

Tabletop Squadron Transcript, Prologue 1:  
Making New Friends

Transcript by Harrison (Twitter: @unabletowhistle)

## Intro

[Cameron hums space music]

NICK: Hi everyone, and welcome to Tabletop Squadron, a Star Wars: Edge of the Empire actual play podcast. I'm Nick, your game master. For the past few years, my friends and I have been playing tabletop RPGs together and we decided to share our hijinks with you. For the first few podcasts, we're doing small individual arcs for our characters so you can get a feel for them before they start bouncing off of each other in Star Wars. Enjoy.

[Cameron laughs]

NICK: Hello. I'm Nick. I'm going to be the game master. Star master. I'm sitting at the table here with Cameron.

CAMERON: Hello.

NICK: Hi Cameron, how are you?

CAMERON: I'm doing well, Nick. How are you?

NICK: That's good. Thanks for coming all the way out here.

CAMERON: It was a long a trek.

NICK: Yeah, that traffic you know?

CAMERON: Oh yeah.

NICK: It's rough. Tell me a little about your character before we get started.

CAMERON: Alright, so I'm playing Karma Nailo. She is a Nautolan bounty hunter. She's green and has many head tentacles. She's in her late 30s. She's got a couple of kids who are off on their own doing their own bounty hunter adventures at the moment, so she is still adjusting to being on her own again, and having to do all the handy skills that they had developed over the years—having to do those again.

NICK: Sounds good. Well, I'm sure we'll hopefully learn a little bit more about that here in a minute. Let's get into it.

##

NICK: Before you is a wooden door. It was once painted green, but little of that remains. The grain is dark and exposed. It's an old door. It's probably been here longer than most of the buildings in the area. There's a control panel next to it, but the lights are out. In flaking chalk is an inscription in Aurebesh that says, "Just push."

CAMERON: I push the door.

NICK: Walking into a dark bar, you have Karma. So give me a description of Karma.

CAMERON: Karma is wearing a lovely metallic gold evening gown, which goes very nicely with her green skin tone and really sets off her eyes. Her hair-tentacles have a bunch of gold kind of like arm-bracelets but on tentacles instead all throughout her hair and they are—the tentacles are all up in an elaborate basket-type weave on her head. They're kind of in-and-out in a Nautolan form of an up-do, but kind of picturing it ends up looking more like Tangela.

NICK: Alright, Pokemon reference #1.

CAMERON: Pokemon reference #1. But all of the gold bands seem to be attached to each other and that's what's holding the tentacles in place. She looks ravishing.

NICK: Of course.

CAMERON: Yes. Very slinky.

NICK: Sounds good.

So the door creaks open to a familiar scene. There are low dark wood tables with people hunched over, drinking whiskey and staying quiet.

A couple in the back corner are standing close, whispering to each other.

At the bar, you see a tall dark human man. He's bald and wearing a white apron. He uses an old rag to dry the inside of a glass he's holding with a ringing motion.

There are two other people at the bar. One, an old man with a beard has his face in his hands. You're not sure if he's conscious. But no one seems to be bothering him at the end of the bar.

The other person at the bar is a thin woman. She has a medium tan, short curly hair, a heavy blaster pistol on her hip, and sits on a stool near the bartender. She's the only one who turns to look at you as you push open the door.

The bartender leans in and says something to her. She eyes you again and slides to the far side of the bar. The bartender waves you towards them. "What'll you be having?"

CAMERON: "I'll take a sparkling star."

NICK: "Sparkling star. Your favorite. Coming right up."

CAMERON: "Thanks."

NICK: So he busies himself making the drink. It involves at least three shakers.

CAMERON: [snickers] Of course.

NICK: And four or five bottles of alcohol. Space-cohol.

CAMERON: [snickers] I think it's still alcohol. It's fine.

NICK: No, that can't be right.

CAMERON: Not everything has to be space

NICK: I hope it's space--

CAMERON: Space-cohol.

NICK: Space-cohol.

CAMERON: So Karma's at the bar. Kind of leans sideways a little bit and rests one elbow on the bar and kind of surveys the room nonchalantly. And very elegantly.

NICK: As he finishes making the drink, he slides you a thin stemmed branching glass that looks kind of like a flower to you, and says, "I owe you so I figure you could appreciate this hot tip. The mark I called you about is named Felton Mox. He's a drug-runner in Coronet. And CorSec--" That's Corellian Security.

CAMERON: Ah, okay.

