

The Bat Trap (S1, E55)

SFX: INTRO MUSIC

Rev: So I feel like over the course of the last year, I have made you guys untrustworthy of NPCs.

Jake: Untrustworthy, or untrusting?

Rev: Yes.

Jake: Both, I think.

Rev: Yeah. It's a two-way street.

Jake: We can't be trusted by NPCs.

Rev: Yeah, because we went and did that detective thing this last weekend. And it turned out to be a fairly simple solution, but we assumed that every NPC was lying.

Jake: Which is just good storytelling.

Rev: Right. *laughter* But bad for our time, when it came to turning in the results.

Jake: Yeah.

Rev: So next year we're going to take everybody at face value and solve it in like 45 minutes.

Jake: Which, again, I can't stress enough, is just bad storytelling. Like, just lazy bad. It was real fun, though.

Rev: It was. But it was like a interactive version of Guess Who? Because as soon as you could say, like, "Oh, this person has given me an alibi." That's it.

Jake: Just trust it.

Rev: It's not them.

Jake: Except for one person.

Rev: That's true.

Jake: But that one person --

Rev: Lied by omission. Like, he didn't give a story saying, "I wasn't there."

Jake: Yeah.

Rev: He just said, "I was at a different place earlier," and so it was ... Yeah. It was like, Guess Who?

Jake: I wonder if it's the same mystery everywhere and if we're just ruining this for listeners in other cities who plan to do it. We're recording this on Mother's Day. I saw my mom this morning and she was asking about it and she was like, "How do you know that just any solution you gave they wouldn't have said, 'Good job. You got it.'" I was like, "I don't." *laughter*

Teej: That's a valid point, yeah. I mean, Tass and I once wrote a murder mystery, and basically everybody was guilty. And so to prepare for the audience guessing who it was, we all had like pockets full of diamonds and everything.

Rev: Oh, just in case?

Teej: Yeah, just in case. And so it was like I got guessed, I was like, "You got me!" And like, emptied my pockets -- all these diamonds fall out. Like, "Whoops!"

Tass: All the rest of us are trying to conceal the lumps of diamonds in our pockets.

Rev: It was crazy because Rachel posted the photo from that morning, and everybody thought that Tass was dressed as Angus McDonald.

Jake: Yeah.

Rev: Who were you dressed as?

Tass: Just ... It was 20s themed, so I just had the old bow tie and vest kind of situation. So, nothing in particular.

Rev: T.J., who were you dressed as?

Teej: I was dressed as Magnum P.I.

Rev: And Jake was ...

Jake: I was Kojak, but I didn't have the sunglasses or the sucker in a photo, so nothing about me was Kojak.

Teej: Or the bald head.

Rev: Or the bald head or the no beard. Yeah, we went out for lunch right beforehand and he's like, "Yeah, so I'm Kojak. But I'm not cutting my hair or shaving."

Jake: It was a very late -- you can't expect me to commit that hard to that one day costume.

Rev: I was hoping you were just gonna show up as Batman.

Jake: I strongly genuinely considered it, but my Batman mask is destroyed. So I would have had to show up as like Bruce in the Batcave.

Rev: Oh, nice.

Jake: Like, just no cowl. And I was like --

Rev: You just have a black eye and some blood.

Jake: That's not worth it.

Rev: Because we only saw really people dressed as either like ... We saw one girl who was a Keystone Cop -- that was awesome. But most it was, uh ... It was like Clue characters or just people kind of in old timey clothes. I was expecting to see like, more Sherlock Holmeses or Batman, or ... I was Shawn Spencer. I was the only one of those.

Tass: There was also a German Shepherd dressed as a triceratops.

Rev: That's true. He had the top time.

Teej: Funny enough.

Rev: So Tass, I saw the other day that you posted something on Facebook about a possible new tattoo.

Tass: Yeah. I have decided that if we can manage to get to our next Patreon goal by my birthday, which is June 19th, then I will definitely for sure get a Critshow related tattoo. So I'm putting that out to the ether. Tell your friends.

Rev: Oh, gosh. Like what?

Tass: I have been thinking about that. I have a little notebook started with lots of little things, and they kind of jump back and forth between being kind of serious and kind of not. So, I don't know. I need to narrow that down. And hell, any ideas, if anybody wants to, you know, throw some messages about something that seems like it'd be a fun Critshow tattoo.

Rev: Like a half face tattoo of Grigori Nash, so that you're just two sides of the same?

Tass: Exactly.

Rev: And again, the Patreon, if you are not a subscriber, we're at the point now where we have 15 episodes of Hero Salad that are available. We have five episodes of Investigate the History. And all of those things come out either weekly or monthly. We do an AMA. We've got the Discord -- a lot of people hang out and chat and share different things. Jake has started making music for one of the tiers. We have wallpapers that go out that are photographs taken by The Portrait Dude. We had all kinds of stuff actually stacked up there now. So again, that is Patreon.com/TheCritshow if you are interested in joining.

And actually later this month we're going to put out the first episode of Hero Salad and the first episode of Investigate the History as part of our celebration of our one year anniversary.

Teej: Woo-hoo!

Rev: So if you have not subscribed, you'll get a chance to hear the first episode of both of those bonus podcasts that come out on the Patreon later this month.

And also in celebration of our one year anniversary: two weeks from now, we're gonna have another drink. Anastacia has made a second drink. She has sent me the ingredients. I have yet to start making it. It does not require the long, long time of

fermentation that the last one did. And this one is just the complete opposite in every way. I believe it's called -- I'm going to get it wrong -- but I think it was "What has Jake got in his magic pocket?" And it is a drink designed around you guys constantly throwing stuff in Jake's extradimensional space and forgetting it's there. And so it is a drink of just what's in Jake's extradimensional pockets.

Jake: It's what in elementary school we would call a potion -- where you just take all of the food on your tray and turn it into a horrible concoction and dare each other to consume it.

Rev: There are some weapons involved. There is some candy. It's a very ... It is the opposite of the last drink. It is very like, light and sweet.

Teej: Oh, OK. Something for Tass.

Rev: Right. Exactly. And that's the nice thing, is that the ingredients for it change almost not at all for the non-alcoholic version. So yeah, we will share that recipe as well, after we try it out here in just a few weeks.

And lastly, at the end of this episode, you can stay tuned. Tass and I are going to review a book called Improv For Gamers, which is put out by the same company that puts out Monster of the Week. It was included in the pack of books that they sent to us. So we're going to give it a once over. If that's something you be interested in, you can stay tuned at the end, and we'll go through the book a little bit and talk about some of the interesting things that we found in it. So until then, it's time to let the recap roll.

