

**LYDIA**

Mm hm.

**ALEX**

And there is a lectern to the right hand side of the stage, stage right for anyone who is using their thing, so I suppose that'd be the left from the audience - oh it's been a while (laughs), it's been a while since I had to remember that!

And on stage left, which'd be the right hand side if you're sat in the audience there, there's a grand piano and-

**[piano begins to play]**

**ALEX**

-again there's someone who's been playing a little bit of underscoring as Edison walks out. Everyone hushes and the music goes down.

**LYDIA**

Is it worth doing a Perception check?

**ALEX**

Yeah, please, feel free. Any time you want to do a Perception check go for it, I'll just let you know if it's a waste of time.

**LYDIA**

**(ROLL)** Er. OK 2, so 8 in total.

**ALEX**

8. You notice there are also a couple of sort of waiters who are just holding, like trays of empty glasses up towards the back near you and Zolf. But they're just stood there, I mean there's nothing really extra to discern at the moment. So yeah, Edison steps up to a lectern and he sort of reaches down, pulls a lever.

**BRYN**

How subtly do you think it's possible to cast Detect Magic?

**ALEX**

Well what is the description of it, does have a vocal or somatic component?

**BRYN**

Yeah, it's got, almost every spell has both verbal and somatic.

**ALEX**

I should spell out actually for listeners who aren't familiar with the sort of tabletop things. A lot of spells have a vocal or a somatic component and there's some other ones which have some others, but what it-

**BRYN**

It's very common to have, er, material components as well-

**ALEX**

Sure.

**BRYN**

But I as a Sorcerer I eschew materials.

**BEN**

And as a Cleric I do the same!

**ALEX**

So with those materials it's talking about what are required for the casting of magic. So a vocal component is that you have to speak. It defines it as - it has to be audible, like, so that you can't, you know, be stood behind someone and do it silently. There are like feats you can take so that that allows you to do things silently, but there's no way you have that at level one.

A somatic component is it requires a sort of gesture, hand gestures. It's the equivalent of, if you think of Gandalf holding his big staff up, that's a vocal component and a somatic component because he's got to hold the staff up and he's also got to go (vocalises magical sounding-gibberish).

And then the material components are stuff like, oh, in order to set this person on fire I would need Eye of Newt and also a Lit Flame, which, the way the game covers it is they give you these, these bags...

**LYDIA**

(laughs)

**ALEX**

Which hold "all useful components that aren't expensive", which is kind of a get-out clause, but a lot of them the Cleric and the Sorcerer just don't need them because they're kind of naturally imbued with the stuff or dei-

**BEN**

Well, my god does it!

**ALEX**

Yeah, exactly. You basically go: "Oi! Oi, Poseidon! Need a hand!" (imitates explosion)

**BEN**

Thank you!

**ALEX**

OK.

**BRYN**

Those silly wizards who have to study and memorise for years, they need them, not me.

**ALEX**

Yeah, I mean they get some of the more exotic-y spells but faff, you know? Admin. Paperwork. Who likes that? I mean we're role-players, it's not like we like huge amounts of paperwork and maths...

**(Group laughter)**

**ALEX**

Where was I? Edison, yes. So. He steps up, pulls the lever on there, KERCHUNK! There's a faint hum and his voice is coming out sort of from across the room and you look up and notice some kind of unobtrusive speakers have been worked into the ceilings and stuff.

**LYDIA**

Ooh, we have speakers in this world?

**ALEX**

Yeah, yeah, there's electricity!

**LYDIA**

Good, cool.

**ALEX**

And basically there's a: "(clears throat, American accent) Is it on? Tap-tap-tap. Oh hell- hello, hello ladies and gentlemen. I am very, very pleased to see all of you here today and naturally this is a monumental occasion for myself but I'd like to think that all of you are going to be having a good time as well. The food's on me, obviously, so's the drink, some of you are having a bit more than others, I'm looking at you, Byron! But so, obviously I'm prattling, I'm not a talker, that's not what I'm here for, I'm an inventor, I invent things, that's what I do."

**LYDIA**

(laughs) This guy rolled a low charisma check!

**ALEX**

He is not a charismatic man!

**(Group laughter)**

**ALEX**

"But er yeah, enough about me prattling, and prattling about prattling (laughs) am I right? I'm right. I - I'm always right. But you see here behind you - behind me, even, the sum total of my recent years' work. I would like to think that if the lightning rail made the world smaller, this is gonna make the world bigger in a really exciting way.

So obviously there are a lot of you here, you'll notice that there are representatives, we have a few of our representatives from Japan over there and a couple from France, hello. Naturally what a lot of you are aware of is this is going to be an auction, because I am a private citizen who likes having nice things, and the way I get nice things is I sell things. So this is going to be to the highest bidder, although I suspect we're all going to be getting one very soon. (laughs) So, without further ado I give you...(dramatic pause) I'm sorry, I can't help myself! I give you: The Simulacrum!"

He sort of reaches up and tries to pull the sheet off in one go, it doesn't really, it's not particularly glamorous. Eventually he sort of gestures to the guards who roll their eyes and pull it off revealing a crate.

He then reaches across and undoes a latch, and then he goes: "The Simulacrum!", pulls it and all of the sides of the crate open and reveal a humanoid. Ten foot tall, shining, very, very, like, burnished. And yeah, it looks, I suppose the closest thing you could think of is a robot but there's a bit more to it than that, he or it I should say, large, huge parts of sheet metal put to him so it's very smooth, very burnished, shining. The joints look like they've got sort of white material - do any of you have Knowledge Engineering, anything like that?

**EVERYONE**

No...

**LYDIA**

Because I was supposed to have something mechanical wasn't I?

**ALEX**

I think you are covering it in "Disable Device"-

**LYDIA**

That's it.

**ALEX**

-but Engineering and Disable Device aren't quite the same thing.

**LYDIA**

No, they're not.

**ALEX**

You're more for the dealing of components rather than like large, complex machinery.

**LYDIA**

Yeah.

**ALEX**

That's fine. So you notice that it's got um, the metal has a very peculiar sort of visual quality to it, it's got lots of whorls, as in W-H-O-R-L, like kind of swirly patterns in it. I would say actually, Sasha: give me a Perception roll.

**LYDIA**

**(ROLL)** Fail! 3! Which, which turns into 10.

**ALEX**

The rest of you notice that the metal is unusual; Sasha, you've seen a version of that metal before, you can't quite place it, it's an unusual metal and that would help you sort of, if you were to go away you could figure out what it was, it's just it's kind of eluding you at the moment. So yeah it's, it's not covered in precious stones but it's very much-

**BRYN**

Would a Knowledge Arcana check reveal any helpful information?