NICK: "--has been after him for months. He killed a CorSec officer."

CAMERON: [gasp]

NICK: "And they're desperate enough to put a bounty on his head. I know it's probably not your usual game but I heard you're starting over. He's coming in later tonight to meet someone. That'd be your shot."

CAMERON: "Lovely."

NICK: He looks you in the eyes and says, "The bounty is 4,000 credits alive, a thousand dead."

CAMERON: "And delivery to where?"

NICK: "CorSec headquarters, of course."

CAMERON: "Of course."

NICK: "Just a few miles from here."

CAMERON: "Sounds easy enough." I take a sip of my drink.

NICK: Is it delicious?

CAMERON: It is. And it's very sparkly.

NICK: Yes, it's more sparkles than beverage. That's all the hydrogen they filter through it. Makes it bubbly. So you know that normally, you'd give a 10% finder's fee to a bartender who'd give you a call like this, so that's part of the reason he was making eyes at you. The bartender goes back to polishing his glass and says, "So how have you been doing since you split up with your partners?"

CAMERON: "It's been an adjustment. You know that you get really used to having people at your back and then they're not there anymore. You can kind of find yourself in some situations."

NICK: "Yeah, I know how that goes. Times are tough." You get the feeling that this is like his canned response to most people who tell him about their problems.

CAMERON: "Thanks for always really listening to me, Freddy."

NICK: "Oh, you're welcome. Jerfrederick Douglas is everything about customer service."

CAMERON: "Oh yep, that's what I tell everyone."

NICK: And the bartender turns and walks away. He sets the glass down and starts rooting in a cabinet for another one.

And as you're sitting there, the thin woman from before slides her way back over to you and says, "So you're a friend of Jerfrederick. You don't look like a regular here. What brings you by?"

CAMERON: I'm just stopping through. Getting some work done on my ship.

NICK: You see that her hand is sitting comfortably on her hip, right by the blaster. "Really? You know, most people don't come to the Leaning Eagle just when they're waiting for maintenance. You've come a long way from the ship depot."

CAMERON: "Like you've mentioned, I'm a friend of Jerfrederick's."

NICK: "Yeah."

CAMERON: "So it's worth it for this." I hold up my very sparkly flower glass and take another sip.

NICK: "I mean, the sparkling stars are good. I don't know if I'd come all this way." And Jerfrederick looks down the bar at her and kind of glares at her. She gets the message and kind of backs off a little bit.

CAMERON: "You know, it's the company, too. It's always just so pleasant here."

NICK: "Oh, I know exactly what you mean." And you her hand wrap pretty firmly around the grip of her blaster and then she looks pointedly at a sign that says "No shooting" on the back wall in shining neon.

CAMERON: Karma just kind of looks her up and down and it's not as noticeable as it would be for someone with pupils since she just has the expansive, black galaxy eyes. So she moves her head a little bit more than one would normally to look her up and down. And then just kind of looks at herself very pointedly as she does not have a weapon. Kind of to make it to appear she does not need one. And does not look intimidated and takes another sip of her drink.

NICK: She seems pretty nonplussed, but knowing the laws of where you're at, she backs down a little bit. She goes back to her corner of the bar away from you and motions at Gerfrederick and says, "I'll have a sparkling star but make it a double." And he rolls his eyes and pulls out of all the drinks that goes into this and starts making the drink.

So after a while of you sitting around. You probably get through half of your drink.

CAMERON: I am sipping slowly as I do not want it to affect me.

NICK: Yeah. Well, a sparkling star, half of the ingredients are stims so you're not to the point where you can see sounds.

CAMERON: [snickers]

NICK: But it definitely gets your heart racing. I wonder how many hearts Nautolans have. Like seven?

CAMERON: I believe only one, but I don't know if they have ears.

NICK: I don't think they do.

CAMERON: So seeing sound, I don't know if that's any different than how I normally experience life.

NICK: I think they're like Togrutas where they have the like vibration sensors.

Felton Mox pushes through the defunct door and enters the Leaning Eagle. He's a bulky Selonian. Selonians are like otter-looking aliens. Imagine like furry, ottery type people. He has a bit of a belly and hitches up his belt around his sagging waist as he walks into the bar. He goes to a table towards the back and sits facing the door. He glares at the amorous couple in the corner until they get uncomfortable and leave. After that, he seems to relax a bit. He continually fidgets and sweeps the room. You can feel his eyes linger on you before he goes back to his observations. What do you do?