SFX: RECAP MUSIC

Tass: "I'm getting these visions of us getting picked off out in the open, and he was trying to tell us to get out. I think he's compromised."

Jake: "We have thought Ori compromised a lot of times. I'm not going to assume that."

Rev: As you get a clear look at this, you have a flash in your head of being stuck inside of this alley and watching Ori run through you and past you, and some giant leathery winged creature chasing him down the alley. And this is it.

Jake: "Oh, shit."

Rev: In the distance, you see a pair of eyes looking at you. And there's this strange toothy grin as it jams its hand into one of the generators, and the area that you are in goes dark. So you run up, as T.J. is grappled with this creature, and you grab the membrane of the wing and you grab the underside of the arm and you shred, and it sounds like you are tearing cloth. And it releases T.J. and staggers backwards. Its body starts to like, shift and fluctuate. You recognize this. This creature is starting to revert back to its human form. And you hear it croak out something as it's writhing in the midst of this change.

Rev: VOICE: *indistinct groan*

Rev: But then the voice becomes clearer as the transformation freezes.

Rev: ORI: Help me. Jake, help me.

Rev: And it pulls its half transformed hands down away from its face, and the face that you see staring back at you is Ori.

SFX: RECAP MUSIC FADES

Rev: So here we are in the jungle in the middle of the night. T.J. and this bat creature are wrapped around each other chewing on one another, Tass has just fired off his sniper rifle, and Jake has grabbed the membrane of this bat's wing and ripped it. And the trauma of that rip has caused this creature to transform a little bit back to its human form. And you recognize the face underneath the monster as Ori, and he has just yelled for you to help him.

Jake: OK. I mean, I think I know what I'm going to try to do. I don't know if it's gonna work. But while they are still kind of engaged and I've already got hands on Ori, I want to loop around and put him in a rear naked choke and try to put him to sleep.

Rev: Yeah. All right. Roll Act Under Pressure.

Jake: God. My worst ... My worst thing. But an eight.

Rev: OK. So you can snake around behind him and get him in this choke hold. But he is going to panic a little bit as he is fighting for control of this form and T.J.'s gonna take a little bit more damage -- just from the claws that are wrapped around each other. He's not going to pass out, but you are going to at least have him in a hold where you can

control him. Or, the other part of him that is fighting for control? It's going to take back over.

Jake: How bad are you doing? *laughter* I don't ... Not good. You're still kind of -- what? Four? Four harm or so?

Teej: I'm three harm.

Jake: All right.

Teej: Yeah. We were able to get me unsta -- er, regular stable. Regular stable? Just stable.

Rev: Just stable. We call it stable, here.

Teej: *laughter* Yeah. What I like to call werewolf stable.

Rev: Sounds like the name of a country western bar run by the bikers. The Werewolf Stable.

Teej: That's right.

Jake: So, the other -- the creature part of him is gonna fight back, but I'm still gonna put him to sleep?

Rev: Yes. You're going to put him back to -- you're gonna be able to put him to sleep, but it's not gonna be him any more. And so I don't know that you know what that means for its capabilities to come back, or to whatever.

Jake: So it is Ori Ori?

Rev: In this moment, Ori has talked to you. He is in control. He is like, half transformed.

Jake: OK. I think I've gotta let him hurt T.J. some more. That really sucks. But he's going to do a lot more damage in a short amount of time if I don't.

Rev: So you snake around behind him and you put pressure on his neck and he starts to pass out. And as he does, his claws rake back from T.J. as he tries to reach for you -- just out of that animal instinct of being trapped and not having air. T.J., you take 1 point of damage, armor-defeating, from his claws, but he passes out.

Teej: OK. And I am bleeding from these wounds that he just gave me.

Rev: Are you unstable?

Teej: I am unstable.

Jake: "OK. He's in here and he wants to be in control again. Help me tie him up or something. We need to get him restrained. Then we can take care of T.J. and then we'll figure out what to do with him." And I'm going to get my chains and try and like, wrap them around him and link them up. And make sure that even if he transforms again, he doesn't have like, mobility.

Tass: Yeah, I'll try to like, help him out. Just to hold, I guess, Ori down while he's doing this. Just in case he snaps back out of it.

Teej: I guess I will put a foot on him as well, just to make sure he doesn't go anywhere.

Rev: OK. So you have successfully tied him up in this chain.

Jake: OK. "I don't know what to do with him. We need to put him somewhere where we can talk to him, and he won't be exposed to anything. The vehicle bay. For some reason, that seems like the right place to put him, to me."

Tass: "That works for now. I mean, we've got nowhere else, really."

Jake: "All right. I'll carry him over there. Patch T.J. up."

Tass: "Oh, God. Yeah. Jesus."

Teej: "Please."

Tass: "How you feeling, buddy?"

Teej: "And thank you. Not good."

Tass: I'm gonna try to patch him up.

Rev: All right. Roll Medic.

Tass: Seven. So you can be stabilized, or you can heal 1.

Teej: I think I'll just be stabilized for the moment.

Tass: Good choice.

Jake: "Yeah. We should let everybody else know what's going on here. That we've got him, so."

Tass: "OK. I'll go talk to them, while you drag him over."

Jake: "OK."

Tass: I'll go back around.

Rev: All right. So you head inside of the construction building, and everyone is kind of huddled in there.

Tass: "OK. So we've got it, kind of. And we're trying to figure out what to do about it now. So for the moment, we have it restrained."

Rev: SROKA: Kill it.

Tass: "That's difficult. Um ..."

Rev: SROKA: Oh, we've got all kinds of --

Tass: "Nope. No. Sorry. Like, I'll just be honest with you, here. This is somebody we know. This is somebody that is a friend and has actually tried to help us out, and is under a thrall. And I just -- I don't think at this instant we can, in good conscience, just kill him. I think we owe it to him, because he has saved us multiple times at this point. If we can figure out a way to break this thrall and save this guy, we owe it to him."

Rev: SROKA: Very well. Where would you have us go, then?

Tass: "I mean unless there's something else coming, which we haven't really seen any indication of at the moment, I'd say stay together and stay here. I mean, we'll clearly let you know if this breaks bad and he gets loose. Do we have walkie talkies, or anything?"

Rev: SROKA: Yes.

Tass: "Yeah. Well let's make sure that we're able to communicate here, because we're taking him around to the garage to kind of hold him for the moment. And I guess you guys could come with us, if you like. But maybe not being next to the monster would be good for you guys, too, so. I'd almost rather you either stay here or stay somewhere together, and we'll be in contact if we need to warn you."

Rev: SROKA: Very well.