**ALEX**

Certainly give it a Knowledge Arcana check.

**BRYN**

**(ROLL)** Er, 2 plus 7.

**ALEX**

Not really. It's a machine.

**BRYN**

Yep.

**(Group laughter)**

**ALEX**

Whilst it doesn't have like precious stones built onto it or things, you're seeing certain gleams at like elbow joints and knee joints and things what look like sort of gold wires or tendons or something, like, clearly there's quite a lot of expensive stuff in there.

**JAMES**

Is it worth a Knowledge Nobility check to see if there's anything that relates to like its origin of manufacture or anything like that if it's a s- or is that a bit of a distraction?

**ALEX**

Not, not, not really. Knowledge Nobility's more to do with the...

**JAMES & ALEX**

People.

**ALEX**

And things to indicate them rather than-

**BRYN**

People and heraldry mostly.

**JAMES**

Well it was the heraldry angle I was thinking of in case there was any heraldic significance or-

**ALEX**

There, the answer's not, to save you a roll.

**JAMES**

OK, cool, fine.

**ALEX**

And it stands there, it's very, very tall. It has a genderless figure, you could-, it doesn't have like particularly broad shoulders and narrow waist reminiscent of a man, but similarly it doesn't have the curves you'd associate with a woman. It's very much sort of a blank humanoid template almost.

Edison kind of looks at you, goes: "I know, right? I know, right? Look at it! It's brilliant! I mean look at it! It's just so shiny! I like the shiny ones. But um, no, in all seriousness, this is the Simulacrum. Say hello!"

There's kind of a lot of bemused faces, Byron in the back: "HELLOOO!"

"Oh, I'm sorry-?"

**JAMES**

Yes, can I do a Perception check on Byron?

**ALEX**

Mm hm. What you're - what are you trying to discern?

**JAMES**

His general state of mind and health and wellbeing.

**ALEX**

Sure.

**JAMES**

**(ROLL)** 13... oh, -1 so that's 12.

**ALEX**

Healthy and drunk.

**(Group laughter)**

**JAMES**

OK!

**ALEX**

That's Byron.

**(Group laughter)**

**JAMES**

That's Byron! That's our Byron!

**ALEX**

Healthy and drunk! So yeah, Edison basically he reaches over and goes: “Oh, I’d forget my own head, honestly. If I wasn’t so amazing I’m sure you’d all be worried! (laughs)”

Reaches up, sort of tweaks a little something and then suddenly the Simulacrum gives a little bit of a shudder and then it stands up a little bit straighter and then you see the eyes start to glow a golden colour. And it just sort of turns its head. And the first thing you see, it’s very smooth, very graceful, it’s not juddering, it’s not robotic.

“Now of course many of you will be aware that there are clockwork servants around. Primitive! Primitive, horrible things. Clanky, clickety, yuck! Don’t like them. They can do the same job again and again, very boring. Who wants that? No one wants that, it’s terrible, it’s useless. But this... this is the next thing. Aren’t you? Say hello.”

The thing sort of turns around, examines its hands for a moment. “(mechanical voice) HELLO.”

“I know, right? It’s great! But the thing is, it’s obviously I mean a big tall thing, it can move, great, why, why would you want this? Ladies and gentlemen this is not just a thing. OK this is, this is as close to a person as there can be. And I would argue potentially it is a person. A person with an off switch, but you know, hit someone over the head and they’ll fall down, I’m told.

So this, this is, this is the next thing. You need someone strong, he's strong, she's strong, I don't really know, I didn't bother with the bits. But more than that, this is a person that's able to make more of itself. You don't need two to make this, no, no, no, people take two. Two's rubbish. This can make more of itself on its own. You buy one of these and you're not buying this, what you're buying is all of them. They're all yours. You just tell this guy: Go make more of yourself!" The machine sort of turns, looks, starts to walk away. "No, no, not now! Stay, stay!"

**LYDIA**

(laughs)

**ALEX**

"But what you have here is the potential for an entirely new industry. An entirely new industry. The workforce? You won't need them. This'll - this can do that job. Yes, he may not be the smartest thing yet but give him time. What, what you have here is the next, the next step in industry. People won't need to be involved in industry, we can all do fun, crazy things like this. Think how brilliant that's gonna be?

Now obviously such an excellent advance is gonna be a little bit expensive, which is why it's an auction. So obviously a lot of you here have already provided minimum bids so that we can decide what our minimum was.

So I'm going to hand over to my auctioneer now, and I'm basically going to start doing some maths and figure out what I can buy!"

Sort of goes over, sits down on a chair, he's a little bit awkward. Faffs around a little bit and then sits.

A gentleman in a peacock waistcoat, very posh, well-to-do, chin up, steps out onto the stage and goes over to the lectern.

“Thank you very much, Mr Edison. The bidding will begin at 700 white gold and naturally we're expecting larger amounts. So without further ado, 700 white gold from our Japanese representative.”

There's a nod, the bidding starts. It's a very ordered affair, it's not people yelling or anything like that, there's a couple of muttered conversations and so on, but yeah, the bidding starts, it climbs up, and given that it starts at - for future reference by the way, I have mentioned this in the world building, white gold for the sake of maths in Pathfinder, I personally rule white gold as 1,000 gold, because it's just easier, because a lot of things come in the thousands and it's easier to just go: 1 white gold.

**JAMES**

In terms of like purchasing power parity or whatever, what would that buy you? Like 1 white gold that is 1,000 gold.

**ALEX**

So um, 1 white gold is a wealthy person's yearly salary.

**JAMES**

OK.

**ALEX**

I don't mean like a billionaire's yearly salary but if you think of, it's something like - I believe 50 gold is the yearly salary of someone who is getting by.

**JAMES**

OK.

**ALEX**

So it's a solid investment. So their minimum bidding is actually quite high. The figures that are being bandied around, your family could have been bought and sold a number of times.

**JAMES**

Yeah.

**ALEX**

At their-

**JAMES**

At their peak. Yeah.

**ALEX**

At their biggest peak. Hamid will be familiar with the kind of figures that are involved, but your family have been involved in moving money between states. For Zolf this is, this is like when people talk about billions in terms of like the stock market, it has no real world value to you.

**BEN**

Much of a muchness.

**ALEX**

Similarly to Sasha.

**LYDIA**

Yeah. No idea.

**ALEX**

Like, you wouldn't need to have known numbers this high.