CAMERON: When I feel his eyes lingering, I shift slightly so I stick my hip out more.

NICK: Yeah, you can feel the temperature of the room go up a couple of degrees.

CAMERON: Lovely.

NICK: You're working it.

So, the mark is in the bar. Whatcha doing?

CAMERON: Did he look armed as he walked past?

NICK: Oh, yeah, he has a heavy blaster on his waist as well. A big, old honking pistol. As he's fidgeting, he pulls out a blaster power pack and sets it on the table and starts idly flicking it so it spins on the table.

CAMERON: Have I noticed a difference in the curly-haired woman's behavior since he walked in?

NICK: Well, roll me a check. Roll me a Perception check. This'll be probably red and purple.

CAMERON: Red and purple. I am pretty cunning so... Oh. Oh my goodness gracious!

NICK: That's very interesting.

CAMERON: Fascinating. Alright, so I have two advantages and a triumph and a despair.

NICK: Great. Awesome.

CAMERON: The success and the failure cancel out.

NICK: Yeah. That sounds really good. So I'm gonna take just a second in case anyone who's listening to this hasn't played Star Wars: Edge of the Empire before. There's a custom set of dice. There are green dice and yellow dice for skills, for your abilities, so they have advantages and successes on them. And there are purple die and red die which are bad things so they have failures and threats.

CAMERON: Threats.

NICK: Yes, threats, thank you. Threats on them. Then there are blue and black die for like boosts and minuses, but basically what you're trying to do is you build a pool of dice based on your skills and what the situation is. And they cancel each other out and whatever you have left is either success or failures, threats or advantages, so you can fail something if you get failures, but you can get advantages, so you can fail what you're trying to do, but find something else extra.

Then on top of that if you are using yellow and red dice, you can get super good successes or failures which are called triumphs and despairs, which sort of operate outside of everything else. And they have like extra super good effects.

So that's a very interesting roll.

CAMERON: But I fail triumphantly and despairingly.

NICK: So you can't tell if—man, you rolled dice weird.

CAMERON: [laughter] I know. What happened?

NICK: So you can't tell if she's changed at all. She seems to just be sitting there, drinking a drink, making small talk with Gerfrederick. The advantages you can see that Felton Mox has more than just his heavy blaster. He also has his vibroknife that's under the table. You see it's sticking out of the boot.

Is there something you want the triumph to be for?

CAMERON: I'm trying to think of something.

NICK: I've got the triumph. Don't worry about it. I've got the despair, too, so we'll go from there. But yeah, you can't tell with her what's going on.

So you look at curly hair lady and she appears to be talking to Gerfrederick and doing her own thing. And you feel, even though you were pretty careful with drinking the drink, Gerfrederick seems to have put a lot more into it than he normally would because he likes you and you're feeling a little light-headed. It's a little bit harder to focus than usual.

CAMERON: Great. I set my drink down and kind of push it away from me a little bit. "Alright." I'm kind of leaning on the side of the bar to make the side view very appealing. And while pretending to be totally disinterested, just keep like flashing looks at Felton. I'm just like in the way that it looks like I don't want to get caught looking at him. But then if he does notice, I look down quickly. What color would I blush? I'm going to blush a little darker green.

NICK: Yeah, I think that works.

Felton notices what you're doing and eventually, he pulls out a datapad and he starts tapping away at it. And a little while later, a little indicator lights up under the bar and you can see from Jerfrederick. He walks over and he presses some buttons and he looks down, shrugs, and walks over to Felton. And you see them whispering for a little bit. Jerfrederick doesn't bother to cover his mouth or anything so you pick out the words "Lady," and "Nautolan," and "Drink," and "Lucky," and Jerfrederick just like keeps trying to get him to back off. Saying it's whatever. He finally throws up his hands in mock despair—he's not a great actor—throws up his hands in mock despair. And walks back behind the bar and starts mixing a drink. This is a half sparkling star, so it's only like two kinds of alcohol and some fizzy water. It's not nearly as fancy. And it's in a tumbler.

CAMERON: It'd have to be a falling star.

NICK: Ooh.

CAMERON: Ooh, yeah, because it's less sparkly.

NICK: Yes, that's better.

CAMERON: A lot more alcohol, though.

NICK: Yes, the falling star is just straight space vodka and some sparkling water and they drop a cherry in it that sinks to the bottom. And when it does, the syrup kind of streams off it and leaves a cool streak

through the very clear glass. And he sets it down gently in front of you so as not to mess up the contrail, as it's known in drinking circles.