Rev: And she takes her walkie talkie and she hands it to you. And as you start to walk towards the door to go back out, she walks with you and then she stops at the door.

Rev: SROKA: If this thing kills any of my people, it is on you.

Tass: "I know."

Rev: She nods and walks back inside.

Tass: And I'm gonna head out to meet the other two.

Rev: So you guys arrive at the vehicle bay and inside, as we had mentioned before, there is the jeep that is partially out. It's got its nose hanging out the front of the garage door. And then deeper inside is another jeep.

Jake: I'm just gonna kind of pull him into a corner. Not like near a car or anything specific, just maybe like the back wall. And once they both get there, I want to kind of sit down and like, pull him like, back to me. Like, up into my lap. Where it's like, I can wake him up, you know, and I'm kind of like, holding him. Like a soldier that's gone down in like a Vietnam movie, you know?

Rev: Oh, yeah, yeah. Like his back against your chest.

Jake: Yeah. But where, realistically, if he goes wild, I'm in a good position to try and restrain him again.

Rev: OK.

Jake: So something that will seem comforting to someone waking up, and is secretly offensive.

Rev: Yeah. Yeah. Like he's going to nuzzle the chin --

Jake: Into my bosom.

Rev: Yeah, exactly. OK.

Jake: And then once they're in there I'll just try and wake him up, like gently. "Hey, Ori."

Rev: Yeah. I mean, I assume with your knowledge of choke holds and all that, that you also know how to wake someone up from one.

Jake: Well, really it is ... It would be they go to sleep after a few seconds, and once you let go and their blood flow starts again, they start to wake up. So it would be kind of a matter of pressure on, pressure off, pressure on, pressure off for as long as I needed him to be out.

Rev: I have a very good image in my head of like, you walking him across this lawn and just stopping every six seconds and squeezing his neck again, and then dragging him. Squeeze. The old drag and squeeze.

Teej: I picture it as like Metal Gear Solid. It's just like he said, you're dragging and squeezing. Then you accidentally hit the X button too many times and you snap his neck.

Jake: I mean, yeah. This ... Regardless, this is a dangerous thing. I mean, at least for a normal human, it is a dangerous thing anyway to try and keep somebody out, so.

Rev: So, yeah, after a couple of moments, he starts to come around.

Jake: "Hey, man. You all right?"

Rev: ORI: Oh ... I don't think I can be awake for very -- long.

Rev: And he kind of shakes a little bit.

Jake: "What's going on? Why are you here? You had the wherewithal to warn us."

Rev: ORI: I can't take control in the dark. It's -- it's too strong for me to hold it back.

Rev: And he's -- again, he's shaking.

Jake: "In the dark. So if we light this place up, you'll be all right?"

Rev: ORI: No, not the light. The su --

Rev: And he starts to transform again.

Jake: I mean, I'll put the pressure back on.

Rev: And he does. He goes out. But the sleeping figure you have is now the bat again.

Jake: Was he still half transformed when I drug him away? Or was he back to Ori form?

Rev: He was still half.

Jake: OK. I'm curious if he goes back to human form, if there is damage to him from the damage to the wing? Or if that is just kind of only when he's a bat. When he goes back bat form, is the wing still hurt?

Rev: Yes.

Jake: All right. I think if somebody else can take my place and keep him out for a second, I can spend a moment to use one of my other Abjuration effects to draw a glyph that will completely trap a monster within its bounds. And then that way, at the very least, we've got him locked down, he can't get out of that spot. I feel like I can explain pretty easily like, what they would want to do to keep him unconscious, if you guys don't know. That's a day one lesson. Literally.

Tass: "No, I've done it before. I can try to take over, here."

Teej: "I almost choked out my instructor, once."

Jake: Perfect.

Rev: Yeah. So they are able to keep him unconscious and you're able to get these glyphs off. And now he is inside of this -- I assume you make it pretty tight around him?

Jake: Yeah. Just body size.

Rev: OK.

Jake: "OK. He shouldn't be able to get out of that. We need to figure out how to break him. Or just watch him until sun up?"

Tass: "Can I just take a second and say how bad ass that is? Like ... Awesome, dude. Whatever you did, whatever you're looking at, thanks. Holy shit."

Jake: "What are you talking about?"

Tass: "This!"

Teej: "He's talking about your magic."

Tass: "Yeah. Like, you stopped him from getting in that building! And now this -- like, this is hard core. Just --"

Jake: "I don't even know if this works. He didn't try to get in the building. We'll see if he tries to get out of this. I don't know that this is functioning, so ..."

Tass: "Well, I'm going to be an optimist and say this is awesome."

Jake: "Well, I hope so. Yeah. Thank you."

Tass: "I don't know. Without calling Rev or Margaret or somebody to see if there's a way to break whatever this connection is, I don't know what to do, except hold him here till sunlight."

Jake: "Do we even have cell service out here?"

Tass: "I haven't even looked. I haven't even thought to look. We're in the jungle. There's no chance in hell." And I'm gonna walk outside and try.

Rev: You do not. But I think that you would know, like, there's --

Jake: "They've got to have a SatPhone or something around here."

Rev: Yeah, exactly. They have a way to communicate out.

Tass: OK.

Jake: "Well, I feel like at the very least, two of us should kind of stay on guard here. Because he'll probably be awake any moment. If one of us wants to go try and call out, or something. Go get the line out."

Tass: "OK. Teej, just -- I know you're kind of hurting. Do you want to go make a call while we stay here in case this goes bad?"

Teej: "That's a great idea." So I will go and see if I can find Sroka.

Rev: Yeah. I mean, they are still in there, just kind of waiting to see what your guys's plan is.

Teej: "Hey, Sroka? I was wondering, do you have a SatPhone? We don't have any cell service here."

Rev: SROKA: Yes.

Teej: "We need to make a call over to IPT in Indy."

Rev: SROKA: Well, all right. Here you go.

Teej: "All right."

Rev: She pulls it out and hands it to you.

Teej: "Thanks." And I clumsily press the buttons with my fingers and dial the number.

Rev: MARGARET: Hello?

Teej: "Margaret, it's Teej."

Rev: MARGARET: Oh, hi.

Teej: "Hey. So we ran into something, here. It looks like Ori is somehow ... He's a vampire. I mean, we already knew that. But like, he attacked the camp, and he's a big winged vampire. Do you happen to know what his weaknesses might be? Or if, like, there's a way to turn him back?"

Rev: MARGARET: Stake to the heart?

Teej: "Well, you know, he's a friend. I mean, he's our informant and everything from Hawaii."

Rev: MARGARET: You said he was trying to kill you, right?