**(Group laughter)**

Like, this won't have come up in your life. Unless you've sat and counted grains of salt, you know?

But yeah, the bidding picks up. Can everybody give me Perception checks?

**BEN**

**(ROLL)** Yes! Nat 20.

**ALEX**

Anyone higher than a nat 20? (laughs)

**(Group laughter)**

**JAMES**

A 6 including modifiers.

**LYDIA**

I'm at 18.

**ALEX**

18. Bryn?

**BRYN**

Er - 13 plus 6, 19.

**ALEX**

19.

**BEN**

And a total of 24 on the nat.

**ALEX**

Sure. So basically everyone apart from Bertie - shocker!

**(Group laughter)**

**JAMES**

I put my helmet on the wrong way round!

**(Group laughter)**

**ALEX**

He's sat there going: I can't turn the lights up!

**(Group laughter)**

**ALEX**

You guys notice that a few people in the crowd are just already out of it. Like they heard the minimum bid and went: "pffft!" They're not leaving but they're just sat there with arms crossed waiting to see what happens. The representatives which are basically there's sort of three diplomats it looks like, they're sat prim, proper, suits. One of them looks vaguely familiar to Hamid, but you can't put a name to the person, it's probably just a face you've seen.

**JAMES**

Can I try Knowledge Nobility...?

**ALEX**

No. Won't work.

**JAMES**

No, OK.

**ALEX**

Basically they'll put the occasional bid in but it's very, very reserved, it's very orderly. Byron doesn't really seem to be paying particular attention, his attention wandered.

But you also notice that the waiters are moving through and they're still taking empty glasses from people, they're not giving any more alcohol but you know, it's an auction. So I'm sure some will be along soon. The bidding ranks up and Edison starts chuckling to himself. He keeps waving at people, and one person waves and realises they've just bid and has a hairy moment where they think-

**LYDIA**

(Laughs)

**ALEX**

-they've actually just spent their entire country's wealth before the bidding moves on. But what you do notice though, you three, is that the waiters are working their way sort of forwards towards the front because they've sort of worked their way from the back to the front.

Anyway, there is sort of - things are drawing to a close, the time between the bids is starting to slow down a bit and it's pretty much between the diplomat from Japan and basically it was the one that you recognised earlier-

**JAMES**

Deputy Prime Minister?

**ALEX**

Deputy Prime Minister, she's actually doing the bidding herself, she doesn't have someone bidding for her. And basically it's between those two and they're slowing down. The figures are enormous, ludicrously enormous. It's

very clear that a select group of people have already been able to see and examine the thing ahead of the auction. It begins slowing down and then the auctioneer's sort of, he's standing there with his gavel.

“So, we have a final bid. Any further takers? Any further takers? Going once... going twice...”

**JAMES**

Pause for a sec - who is immediately in front of me in the seating arrangement?

**ALEX**

Immediately in front of you would be Dr Colgate.

**JAMES**

I would like to just give the seat in front of me a bit of a nudge to try and startle Colgate into reacting.

**ALEX**

Er - yeah, OK!

**(Group laughter)**

**JAMES**

What would I need to roll to do that?

**ALEX**

I'll just let you do it.

**JAMES**

OK.

**ALEX**

Ok, so you just nudge him.

**JAMES**

**(ROLL) 10.**

**LYDIA**

(Giggling)

**ALEX**

He gives a bit of a thing, turns around, looks at you.

“Is that a bid we see in the corner?”

“NO! No. No, that, no! No. No. No, it is not.”

**(Group laughter)**

**JAMES**

Does he go very white, does he go whiter than white? (laughs)

**ALEX**

You're on thin ice!

**(Group laughter)**

**ALEX**

And not the minty ice that you can put on your tongue that dissolves.

**JAMES**

Yeah, yeah. OK.

**ALEX**

You be careful young man!

**LYDIA**

Can I roll a Perception check on these waiters that are moving nearer to the thing you know?

**ALEX**

Yeah, sure.

**LYDIA**

I work security now, I'm taking my job seriously!

**ALEX**

(laughs)

**LYDIA**

**(ROLL)** Oh, I don't perceive very much, that's a 3. That becomes a 9. They're humans, roughly!

**ALEX**

Basically they're at the front, you see that they've worked their way from the back of the room to the front of the room for the final bid.

**BEN**

Do I get anything for the nat or...?

**ALEX**

On the natural 20 from the Perception from earlier? Yeah, I'm leading into it.

**BEN**

Oh, building up to that, fine.

**LYDIA**

Ah!

**ALEX**

So as he's sort of drawing near to a close, Zolf you specifically basically see one of them is, one of the waiters is just reaching underneath his clothing. And then just as the gavel comes down he goes: "So, final call..." He starts bringing it down.

**BEN**

I'm gonna start to move forwards.

**ALEX**

Sure.

**BEN**

When I see him start to put his hand in in the obvious "I'm gonna bring out a weapon" kind of way, start to walk forwards, basically get in range for an icicle if I need to.

**ALEX**

Sure. You basically start running forward. The guy who you're looking at just yells really clearly:

"NOW! NOW, NOW, NOW, NOW, NOW!"

At which point presumably you launch your icicle?

**BEN**

Yep.

**ALEX**

(imitates sound of an icicle being fired) An icicle starts firing across at which point there is a massive explosion, a huge explosion.

**[SFX: Explosion]**

All of you are, it's kind of like that bit from 'Saving Private Ryan', you know there's a (imitates explosion) and then it's just ringing in the ears, all of you are kind of blacked out.

**LYDIA**

Where exploded?

**ALEX**

It feels like everywhere!

**(Group laughter)**

**ALEX**

Basically what I'm gonna say is that you are all immediately knocked over, none of you, you've all lost vision and sound briefly, and as you're coming to I will get you guys to roll Initiative. OK? So. Lydia - Initiative?

**LYDIA**

**(ROLL) 4.**

**ALEX**

4. Ben?

**BEN**

**(ROLL) 5!**

**ALEX**

Oh ho ho, big numbers here! Bryn?

**BRYN**

**(ROLL) 19.**

**ALEX**

19. James?

**JAMES**

**(ROLL) 9.**

**ALEX**

9. OK, so looking round the music room and, just got the battle map here.

**[SFX: Fire crackling and burning]**

There's craters all over the place and the bits in black are enormous holes in the floor where it's just broken through into sort of a cellar, there's clearly a fire down there, there's a few bits of the room are on fire as well.

We have Colgate and Byron are off to the left hand side of the auditorium, yep? Byron is clearly unconscious, Colgate appears to be tending to him.