Teej: "Yeah, well, we got him ... We got him all, you know, bundled up and everything. And he's nice and secure now. But he's not dead."

Rev: MARGARET: But that's what I'm saying is, should you remedy that? If he was trying to kill you?

Teej: "... No?" And that's a genuine question mark. I'm a little confused by some of this. Like, yeah? But no? But yeah? "So I mean, if I describe him to you, could you tell us what kind of vampire he might be?"

Rev: MARGARET: What's it matter if you're not trying to kill him?

Teej: "Well, we might be able to subdue him better. I'm confused. We don't want to kill him! I don't know why that's so hard to --"

Rev: MARGARET: What else do you think we do? Like, what do you want me to tell you? I don't understand what you're asking me. If you give me a monster and I give you a description of it, it's to kill it. Have you seen us take prisoners? That's not what we do.

Teej: "Guess not. Never really thought about it like that. Should I just stake him in the heart then, is what you're saying?"

Rev: MARGARET: He's a vampire. Yeah.

Teej: "OK." And then I'll just hang up. And throw the phone back to Sroka and I go back out to the guys.

Rev: OK.

Teej: "Guys? She said we should kill him, because he's trying to kill you."

Tass: "Shit. I don't know, guys. Without waiting for sun up to see if this actually helps him get control back and see if there's anything we can do when he can reason ..."

Jake: What time is it?

Rev: It's about two o'clock in the morning.

Jake: "I don't want to kill him."

Tass: "No. No, absolutely not. Me either."

Jake: "So I'm fine with sitting here and watching and guarding and waiting. And if sunrise comes and he is still out of control, then we need to have another conversation then."

Tass: "Yeah, we owe him more than to just stake him."

Teej: "Right. There's a lot of damage to this place. Do you think maybe one of us should help to fix it up? And then while you guys keep him under wraps?"

Tass: "Yeah. Science Guy, go get it done, man."

Jake: "Yeah. You can go help with the generators and stuff, and we'll keep an eye out."

Teej: "All right. And it's Science Wolfman, now."

Tass: "Cool."

Teej: So, yeah. I'm gonna go over to Hulett and I'm going to, you know, say, "Hey, I'm volunteering. I'm volunteering my services."

Rev: HULETT: Cool. For what?

Teej: "We gotta get this place fixed up, right?"

Rev: HULETT: Oh, the all the busted generators.

Teej: "Yeah."

Rev: HULETT: Yeah. I suppose we ... Is it safe to go? Tass told us all to just hide in here.

Teej: "Yeah. Everything's fine now. We got it under wraps. So they're gonna chill out with the creature, and they've got it under a spell and everything. So, it should be all right."

Rev: HULETT: Oh, OK.

Rev: I think he just looks at Sroka, and she shrugs and nods. And so they all go out and start to work on the generators. T.J., roll Sharp.

Teej: I got a ten.

Rev: All right. So you are able to help them go around and restore all the generators. You know, Jake, your magic doesn't really have any ramifications. It doesn't really have any like, 'Oh, they might break through it.'

Jake: It says it cannot leave the glyph unless it finds a clever workaround

Rev: I think that while you guys are watching this, because you know specifically what your warding against, that when it wakes up, it starts to move around and it instantly gets out of the chains. Because it turns to mist. You've seen Ori teleport this way. And it looks at you and grins and it goes to teleport, and you see that it doesn't fully turn to that mist. Like, it's starting to come in your direction and it gets blocked by that. And so it gets frustrated and it starts pounding on the walls of this imaginary dome on the ground, but it is not able to get out.

Teej: Nice.

Jake: I think, like knowing that it's just kind of stuck in there, I would just spend the next few hours talking to it like it's Ori. And recounting like, "Hey, remember in Hawaii when this ..." "Remember when we eat pizza and played Xbox?" Just like talking to him about good times that we've had.

Rev: Roll Luck.

Jake: Ten.

Rev: About an hour before the sun comes up, you see that when it watches you, it's not watching you like a predator anymore. That it is processing what you're saying. And you even see a little bit of eyebrow movement that go along with like, the surprising moments of a story. Like, there is just a little bit of a sign of humanity after you spend about five hours just talking to it like it is Ori. And come around 7 o'clock in the morning, T.J. has helped them repair the generators. Some of them, they've actually had to replace from the equipment shed. And inside of the dome, there is a shimmer as you see his skin ripple. And he gets about a foot and a half shorter, and all of the fur goes away, and his features get less sharp. And it is Ori, naked on the ground, on a pile of chains.

Jake: How's that wing arm look?

Rev: You can very clearly see the rip in his flesh, and a disconnected tricep.

Jake: God. Is he conscious?

Rev: He is.

Jake: "How're you ... How are you doing now, bud?"

Rev: ORI: Better, I guess. Man, that's weird.

Jake: "What?"

Rev: ORI: Like, just being in that thing. I can see what's going on, but I just can't control it.

Jake: "Are you in control now?"

Rev: ORI: Yeah. Yeah, like it's always there, but it's just too strong at night for me to keep it back.

Jake: "Tass, do you want to try and patch up that arm?"

Tass: "Yeah. I mean, can I without ruining the glyph and stuff? I assume we can go in and out of it, right?"

Jake: "I don't know."

Rev: I'm going to say no. I think that, like the ring of salt, to get inside you would scuff it up, to be in there with him. And so it would break it.

Jake: "Sorry, man. I didn't know was you when I ripped your arm up. But I hope you understand. I can't let you out right now. We got to -- we got to figure this out."

Rev: ORI: Yeah, no, I totally get it.

Tass: "Do you know any way at all, short of just killing Nash, to make this stop?"

Rev: ORI: I mean, this isn't him. This is me. They've been training me ever since they brought me in to replace Estin. And I think that he's been training me not as well as he's been training the things I can do, if that makes sense. Like, he's strengthening all my powers, but maybe not teaching me like the ... How to keep them in check part.

Tass: "Probably on purpose."

Teej: So with this whole talk that we're having with Ori and everything, I think I could probably fix his problem and our problem at the same time. It's like this physical like, reaction that he's having. The bestial side that's coming across him. I've been watching a lot of Star Trek lately, and they use a lot of these like, inhibitors. Like, somebody's got a problem with their telepathy, so they'll put on like an inhibitor on their neck, or something like that.

Rev: Oh, like something that targets a specific part of the brain and helps it? Or turns it off --

Teej: Yeah. Or turns it off.

Rev: OK. So you want to try to create something to like, repress the animalistic part of his brain that's taking over?

Teej: Correct. Yeah.

Rev: All right. Roll Weird Science.

Teej: OK. That would be a nine.

Rev: All right. So what is your requirement?

Teej: It won't work exactly as you intended it.

Rev: And I'm going to pick for mine ... It will take a long time to get it working.

Teej: How long are we talking, here?

Rev: It's going to take the better part of a full day to create this.

Teej: OK.

Jake: So like through another night cycle?

Rev: Correct.

Jake: "That's all right. We just can't let him out."

Rev: Yeah.

Jake: "He agreed, so."

Rev: So as this day happens, is there anything that the two of you want to do? Not T.J. who's working.

Jake: I would spend at least a good portion of the day -- I mean, I don't want to leave him alone, probably. So I'd just be asking him questions. "Why are you here?"

Rev: ORI: He got word about IPT trying to get their satellites in the sky again. And he was leaving, so he sent me here to check it out and to deal with it if I could. But then when I got here, I saw the three you, and it was weird. Something about seeing you guys. This thing, the creature part of me, it's always there in the back of my brain. But when I saw you guys, it like ... It took over. And like, that's the first time that it's ever happened. Like, it's always stronger at night. Like, I can feel it wanting to come out. But as soon as I saw you guys, it just ... It forcibly took over. And man, I tried to warn you as it was happening. I don't know if you got it or not.

Jake: "Yeah. I did get it. Thank you. I mean, clearly, we didn't do very good with the warning but ... He's leaving. He's going where?"

Rev: ORI: I don't know. He got a hold of something a while ago and he said he was gonna go visit some old friends, or something.

Jake: "OK. He's got the portal up and working. Shit."

Rev: ORI: The what, now?

Jake: "We had a, um ..." Is there any reason for me not to tell Ori this?

Tass: I'd say there's no reason not to.

Rev: Oh, yeah. Cause Nash knows.

Tass: Nash knows.

Jake: Yeah. "Our organization had a thing. They could open up portals to other dimensions. And they used to do it a lot, and then the guy who kind of ran it vanished in one of them. And with him, the ability to use that power. And we have been kind of re-creating that, but we accidentally led Nash right to it. And he stole the tech. So we've got a theory that he's got other hims, or something, in other dimensions that he's colluding with. You know, there's a team behind his power from other dimensions."

Rev: ORI: Oh. Like Into the Spider-Verse.

Jake: "Very much like Into the Spider-Verse."

Tass: "And now I'm a little concerned that he's going to get to James before we do."

Jake: "Yeah. Yeah, time is of the essence. We've got to wrap up our work here and activate that thing as soon as possible."

Tass: "Yeah."

Jake: "What else have you been learning how to do? Other than bat form?"

Rev: ORI: I mean, I can do that. You knew I could teleport before. I can do it better now. And I can smell things from a long way away. Like, track them. You know, I can live off of ...

Rev: And he kind of feels a little weird, but he's like,

Rev: ORI: Non-food things. You know. Long pork, if you know what I mean. You saw me eat a dude in the jungle, I mean.

Jake: "I did. And he was a bad guy."

Rev: ORI: Yeah.

Jake: "I mean, that doesn't make it less weird to talk about."

Rev: ORI: Yeah, no. I agree.

Tass: "So is the majority of this time been you essentially training? I mean, it seems like you didn't know his plan, or even that this portal existed. So it doesn't seem like he's given you a lot of trust with information, yet."

Rev: ORI: No. I think what happened is that at some point I could feel that he was trying to look through my eyes? And I like, shut the door. And I think that's when he stopped training me how to control stuff, and just kind of trained me how to do stuff.

Jake: "I mean, he's gotta ... He knows that you're on our side. Like, he's gotta."

Rev: ORI: I guess.

Tass: "Have you been able to find out any more detail on your sister?"

Rev: ORI: No. But -- what do you mean? Like, when you say that he's ... He's someplace else, like ... Like he's gone, gone?

Tass: "Yeah. I mean, if he has already gone, he's literally not in this version of reality."

Rev: ORI: I don't know anything more, but I know where you could find out.

Tass: "OK, where?"

Rev: ORI: He's got this mobile base that he uses. It's a submarine.

Tass: "I knew you were going to say that. Oh, God. Where is it now?"

Rev: ORI: The last I saw, it was just off of ... Well, where he met you guys, at the North Pole.

Tass: "Oh. OK. OK. That's ... Holy shit, dude. That's huge. It would be really nice to be able to teleport right now."

Jake: "Yeah. It would."

Tass: "Shit. I'm sorry, Jake. I didn't mean -- I'm sorry."

Jake: "I mean, theoretically Ori can teleport. But it's either collar on, no teleport. Or collar off, teleport, maybe a crazy bat. So ..."

Tass: "Yeah."

Jake: "It's a consequence we would have to weigh."

Rev: ORI: I mean, if you guys think that he knows. If you could find out where she's at and you could get her, and then me? Could you like, hide us? Could we just be gone when he comes back?

Tass: "Yeah, dude. Yeah. If that information is there. I made you that promise, that we would do everything we could, and here. Here we go. This is it."

Rev: And as you say that, he starts to smile. And then he starts to cry. And he sits on the ground, and just cries. There is a sense of relief, maybe hope in him, that he hasn't had in a long time.

Jake: "All right. So we're gonna need -- I mean, we're gonna need gear that we don't have. Because, you know, even after we get there, which is a whole other can of worms, we're going to need like, a boat and sonar and diving gear. We're gonna have to go out in the freezing Arctic waters."

Tass: "Yeah, well, I mean, I'll have to call Margaret, anyway. We're kind of trapped out here, so they'll have to bring us something to be able to get back. So hopefully we can add this stuff to the list. Ori, what in the world are we looking for?"

Rev: ORI: I don't understand the question.

Tass: "You say this information is there. Like, where she might be held. Do you think she's held on the boat? Or am I looking for like a computer or something? Or files, or somebody that would know where she is?"

Rev: ORI: I don't know. I just know that that's ... I mean, that's essentially his lair. If it's important to him or if it's worth protecting, that's where it's at.

Tass: "OK. So we just have to kind of be ready for a full sweep on that. OK. I'll put in a call to Margaret."

Rev: MARGARET: Hello. I assume that was your transition, the long stare that you just looked at me, across the table.

Tass: It was. "OK. So we've got stuff sort of in hand down here, except for a few things. The helicopter is destroyed entirely. So we're kind of trapped."

Rev: MARGARET: Oh.

Tass: "So any assistance on that might be helpful. I don't know if we have any more resources, or somebody else with a flying machine or some way to get us out of here. And I think we know where Nash's lair is. We just need scuba gear. We need a way to potentially locate a submarine. And think we have a way to do a little bit of a siege, here. In theory, it's back up near the North Pole."