(laughs) We have Sasha and Zolf towards the back, the back left is pretty much gone in a crater, the back right, the diplomats appear to be OK but are behind a large, basically, wall of fire. They appear to be trapped.

**BRYN**

The magical spell “Wall of Fire” or-

**ALEX**

No, a-

**BRYN**

-a patch of fire?

**ALEX**

A patch of fire that is quite high, almost wall height!

**(Group laughter)**

**JAMES**

A small “w” wall!

**(Group laughter)**

**ALEX**

Welcome to Pathfinder, where that kind of clarification’s actually required! So yeah, they’re trapped basically, caught between craters that they can’t get past and fire which appears to be working its way towards them. One of them is trapped beneath some kind of masonry or something similar. Clearly chunks of the ceiling have fallen in as well so there’s piles of stuff. Yep?

**JAMES**

Is the ceiling continuing to fall down, or-?

**ALEX**

Looks unstable.

**JAMES**

OK.

**ALEX**

The three guys that we can see up near the stage are the two waiters that were making their way forward are both sort of flanking the stage and facing towards the audience, and there is a third one who is standing over what looks like the dead body of the auctioneer, right next to a gaping hole in the stage where the Simulacrum was. Almost every other member of the assembled people who were here bidding are dead.

**LYDIA**

Oh!

**ALEX**

The Police Commissioner - gone. Wellington and Chessington - gone.

**JAMES**

(gasps)

**LYDIA**

No!

**ALEX**

All of the old crowd are gone. Deputy Prime Minister, she's gone.

**LYDIA**

How did Bertie - so I assume it's because the explosion was focused on the mass of people in the centre?

**ALEX**

Basically it's a bit of a bodge job, but yeah, they were trying to get rid of all of the people in the centre. Like get as, cause as much problem and get rid of as many people as possible and also get rid of the Simulacrum.

**JAMES**

But I've come in fancy dress as a tank so I'm fine!

**(Group laughter)**

**ALEX**

Yeah, basically Bertie sitting in the middle was wearing armour, it's very clear - like I'm gonna start with you guys prone but it's clear that your armour basically is the reason you're alive. You guys were OK because you were towards the back and then you're working your way forward. You were OK because you were right at the front and obviously they didn't want to blow everything up.

You guys are all coming to prone. So mechanically, try to make sure that the base of your miniature is in the square that you were gonna be just so we can keep track. Yeah, something like that.

For people who are listening at home, “prone” is basically your character is on their back. There’s a bunch of mechanical modifications to it and what it means is that you need to spend a move action to stand up, a full move action, but you can still do stuff from prone but you’re taking penalties. There’s few situations where it’s better to lie on your back and do the doing in Pathfinder.

And for all of the grammar people who obsess over words, there is no “supine” in Pathfinder, there is only “prone”, so if you’re lying on your front it’s still known as prone. There’s your fun fact! It’s not that fun is it?

**JAMES**

No...

**(Group laughter)**

**JAMES**

The vocabulary pedants might take issue with that bit of it!

**ALEX**

OK.

**LYDIA**

(stereotypical academic/learned type voice) I'm not sure that's what "fun" means...

**JAMES**

(follows Lydia's voice) Well actually I think you'll find...

**ALEX**

(follows Lydia's voice) Now, the only way to beat this challenge is by telling me Pi to 16 places...okay.

**JAMES**

Ooh!

**ALEX**

So. In order, we have: Hamid, you basically, when I'm saying that it's your turn at this point, this is you getting your stuff together and being like: what happened? You basically have what I just described happening. Those are the servants that I was talking about.

**JAMES**

The waiters?

**ALEX**

The waiters. Waiter, waiter and third one. These two appear now to be wielding... where is it? A short sword, one of them's wielding, another one

appears to be holding some kind of flask of something, the one on the left and the one on the right of the stage are, is holding a sword.

**LYDIA**

So that guy on the left has the flask?

**ALEX**

Yes.

**LYDIA**

And those two have swords?

**ALEX**

Yes.

**LYDIA**

Gotcha.

**ALEX**

The guy at the back isn't holding any weapons.

**LYDIA**

Oh right.

**ALEX**

The guy who's on the stage isn't holding any weapons, he appears to be faffing near the piano, behind the piano, you don't know what. Oh, Edison by the way? Edison is dead.

**LYDIA**

Oh! (gasps)

**ALEX**

I should spell out.

**JAMES**

Deadison...

**LYDIA**

(Groans) Ayyy, ah you're losing your touch!

**JAMES**

(laughs)

**ALEX**

Or at least he appears dead. He's sort of fallen from - oh, sorry - he's fallen from the stage next to one of the servants it looks like and the servant who's holding a flask is faffing with Edison, don't know why. So-

**JAMES**

Sword - sword - flask?

**ALEX**

Yes. Er, no. Sword, flask, nothing with the guy at the back at the moment.

**JAMES**

Sword, flask, nothing. OK.

**ALEX**

So, Bryn, i.e. Hamid?

**BRYN**

I rise from prone.

**ALEX**

Yep.

**BRYN**

And... move one, two, three, four, five.

**ALEX**

What's your move speed?

**BRYN**

Oh! I'm a halfling...

**(Group laughter)**

**ALEX**

Yeah! To spell out by the way for people who are asking. When it comes to move, you can trade your standard action, so the doing thing phase, for another move. So he can use one move to stand up and then another move but he wouldn't be able to do anything else.

**BRYN**

Four. Four squares.

**ALEX**

Because your move speed being 20.

**BRYN**

Indeed.

**ALEX**

And the squares are obviously five foot each. So that's your turn. OK. So -

**BRYN**

I'm just taking stock of the room, basically.

**ALEX**

Sure.

**BRYN**

Assessing everything that we've just discussed.

**ALEX**

First thing that happens? The guy who's holding a flask clocks you standing up and backing away, just sort of flicks his finger with the flask and hurls it straight at Hamid.

**BRYN**

OK.

**ALEX**

Where is my D20... ah there it is, thank you. OK. **(ROLL)** Ooh! That's a fine hit! So that's rolling a 19, we're not into the crit for it but nonetheless, would a 21 hit?

**BRYN**

Yes.

**(Group chuckling)**

**BRYN**

As a magic user? Yes.

**ALEX**

Yeah. How many hit points you got?

**BRYN**

...some?

**(Group laughter)**

**ALEX**

OK. So you are going to be taking - let's see how much you get. **(ROLL)** 3 fire damage.

**LYDIA**

Ooh!