Rev: MARGARET: Oh. Can I ask, what are you trying to get?

Tass: "Right off the bat, we can help Ori. You know, he's kind of trapped in this situation because someone important to him is being held. If we can find out where that is or if that person is even there, this is a rescue mission. On top of that, I mean, my God, if we can get into the belly of the beast, the actual lair of this guy ... Who knows what all we could find. This is -- this is the only real major lead we have had in a while, and it would be insane not to act on it as fast as possible while we still have a little bit of element of surprise."

Rev: MARGARET: What are we going to do about the satellites? Everyone is still in the wind without those in the air.

Tass: "Yeah, absolutely. I mean, we absolutely do need to get everything built back up here. Some generators were destroyed. So we're gonna be working on that. I think they're already working on getting some of those back online. I just -- I don't know the timeline, here. Do we -- do you know how long out they were?"

Rev: MARGARET: Who? Sroka?

Tass: "Yeah."

Rev: MARGARET: No. But I mean T.J. is there to assist, right? To make it a faster process?

Tass: "Yeah. I guess we'll just have to talk that over with them, and then with the guys to ... Yeah. To get our timeline. But, yeah. I mean, you know, at some point, whether we wait to get this done or race off -- which I don't like the idea of racing off -- but one way or another, we're gonna need some of this stuff."

Rev: MARGARET: All right. Yeah. Let me see what I can do. I'll be in touch.

Tass: "OK. Thank you so much."

Rev: This is interesting because I think you guys are getting to a point now where -- and I think this is the first time this has happened. You may not run in a parallel line with Margaret any more about what needs to be done.

Tass: Yeah, that's fair.

Rev: Like, you guys want to get to the North Pole and get to the submarine, Margaret wants to save the rest of the agents by making it so they can get intel and communicate with each other again.

Jake: "I mean, I'm onboard with the 'stay here and get the satellites running first' plan. I'm with Margaret. That's what we're here to do. If Nash is already off-world, for lack of a better term, and we've got Ori under control ... If we put the pedal to the metal on this, I think we could get this done first before we have to get out of here."

Tass: "I'm worried about it either way. Because if we leave this and go straight up there, we're doing the same thing we did with NOEL. And if we don't act on this ... You know, we don't know where he's going. We know that time works in different ways in different places. He could be back in five minutes. He could be back well before we ever get there, even if we go straight up. So I think, just ... Time is always a major factor, here. And we just make our hard decision and live with very realistically not being able to help Ori, or very realistically leaving them exposed."

Jake: Can I ask Sroka? Can I talk to her and ask her what the timeline is, here?

Rev: Sure.

Jake: "How long do you expect it to take? How long would it have taken without us? And how long did you expect it to take with us, to get this up and running?"

Rev: SROKA: Without you, it would have probably been about maybe a week, week and a half more. With you, I mean realistically, we've only gotten the aid of T.J. He's really the only one who's helping in a real sense, when it comes to getting the station built properly. So that may cut it down by two or three days. It just depends on how fast and how well he works. But I think that most of today will be repairing these generators and getting everything up and running again.

Tass: "That, and something knows ... I mean, they know that they're here. You know, they sent Ori here already. So more than just Ori knows about this. So leaving them exposed is bad."

Jake: "Yeah, I agree. Did you just kind of change your mind?"

Tass: "Kind of."

Jake: "Did you just decide that we're staying here?"

Tass: "Kind of. I just ... Seizing an opportunity seems huge. I'm so torn."

Jake: "If we leave here, we're leaving four people for dead. That's the assumption we've gotta make, is that if we leave here now, we're leaving them to die."

Tass: "No, you're -- you're right. You're absolutely right. OK."

Jake: "So we'll stay here until this gets done."

Rev: All right. Is there anything else you guys want to do as this day passes with Ori?

Jake: I don't suppose there's an Xbox?

Rev: There is, but there's no connection.

Jake: Just couch co-op, or something.

Rev: There's only one controller, for some reason. Because they're bad planners.

Jake: That's fine. I'm just trying to -- if I intend to spend the next night kind of trying to keep Bat Ori in check some more? You know, that's one of the things we've done together, is play Xbox. It'll be kind of like a 'giving a little brother a controller that doesn't work' situation. Like, he's going to be a bat. He's not going to play. But I can set up an Xbox and a TV and just, during the conversation, be playing something. Like, an extra tie to who he is and our connection.

Rev: Yeah. So I think the day ends. T.J. has gotten his device about half done, and Jake has set up a TV and an Xbox outside of where Ori is imprisoned inside of the vehicle shed. And as the sun goes down, his shift happens again. It is instantaneous. The

creature is back, and it spends the first 20, 30 minutes trying that teleportation trick again. And it doesn't work. And it tries. And it doesn't work. And it tries, and it doesn't work. And it slams on the ground, and it slams on the wall. And after a point, it just sits down.

Jake: I'll spend this night kind of the same as the last one. Just talking to him and playing a game and laughing, and trying to act like he is not a monster right now.

Rev: So last time I had you roll Luck for this. This time I want you to roll Manipulate Someone.

Jake: All right. Seven.

Rev: It takes a little less time than the previous night, but at some point it scoots a little closer to the edge and it watches the Xbox, and it watches you as you talk. And again, it doesn't always look like it's comprehending, but there are moments where you see eyebrows raise, a glint in an eye, and even something that could be a smile if it wasn't snarling.

Teej: Is this that Shaun of the Dead moment where at the end him and his friend are playing video games, but his friend's a zombie still?

Rev: Yeah. It kinda is that Shaun of the Dead moment. That's a good pull.

Teej: Thank you.

Rev: And so as you guys are sitting there and playing and you're talking, the sun comes up the next morning. T.J. walks into the vehicle bay with a collar in his hand as Ori transforms back into his human form.

Teej: "Sorry, it's nothing special. It was kind of a rush job, even though it took me over a day. Yeah. You just wear this, and you should be right as rain."

Jake: "Are you positive this is gonna work? Because once I kill that glyph, I can't put it up again. There will be no way to ensnare him again. No offense, Ori."

Rev: ORI: You know. I know what I am.

Teej: "As far as I know, it should work."

Jake: "OK."

Teej: And I'm going to go over to the glyph. Look at the guys, like, "You ready?"

Tass: "Let's do the damn thing."

Teej: I look at Ori. "Is this cool?"

Rev: ORI: Yeah.

Teej: "All right." And I put the collar on him, and I activate it.