**ALEX**

You don't catch fire, it doesn't have that as an option but basically he sees you, chucks it over one of the craters and it just cla-

**BRYN**

He will be first to die!

**(Group laughter)**

**ALEX**

It shatters against your shoulder, it doesn't make it through all of your clothes but you're getting kind of singed and burnt and you've got to take that moment to sort of pat it out. It - it hurts.

**BRYN**

Yeah.

**ALEX**

After that we have Bertie.

**JAMES**

Cool. So I get up.

**ALEX**

Yep, so stand yourself up, that's your move.

**JAMES**

OK.

**ALEX**

You now can either - you now still have a standard action and a swift action.

**JAMES**

Er, help me out there?

**ALEX**

OK, so standard action is you can, say, attack someone, cast a spell or move.

Realistically given that you're melee it will be moving.

**JAMES**

Yep.

**ALEX**

A swift action is, they're kind of like an extra little action, things that can be done quickly. So it's stuff like...anyone off the top of your head?

**BRYN**

I would... er...

**LYDIA**

They're things...

**BRYN**

Speaking!

**LYDIA**

Like my, my daggers-

**BRYN**

Yeah.

**ALEX**

Oh yeah, so, yeah, your daggers, good example.

**BRYN**

The most sensible option at this point would be to use your standard action to move whilst drawing.

**ALEX & JAMES**

Yes.

**ALEX**

Very much so.

**JAMES**

OK, good. Well in that case that is what I will do. Um...

**ALEX**

You won't be able to charge any of them because you'll notice you can only charge in straight lines over-

**BRYN**

A charge is a full round action as well of course.

**ALEX**

Oh yeah, good point. Fair point.

**BRYN**

I mean you've got one...two... you can engage this guy with a, with your sword drawn, I mean he will get to swing at you before you get to swing at him, but.

**ALEX**

You're kind of built for that.

**JAMES**

Yeah, I think I'm probably comfortable with that unless I want to go somewhere in the middle here to make it harder for these guys to reach over here.

**BRYN**

I should be OK.

**JAMES**

OK, all right, I'll do that in that case and move towards that...

**ALEX**

So move yourself.

**JAMES**

Um, what is my move, or do I-?

**BRYN**

20, so four squares.

**ALEX**

5...10...15...20. So you're now face to face with the guy wielding the sword.

**JAMES**

Yep.

**ALEX**

He looks less than happy to have drawn the short straw and be facing the tank, who seems to be - oh, to clarify for everyone else who can see, Bert- and technically Hamid because he's the one that came through first, yeah. Bertie's armour? Covered in soot, lot of scratches, got some masonry fallen.

**LYDIA**

(gasps)

**JAMES**

I'm VERY CROSS!

**ALEX**

I'm gonna be honest, I don't think the lights in your falcon on the helmet are working.

**JAMES**

(gasp of horror)

**ALEX**

They got clocked with some masonry.

**JAMES**

Ohhh!

**ALEX**

Yeah, he's not looking pleased to be facing against you.

**JAMES**

(angry-sounding growl)

**ALEX**

Did you draw a rapier or bastard sword, I mean technically this is a formal occasion!

**(Group talking over one another and laughing)**

**JAMES**

Er, I've drawn the bastard sword I think in this.

**ALEX**

Yeah, shocker.

**JAMES**

On this occasion!

**ALEX**

Er again for the sake of simplicity of mechanics I'll allow you to be having your shield on you, because I'm nice.

**JAMES**

(small voice) Thanks.

**ALEX**

OK. After Bertie we have - M3 - OK, so the guy who is upon the stage holding nothing, he's sort of faffing behind the piano, stands up. Everyone give me a Perception roll.

**JAMES**

**(ROLL) 6.**

**LYDIA**

**(ROLL) 22.**

**ALEX**

Ooh, 22 from Sasha.

**BRYN**

**(ROLL) 25.**

**ALEX**

25 from Hamid.

**BEN**

1!

**(Group laughter)**

**ALEX**

Well technically that actually makes sense because Sasha's only just sort of meant to be coming to and you're-

**BEN**

Yeah and I'm, I'm still out.

**JAMES**

Welcome to the inside of my helmet!

**(Group laughter)**

**BEN**

Ooh, it's very spacious in here!

**JAMES**

Ooh!

**(Group laughter)**

**ALEX**

So er, both, I'm afraid I'm gonna make it Hamid actually, just because you're still a bit KO-d. Hamid can see the guy has stood up and he's holding what looks like a folder of something. It's quite large, like A4 sized, it was upon the lectern, quite thick, a portfolio of something. Basically like a legal doc sized. Don't know what it is, but it's fairly thick. He stands up, sees that there are still people kicking around, and then without further ado jumps down into the hole which is at the stage, and drops down out of view.

**BRYN**

I'll shout out: "We need to follow him if we can!"

**ALEX**

(laughs) This is over the falling masonry, the-

**BRYN**

Yep.

**ALEX**

Yeah, no, why not. The guy who is facing Bertie - (makes surprised noise) - does his immediate reaction which is he basically takes a swing, straight off the bat.

**(ROLL)** That will be a miss. I rolled a 2 which is nowhere near, I mean your AC's what, 20?

**JAMES**

My AC is 20.

**ALEX**

Yeah, it's (imitates someone swinging a weapon and missing).

**JAMES**

Yeah!

**ALEX**

Um yeah, he basically, he swings and misses, it doesn't even connect with the armour. At which point we'll take a short ad break.

**[BREAK]**

**ALEX**

Zolf, you basically get your stuff together. Can you pass me the pencil? Cheers.

**BEN**

I stand!

**JAMES**

It takes him 20 minutes.

**(Group laughter)**

**ALEX**

And takes 15 minutes - actually do you have the, do you take a penalty for standing up with a peg leg?

**BEN**

Er, not that I've seen...

**ALEX**

I don't believe there is one, but I'm asking because obviously you've done the research.

**BEN**

Not, yeah, not that I was aware I think, but yeah.

**ALEX**

OK, cool, that's fine.

**BEN**

If I need to do it in an acrobatic way there'd be a -3, but er...

**(Group laughter)**

**ALEX**

If you were trying to do anything acrobatically with a peg leg I'd have a problem! Yep.

**BEN**

And I will run, I think.

**ALEX**

OK.

**BEN**

Which gets me...

**BRYN**

Run is a full-round action.

**BEN**

I won't run!

**(Group laughter)**

**ALEX**

Oh yeah, you can't because you're wasting your move action to stand.

**BEN**

I will... walk and draw. (moves miniature twice)

**(Group laughter)**

**BRYN**

Really, 10 foot is your move speed?

**BEN**

Yeah!

**(Group laughter continues)**

**BRYN**

It's not 15?

**BEN**

No!

**ALEX**

He's a peg-legged dwarf. I want you to know this campaign has chase sequences!

**(Group laughter)**

**BEN**

That's fine, I have my floating disks. Soon, I will be able to scoot about. Or I'll get roller skates!

**(Group laughter)**

**BRYN**

Is it - I thought it was a five foot penalty for the peg leg?

**BEN**

Um, not from the research I did.

**BRYN**

Fair enough, yeah, you- I believe you.

**ALEX**

You know what, take a bit of time to have a look again just on the off-chance because that'll massively change the game.

**BEN**

Cool.

**ALEX**

But nonetheless, Sasha, you're up.

**LYDIA**

Er, up. Draw my daggers (imitates sound of daggers springing out) I got the spring loads! And then I come over to be in the position to f-...

**ALEX**

It's gonna to be too far this turn I think.

**LYDIA**

Yeah, I know. So I got 6... (moves miniature) Because I can't do two diagonals in a row can I?

**ALEX**

Yeah, yeah. Yeah, yeah. Well you can, it's just that cost-wise it-

**LYDIA**

Yeah.

**BRYN**

So the first diagonal is 1 but the second diagonal is 2.

**ALEX**

Yeah, so you know, we went over that first episode, 5 foot, 10 foot, 5 foot, 10 foot. OK, so you've moved between **(laughs)** - you've overtaken Zolf incredibly

easily and you're in between him and Bertie, who is engaged in melee combat with someone who's regretting the decision.

**BEN**

And a quick update, it does take 10 foot off of my normal moves unfortunately.

**(Group laughter)**

**ALEX**

Yeah, I - it sounded about right to me! OK. In the meantime, the diplomats in the corner start crying out for help. The fire appears to be creeping towards them.

**LYDIA**

Oh no!

**ALEX**

So they, the two who are still sort of with it pull the, their downed comrade, looks like the Japanese diplomat, right back into the corner. They're crying out: (French accent) "Help, please! Could you please help me! Help me!" Yeah, obviously, they're trapped. Hamid, you're up.

**BRYN**

(as Hamid) Ow!

**(Group laughter)**

**ALEX**

Oh yeah! Pathfinder: because everything that just happened, happened simultaneously!

**BRYN**

Sort-of-ish.

**ALEX**

Sort-of-ish. Turn-based combat, you gotta love it!

**BRYN**

I cast Magic Missile!

**ALEX**

On-?

**BRYN**

The guy who hurt me.

**(Group laughter)**

**BEN**

You are nothing if not vengeful.

**BRYN**

I do 2 points of damage to him...

**BEN**

Pew-pew!

**ALEX**

You're so, you're so enthused today! OK.

**BRYN**

Oh it's sad when you have a D4 and you roll a 1.

**(Group laughter)**

**ALEX**

OK...

**BRYN**

A D4 is so unimpressive to begin with!

**(Group laughter)**

**ALEX**

Make sure to keep calling out your rolls as you roll them so that we can follow the maths of it. OK - the guy who basically was facing off against you, who threw the oil.

**BRYN**

Yep.

**ALEX**

Draws some more oil, chucks it at you again. **(ROLL)** It's another fine hit, for 1 fire damage.

**BEN**

Oooh, exchanging 1s!

**(Group laughter)**

**ALEX**

It's a war of attrition!

**JAMES**

They're gonna shave each other to death! Grr!

**(Group laughter)**

**BRYN**

I need some cover, and a pencil.

**ALEX**

As he chucks it, he calls out to the other one: "Guy's away!"

**LYDIA**

Hmm...

**ALEX**

Hm! Bertie, you're up.

**JAMES**

Cool. I'm going to attack him with my sword. Big sword.

**ALEX**

Big sword!

**JAMES**

Big sword! Right, I'm rolling D10 plus 3.

**ALEX**

Mm hm.

**JAMES**

2 plus 3 is 5.

**ALEX**

5?

**BRYN**

No, you have to hit him first...

**JAMES**

No? Oh, sorry!

**ALEX**

I did wonder what you were...

**JAMES**

I've done all of that wrong because I don't know what I'm doing!

**ALEX**

That's fine.

**JAMES**

What - what do I do?

**ALEX**

So when you're facing off against him-

**JAMES**

Yep.

**ALEX**

You roll your D20, assuming that you're doing an attack.

**JAMES**

Yes.

**ALEX**

So-

**BRYN**

So your attack bonus with your bastard sword is 4 so you roll D20 and add 4-

**JAMES**

**(ROLLS)**

**ALEX**

You have rolled a 3...

**JAMES**

3...

**ALEX**

...so you have a total of?

**JAMES**

7.

**ALEX**

Yep.

**BRYN**

Which will not be enough to hit him.

**ALEX**

Which is not going to be enough to hit him. When actually doing attacks in Pathfinder, I can't remember if I spelt this out: the person who's rolling the attack adds their base attack bonus and their roll, and then if it matches -

MATCHES mind you - the AC, which is the armour class of the opponent, which is sort of a factor of their dexterity, how much armour they're wearing, things like that, then that counts as a hit. And after that you then are rolling in damage and so on. OK.

So with that in mind, that happens. Things you can't see. And then the guy facing off against Bertie takes a, let's say that he'll toe-to-toe, he'll try toe-to-toeing for now because he needs to buy a bit more time. **(ROLLS)** Rolls a 2 again, takes another massive swing. It's-

**BRYN**

So this guy's constantly rolling 2s, who's attacking the guy in massive armour with loads of hit points.

**ALEX**

Yep.

**BRYN**

This guy who's attacking the squishy, squishy wizard is constantly rolling 17s and 18s -

**(Group laughter)**

**ALEX**

18, 17, 18, 17! What can I say, it's, it's-

**BRYN**

We live in the worst of all possible worlds.

**(Group laughter)**

**ALEX**

OK, Zolf, you are up.

**BEN**

Yay. Um - so the-

**ALEX**

Starting to regret that peg leg, eh?

**BEN**

No!

**ALEX**

(laughs)

**BEN**

It's a character decision that I made.

**JAMES**

Can't you fire some water at the fire or something?

**BEN**

No, and I've been scouring my spells, best I could do is maybe fire an icicle at it but that's not actually got much water in it.

**ALEX**

Mm hm.

**BEN**

This crater though here.