Rev: You get the collar on him and you turn it on, and he starts to convulse and scream. And you see that he shifts back and forth very quickly between the man and the monster. And there is a strange, grotesque flash of every combination of the two combined that you can see. And as this happens, the whole thing turns hazy and grey and white and blue. And when it's all done, Ori is standing in front of you in his completely human-looking form, made only out of mist.

SFX: OUTRO MUSIC

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SFX: OUTRO MUSIC FADES

Rev: Hey, everybody. Rev and Tass here. Thanks for hanging out after the episode. We're going to take a couple minutes to talk about *Improv For Gamers*, which is a book by Evil Hat Productions. It was written by Karen Twelves. And just a general overview before we get into the specifics of it: this is a book for gamers. If you are someone that has done a lot of improv, a lot of this is going to seem very familiar in a good way. And it's going to make you look at some of the games, some of the exercises that you might have done in classes or in shows, and see how they can apply around your table. It's got some really great exercises, some games for character building, for world building, for use of space. And I do want to specify that this is actually not just for tabletop games, but it's also for live action RPGs. So they have games that go along with any type of game that you might be playing where people need to interact, be in character, think fast, build a story, build a

world, build a backstory in the moment. So, yeah. We won't touch on everything in the book, but we are going to just kind of go over a couple of things that stuck out to us, and how they might be helpful around your table.

Tass: Yeah. I really like this book for its beauty and simplicity. You know, it sets up ... First of all, right off the bat, just that it is a really good intro for improv in general. If you've never done improv, you can go through this book, kind of even without gaming in mind, and still get a really good handle on it. If you go through all these steps, kind of look at the overall themes of each section, and, you know, have a group that is ready and willing to try out these games and these exercises and these warm ups. It gives you a really good idea of overall how improv should work and how it should look and how you can improve upon things, which is the big thing. I've read a lot of improv books and the, you know, how-tos.

Rev: Mmhmm.

Tass: And what this has that a lot of books don't have, which seems like it should be an obvious thing, is, "Hey, here's how you go back and look at what you did, and edit it, and do it better next time."

Rev: Yeah. Absolutely. And you know, Tass and I have both taught improv and performance in our own rights over the last 10, 15 years. And I've read a lot of different improv books. I've been a part of a lot of different improv workshops. I've taught a lot of improv classes and workshops. And I think one of the things that's really interesting about this is not only does it kind of give you the how and the why after the fact, but it also gives you some tips with each game at the end, of, "Hey, you know, here's something you might try next time. Here's how this might work. If you encountered this problem, here's how you might fix it." And so it gives you kind of a structure on how to make sure you're getting the most out of this for, again, what their intent is: helping your players -- or yourself as the GM -- get more comfortable coming up with these things and making a connected world on the fly. Because I think a lot of times people think that improv is just whatever is the first crazy thing you can think of. You know, a tabletop role playing game is building a long form improv. You've got to remember all that stuff. You're building off of stuff that's already been said before by yourself or someone else or the GM. And so all of these things create these building blocks for you to build this world out of. So you're not just randomly saying, "Uh, yeah. Turkey. Turkey was my dog's name."

Tass: *laughter* Yeah.

Rev: OK, well why? How is that connected? What does that do for you you know?

Tass: Indeed. And what I really do like about this book a lot, too, is how it kind of seamlessly draws some bridges from gaming to improv, depending on what you've done, or if you've done either. For example, maybe there is somebody that has played a lot of games but have never really done performance. They haven't done improv, in particular. And especially like a GM might read through this book and see, "Oh my God, I'm kind of already doing some of these things. I've GMed a lot, so I'm pretty good at coming up with something on the fly, but here are tools on how to really embed that into my storytelling and, you know, give it structure." So what they're already maybe doing a little bit, they can see now how, "Oh, I've accidentally stumbled upon doing this, and now I can do it better."

Rev: Yeah, it really gives you a hook into the book. Hmm, that was fun. Because if you've played any kind of role playing game, live action, tabletop, whatever, odds are there is at least one thing in this book that you were doing anyway as a storyteller. You may not know that you're doing it. You may not be intentionally doing it, but you are doing it just in the act of creating a character in a story in a world. And so it's going to give you a, "Oh look, I can see how this applies." And so it'll make it a little easier to try the things that you don't maybe understand yet, because you can see that the other things work in practice.

Tass: Yeah, exactly. Such a cool thing that stuck out to me are a couple of things that were kind of little things. Just little like, "Hey, this is an example of, you know, what we do." And since they are little things, I think those are the little bricks, the little steps that build the best stories. If you start with specificity, even if it's minor, that's gonna give you overall a greater story. And one of my favorite examples on here is just a, you know, again, an old term that we know and that everybody that hasn't done this sort of thing won't, is just a "hit." Something called a "hit" is just a little detail that you want to throw in right off the bat and kind of cling to. And it may not ever even become important. But it would become, in theory, important to you. And so that's just going to give you specificity in who you are, what your character is, what this world is, etc. And so, you know, as described, is you just might come up with something little. Like, "Oh yeah, I'm wearing a red cloak. I always wear a red cloak. I got this red cloak from my grandfather. And so I wear it all the time." And it's just such a little thing right off the top of head. Red cloak. Why red cloak? Oh, I got it as a heirloom, and so on. And you build off that and suddenly you have a big piece of story that you otherwise wouldn't have had if you're just like, "I have a cloak on."

Rev: Yeah.

Tass: And it doesn't matter.

Rev: Yeah.

Tass: I think back to actually the very first role-playing game I ever did, which is one you invited me into, when we did Earthdawn. And you guys had told me about this world and how it worked. And so just a little thing that we kind of talked about is that we had this horn. And it was like a kind of a battle call horn, you know. And so I was like, "Yeah, I have this horn. I'm not really sure why." And he was like, "Well, do you just -- is it like an heirloom, or something?" "I don't know. I just I feel like it's something that we always blow, running into battle. Like, we hit that horn and they know we're coming."

And then by the end of this story, I forget exactly what it did, but it had like molded into this epic item that gave us bonuses and things and it had an effect. And so it just started out as this random little detail as we're doing stats and story and who's connected to who and, "Oh, I have a horn. OK. That's weird. Anyway ..." And kept going. And it's the little details that can really fill something out.

Rev: And I think too, to link it into specifically Powered by the Apocalypse games, because they give you a list of hits with your character relationships. And so it's really important in that to ... You don't just want to go like, "OK, so someone here knows your secret." "OK. Yeah. Tass's character knows my secret. The end." OK. What was that secret? Why did you share it? When did this happen? You know, what kind of power does that give them over you? So it's actually kind of cool that, you know, particularly Monster of the Week. You know, it's what we deal with, and it gives you a list of hits at the back. It's kind of the last thing you guys do as a group.