**ALEX**

Yeah.

**BEN**

When you say crater...

**ALEX**

So the fall has - the fall! The floor has fallen away. The timbers which were holding up the floor have broken as well, it looks like about a 30 foot drop into what was clearly a wine cellar, like a large wine cellar but there's lots of broken crates down there, it's actually, it looks like there's a layer of wine upon the cellar floor. Lots of broken casks, broken metal, masonry down there, and the flooring around the crater looks quite weak. It should be OK, but to put it bluntly, Mr Peg Leg wouldn't be able to, say, do a running leap.

**BEN**

No that's fine, that wasn't my plan.

**ALEX**

OK. That said, if any of you, I will make a point of-

**LYDIA**

Some of us were thinking of making a running leap.

**ALEX**

Sure. You'll notice that I've only described the floor. If it's - if you want to get into things like: are there balconies, are there chandeliers and stuff, I'm gonna expect you guys to ask me.

**BEN**

And draw it up.

**ALEX**

I'm gonna give you the basics and then if you're looking to get environmental and clever with me, it's on you. There is a thing in Pathfinder where you can spend basically a turn doing like a Focused Perception check or something similar. I'm gonna only - I'd only do that if you're looking for something really specific. If you're looking to see: is there chandeliers? You know, it's not something that you're gonna have to go - hm, I'm gonna take 6 seconds, look up, consider, compare that... you know what I mean.

**BEN & LYDIA**

Yeah, yeah.

**ALEX**

So yeah, there's a floor that looks like it leads down into a wine cellar that's also been annihilated.

**BEN**

Cool. So- my action is move 2.

**ALEX**

Mm hm.

**BEN**

Scream at the top of my lungs: (as **Zolf**) "GET OVER HERE!" To the diplo- the diplomacy-mancers!

**(Group laughter)**

**BEN**

The diplomats.

**ALEX**

Yep.

**BEN**

And then I'm going to cast Stepping Stone there.

**ALEX**

OK, draw it on the map for me. And do you have the spell description for Stepping Stone to hand?

**BEN**

Er, one Floating Disk per four Cleric level, one minute per Cleric level. It's very brief.

**ALEX**

What was the size of the floating disk?

**BEN**

It's a five foot disk.

**ALEX**

Yeah.

**BEN**

Can I do it, although it's a grid can I hit it and-

**ALEX**

Er no, you have to place it upon the grid.

**BEN**

I suppose it still turns into a five foot leap so I'll put it-

**ALEX**

I'll be generous and say that that is, that this sort of black line is right up, so you've basically made it next to-

**BEN**

Yeah, yeah.

**ALEX**

The edge.

**BEN**

Cool.

**ALEX**

Cool. So you've got now a floating disk over the drop to the wine cellar. The diplomats obviously hear and see you.

**BEN**

Yep, I wave my arms around!

**ALEX**

"Oh thank you! Thank you, thank you so much!" Sasha?

**LYDIA**

Right. So I was thinking of jumping over there and helping them to the doors but now they all, they'll be moving away from the doors because the doors are on the other side of the fire so it's...

**ALEX**

What I will chip in and say is remember that people came from on stage, there may be doors behind the stage.

**LYDIA**

Clever man.

**ALEX**

There may not.

**LYDIA**

Mm.

**ALEX**

They could have just been waiting there.

**JAMES**

The chap did go down the hole and you're probably the only person who could-

**LYDIA**

Follow him.

**JAMES**

Get down there without dying.

**BRYN**

You could help me, I'm dying!

**LYDIA**

Yeah, I could. Unfortunately I'm about as squishy as you are and I don't really fight people face-to-face, I do side fighting. But yeah, so, what - so you seem to have the diplomats covered, Bertie is fine and will remain fine-

**ALEX**

Fine forever!

**(Group laughter)**

**ALEX**

Until he hits water and sinks like a stone!

**(Group laughter)**

**BRYN**

This guy isn't currently holding a weapon-

**LYDIA**

That's true.

**BRYN**

So he's much easier to hit.

**ALEX**

Oh yeah, he's been drawing a weapon every time and because he doesn't have, presumably, quickdraw, he's having to waste time doing so.

**BRYN**

But also if he tries to do it again you would get an attack of opportunity against him.

**ALEX**

If you're up in his face.

**BEN**

And do people count as - might be a different system, but do people count as flat footed if they're in armed combat with no weapon?

**ALEX**

Um, what-

**BEN**

Because they can't-

**ALEX**

No, how Pathfinder kind of works is that you provoke an attack of opportunity if you attack unarmed.

**BEN**

Right. OK.

**ALEX**

So if I was trying to hit you with a fist, I automatically before my attack even gets to connect, you get to have a hit on me.

**BEN**

Right, OK, sure.

**ALEX**

They don't have a thing where if you're unarmed you basically just have to take everything on the chin, it doesn't really work like that.

**BEN**

Sure.

**LYDIA**

Right...

**ALEX**

Although no doubt Deputy Bryn'll correct me if I'm - if I'm wrong!

**BRYN**

I'm just checking because I don't remember the rule.

**ALEX**

Sure, sure.

**LYDIA**

The one thing I should probably check but might be a bit more complex is, so I've written down daggers for throwing, is it the same...

**ALEX**

It's exactly the same item. Later on-

**LYDIA**

Right. But I mean do I have the same rolls and everything if I sneak up-

**ALEX**

You will do because your Dex - you're using Dex to hit.

**LYDIA**

That's very true, yes.

**ALEX**

And so it's - it's one of the cool things is that it doesn't really affect you. What I would say though is you have to remember to factor in those range increments.

**LYDIA**

Yeah.

**ALEX**

Because your daggers are basically you have no penalties, you're very accurate over 10 feet.

**LYDIA**

Mm hm.

**ALEX**

Then obviously 20 you're taking a penalty, 30 you're taking a penalty, 40 you're taking a penalty, and it's meant to reflect just, you know, standard mechanics of the further it is, the harder it is to hit.

**LYDIA**

OK, so what I think I might do – sorry, how high is the stage?

**ALEX**

The stage is five foot off the ground.

**LYDIA**

And if I've got my lovely acrobatics skill, does that - does that present a big difficulty for me, or is that step up something I need to think about when I'm thinking about moving up to say, there?

**ALEX**

For the sake of factoring it in quickly I'd say that it is the standard, because it's only five feet, normally with acrobatics how it works is if you move through a space using acrobatics it negates the penalties of movement but takes twice as much movement as a flat standard. So you could get up on that stage and even though you're only moving one square laterally which is 5, if you roll successfully it counts as 10.