Tass: And what's great about this book is that you can take things like that and say, "Here's a sentence. OK. I'm not really sure what to do with this sentence. It's the closest one on the list that I like, but I don't have a way to come up with detail." So there are so many of these great little games that you can just bang out in a few minutes, you know, with the group, and try it in a few different ways to go, "There we go. We just, in a quick five minute scene, figured out what 'Oh, I knew him from way back' actually means." And so on and so forth. So I think that's really cleverly and seamlessly done.

Rev: The book is divided up into kind of steps. It has warm up games. It has "Yes, and." It has character building, relationship building, status, space objects, timing, and scene work. And so you can see how this would be built properly into any game that you would play. Just, you know, the first step of getting warmed up and getting everybody relaxed. And, you know, we talked about "The Vengabus." You know, that is not at all what they're

talking about here, but it's something that gets everybody going and energetic. You know, you see performers doing it all the time, that they have to kind of get their brain warmed up. It's just like playing a sport. You got to stretch your mind a little bit. You got to get vocally warmed up to be able to engage in some of these things. So you don't stress your brain or hurt your vocal cords.

Tass: Indeed.

Rev: So I think my question is, out of these sections, you personally, what is your favorite one?

Tass: You know, I'm going to actually narrow down to a game. Because it is one that's just, again, one of the more simple. It's almost more of a warm up game. But again, especially for people starting out. I'm trying to keep in mind, like, session one, we're building this world, we're building this story.

Rev: Yeah.

Tass: And there's just the simplest game called Three Things. And just that idea is quick thinking, but working in detail. So you kind of get in a circle and, you know, person A looks over to person B and says three things, and then just whatever theme they want. So "Three things. What would you find in a forest?" And just as rapid fire as they can, whatever, "Trees, bear, hunter." And then they turn to the next person. "Three things that you'd find in an ice cream shop," you know?

Rev: Yeah.

Tass: "Ice cream, freezer," and so on and so forth. And it's just to keep that momentum going. And then, of course, the idea there is to loop that back to what are themes from your game? What's happening right now? Three things in an elven kingdom, OK. And then you come up with those. And then the deeper you go, the more specificity that you're going to have on this world that you're building.

Rev: Yeah.

Tass: So I just ... I love, love, love that idea of warming up as well as worldbuilding at the same time. And there are so many little things like that. Like, even just going into your backstory, having that specificity where you can just ask a question about yourself. You're not sure what to do? This is a good opportunity for improv that you don't even necessarily have to say out loud. If you're having kind of a character moment where

you're not sure what to do, ask yourself what's their biggest regret in life? OK, how would that affect this? And it can be a snap decision that you come up with details for later. But in the moment, it's not just saying, "Oh, Turkey." You know?

Rev: Yeah.

Tass: It can be tied to that, based on the stuff that you've already set up, with just something as simple as three random objects in the world that you're in.

Rev: Yeah. And the thing that I really like about that game of threes is that, you know, the question I think I probably get asked the most about game mastering is how do you come up with the mixed result for Act Under Pressure so quickly? And it really is that. It's putting yourself in that situation thinking about, OK, I'm the character. Here they are. This is what they're doing. Now, if I'm going to succeed and what they're trying, but three things are gonna go wrong, what are the first three things that in my head I can see going wrong in trying to attempt this?

Tass: Yeah.

Rev: Based off of who they are, what they have, their location kind of in time and space ... You know, the orientation of the other people around them. What are the things that could go wrong? And so, you know, that exercise right there is probably the cleanest answer to all the people who always ask like, "How do you do this so fast?" It's a game like that.

You know, for me, the thing that I like the most ... I actually, you know, you guys playing yourselves in our game, this doesn't really work out. Because we already know it. But I love status numbers. I do this with every show that I direct. The idea that everyone involved has a number on their forehead. And the higher the number, the more important they are in the world.

Tass: Yeah.

Rev: And so you have to treat people with the deference that they deserve based off of their number. But you don't know the number that's on your head. So you have to start gauging people. "Oh, how is this person treating me? OK. I must be lower than I think." "Oh, this person with a 2 ... Oh, they're treating me well, so I think I'm above that." And then at the end you line up and see if you can get into the order of your numbers. And you know, that is such a big part of gaming that doesn't always come into play, when it comes to character creation and group dynamic, is status. Because you're all in a team,

you're kind of working together. But I think the really good, really dynamic teams that you see are people that have a different status. That, "I think I'm better than this person in the team. But I like this person."

Tass: Yeah.

Rev: Or, you know, "This person is better than me. I want to look up to them and be like them. I don't think much of myself." You know, I don't think we often think a lot about the status in a group, because we kind of think of the group as equals. But especially starting out, it can make for some fun friction that the characters then have to get over. And it, you know, gives them that growth of either growing to like someone, or kind of getting off of their high horse. Because there's always that moment in a game where a group starts to gel. And that's, I think, where the status starts to go away. So having that status from the beginning, I love the idea right now of anytime I run a game from now on, just making them do this and then kind of stick with that status feeling.

Tass: That's awesome.

Rev: Well, is there anything else? You know, we've talked about this for a little bit. We don't want to go over the whole book, but we want to give people a taste of what's in it and how it's helpful. Is there anything else you want to mention?

Tass: I just really want to stress that this is such a good neutral book on wanting to learn either aspect of this. If you have zero experience, this is going to be a fantastic book. If you've done a ton of improv but never done RPGs, this is a fantastic book. Because it shows you how to take the improv that you probably already understand how all of it works, and lets you jump into a gaming world and realize how to build a story. And then, like I said, the opposite is true. If you've been gaming your whole life and never done any performance, well now you have literally not just how to connect this sort of performance to what you're doing, but how to do that kind of performance altogether as well. It's just really solid.

Rev: I will even add onto that. Even if you have been doing this for a while, even if you have performance experience and gaming experience. We as players, we as Game Masters, we all know that there is some area where it's like, "Man, I hate when we get to that, because I'm kind of rough on this."

Tass: Yeah.

Rev: There's gonna be a tool in here to help you get better at it. Because that's how you get better at anything, is practice and repetition. And so these games are going to give you some options on how to practice, and how to practice with other people. And so it's gonna make things flow more smoothly.

Tass: Absolutely.

Rev: Well again, this is Improv for Gamers by Karen Twelves. You can find this at Evil Hat Productions. It is EvilHat.com. \$20 for the print and the PDF, or \$10 for the PDF. So thanks for joining us, and we'll see you next week.

SFX:

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