**LYDIA**

Yeah, uh huh.

**ALEX**

It sounds like it's a bad trade but once you start doing things like on a rooftop where if you were to not do acrobatics and get it wrong you fall off, suddenly those penalties start looking a lot fairer.

**LYDIA**

Yeah. So if I move one, two, three, four, five.

**ALEX**

Yeah. And bear in mind-

**LYDIA**

That's my total roll and then I'm within 10 feet of him to throw-

**ALEX**

Er... no you're not. 5, 10 or 5, 10. You're one square short. The way it works for the range increment for you would be there can be one - if you want to be at maximum range increment, sorry minimum range increment-

**LYDIA**

Yeah, so 10 foot-

**ALEX**

-so there's no penalties, there can only be one square between you and him, like an empty square between you, because it's five into that empty square and then five from the empty square into his square.

**LYDIA**

Oh!

**ALEX**

But you could still throw, the penalty is only something like -1.

**LYDIA**

Yeah, but my attack bonus is 1.

**ALEX**

So you'd just be - you'd be doing a flat roll against his AC.

**LYDIA**

Yeah. Yeah.

**ALEX**

Which at first level's not actually that terrible. That, that starts being silly when you're getting +10 and he's getting a +50 but at these levels not too much of an issue.

**LYDIA**

I don't - yeah. I mean I might as well do that. It's - yeah. That sounds fun. I think I end up there.

**ALEX**

OK. And you're gonna take the dagger throw?

**LYDIA**

Yeah.

**ALEX**

Go for it.

**LYDIA**

Um, so-

**ALEX**

So you're rolling a D20 to hit.

**LYDIA**

So you asked me for this Hamid, you asked someone to come over-

**ALEX**

D20!

**LYDIA**

-but er, I throw tiny knives! Remember there are two. **(ROLL)** 4.

**ALEX**

That won't hit.

**LYDIA**

Nope. 16...

**ALEX**

Er, when throwing you don't get to use a two weapon bonus do you?

**BRYN**

Um, it's irrelevant. You can't take multiple attack actions unless you're taking the full attack action which is a full-round action.

**ALEX**

Yeah, so you wouldn't be able to throw both. What that means is-

**LYDIA**

Why was I able to use both last time then?

**BRYN**

You have to already be standing next to someone.

**LYDIA**

Oh OK.

**BRYN**

If you're not - if you, if, so, so the normal thing is a stand- a move and a standard.

**LYDIA**

Right.

**BRYN**

A standard is a single attack.

**LYDIA**

OK.

**BRYN**

If you forego your move you can take something called a full attack which allows you to attack multiple times, so the - even with the two up and fighting stuff you can only take the two attacks.

**ALEX**

When you're in position and ready to use it.

**BRYN**

When you're in position and ready and taking the full attack action.

**ALEX**

It's something we haven't spelt out before to you which was foolish actually but effectively what it means is, it comes into play at higher levels a lot more because everyone starts getting a second attack, a third, whereas you'll be getting four attacks, five attacks. So all it means is if you move and then try and hit someone-

**LYDIA**

Mm hm.

**ALEX**

You only get to make one attack.

**LYDIA**

Mm.

**ALEX**

If you have moved, are in position-

**LYDIA**

OK.

**ALEX**

-and are engaged in a fight, then you get to use all of your massive, like, numbers.

**LYDIA**

OK.

**ALEX**

But even when throwing, unless you took like a multi-throwing feat-

**LYDIA**

Yeah?

**ALEX**

Two weapon is for the, for the melee fighting-

**LYDIA**

Ah, OK.

**ALEX**

It doesn't just give you two attacks every single time.

**LYDIA**

I wish I'd chosen something simpler like a bastard sword!

**JAMES**

(sniggers)

**ALEX**

Er, the thing...

**LYDIA**

I've just got a plethora of daggers!

**ALEX**

The thing with yours is that what, honestly having played it before, it was the first character I ever played was a two-handed Rogue, I got really, really intimidated at first and didn't really get the hang of it, and then suddenly it actually becomes quite straightforward because it limits your options. The

thing that I find when it's just "I hit it" there's so many options that you start getting that kind of choice paralysis.

**LYDIA**

OK.

**ALEX**

Whereas as a Rogue it's very much: how do I engineer the situation so that I'm behind this person-

**LYDIA**

Yeah.

**ALEX**

-one turn ahead. It's more puzzle-y I suppose.

**LYDIA**

Yeah, yeah.

**ALEX**

I think of the combat as more of a puzzle for Rogues.

**LYDIA**

But yeah so that was useless.

**(Group laughter)**

**LYDIA**

I think someone else is up?

**ALEX**

We'll just do these diplomats. So they basically start dragging their fallen comrade, so they will go... 20, and drag their fallen comrade to there. So they will next turn be able to start getting on to that floating disk, and I believe we're going to have to call time on this episode. We will pick this up right where we left off next time, but until that time thanks for listening, it's always good to have someone listening in and that's goodbye from me.

**JAMES**

Bye bye!

**BRYN**

See you!

**BEN**

Bye bye!

**LYDIA**

Bye!

**ALEX**

Have a good one!

**[Show Theme - Outro]**

Rusty Quill Gaming is a podcast distributed by Rusty Quill.com and licensed under a creative commons attribution, non-commercial international license.

Today's episode was recoded and produced by Alexander J Newall. To comment on episodes, make donations and view links, images, videos and show notes, visit [rustyquill.com](http://rustyquill.com). Rate and review us on iTunes visit us on Facebook, tweet us on Twitter @therustyquill, or email us at [mail@rustyquill.com](mailto:mail@rustyquill.com). Thanks for listening.

**[Bloopers]**

**ALEX**

Give me a bit of a wiggle? Yeah good, okay, so...

**LYDIA**

More wiggle than you expected!

**[JAMES laughs]**

-

**JAMES**

(loudly) Click click click click click click, om nom nom nom nom!

**ALEX**

(politely) Thanks.

-

**LYDIA**

She could've come through a time portal.

**JAMES**

She could, she could've been-

**LYDIA**

You could be a space pirate that has dragged her through a time portal-

**JAMES**

Yup. To a murder scene in a country house. A space country house!

**LYDIA**

Like you've gone, you've gone back in time to prevent the murder or to solve the murder, right, and you've brought your rag-tag clue, rag-bag crew, and are, and have fallen for the mistress of the house when you turn up.

**JAMES**

Yup.

**LYDIA**

We could at least write this comic book!

**[JAMES laughs]**