He says, "The gentleman over there wanted me to make you a drink. And asks if you would join him."

CAMERON: I look at Gerfrederick while he's talking to me then glance down at the drink. Blush again. And kind of like side-eye in a flirtation way, not like in a judging way, just kind of looking out, sigh like "Aw," over at Felton's table. And then just kind of like nod toward Gerfrederick, as if we're not friends. I'm just accepting a drink from this random bartender that I don't know.

NICK: He goes back to polishing a glass with a dirty rag and just nods at you and turns away, but you can see him watching you in the mirror behind the back of the bar.

CAMERON: I'm going to pick up the drink and saunter over to Mr. Felton's table.

NICK: OK. As you get to the table, he stretches back and puts his arm on the back of the chair. You can see that he's pretty comfortable, spread out, but he looks a little wary of you, but not in a way that it seems like he's threatened by you, just like he's not sure how this is going to go.

He says, "Well, couldn't help but notice you're here in my bar. It's my favorite place. I know everyone who stays here."

CAMERON: "Yeah, I'm just stopping through."

NICK: "What brings you to Coronet?"

CAMERON: "Visiting family, then had some ship problems. My ship's in the yard right now, getting repaired. One of the yard workers recommended this place. It was kind of a trek, but drinks are very good. And I'm liking the company so far."

NICK: He like leans back and you can see him puff up and stretch his shoulders. He's like, "Well, most of the scum and villainy around here aren't much to talk to, but I'm glad you're enjoying yourself, sweetness."

Roll me a Deception check, because you're lying to this dude.

CAMERON: [laughs] Noo. Oh dear, I don't have Deception skills.

NICK: Uh-oh.

CAMERON: Whoops! What's the difficulty?

NICK: It's average, but you have a blue die and a black die. The black die's because you're kind of drunk and the blue die is for reasons you can probably get out of him eventually.

CAMERON: Reasons.

NICK: Yes!



CAMERON: He's got a thing for tentacles.

NICK: Uh...

CAMERON: I mean, what guy doesn't?

TOGETHER: What guy doesn't have a thing for tentacles?

CAMERON: Exactly! I succeed with an advantage.

NICK: Nice! No problems there.

He nods to himself. He nods to you. And he takes a swig of a Corellian whiskey and he kind of looks down for a little bit and says, "Well, I mean I've had some bad experiences with Nautolans before. But I sure hope you'll join me." He pats at the chair next to him.

CAMERON: Important question: is this a booth? Or is this a normal table?

NICK: I've said chair twice so--

CAMERON: Okay.

NICK: It's a table. It's back against the wall so it's wall, chair with him in it, small round table, and there's a chair next to him and two chairs on the opposite side of the round table.

CAMERON: I'm-a go and sit next to him

NICK: As he wanted.

CAMERON: Yes, that is the chair that he patted.

NICK: Uh-huh.

CAMERON: I walk over and slide into the chair. Set my drink down. And I'm not going to drink it because I'm learning things again.

[both laugh]

It's been a while since I've had drinks while on the job. Normally, I don't like to show my boys that it's an okay thing to do. Because you need to be responsible. Still getting back into the swing of things.

However, I am going to reach into the glass and fish the cherry out. Which I assume still has the stem on it.

NICK: Oh yeah.

CAMERON: I'm just going to put that into my mouth and eat that.

NICK: OK.

CAMERON: And eat that. And just kind of play with the stem.

NICK: OK, are you like trying to tie a knot with it?

CAMERON: No, I'm more using it to accentuate my lips, not using it in a look-how-skilled-my-tongue-is-type of way.

NICK: Great. That's good. He looked like he was about to go into a speech about how cool he was and what a top player he is and he gets very distracted and just kind of ends up trailing off. Starts with, "Well, you know, in this city, I'm a pretty big... deal... and... you know. Rancors... and..."

CAMERON: "Rancors? Fascinating."

NICK: "What? Yeah. Oh yeah! They call me the Rancor of Cor—oh stupid! Why did I...? Gah!"

He's pretty--

CAMERON: I giggle adorably.

NICK: He kind of smiles to himself, but he still looks pretty concerned with how this is going. It isn't going great. He doesn't know what to do at this point.

CAMERON: Then I'm going to drop this stem back into my cup but having removed the cherry, it looks like I've drank some of it.

NICK: Mhmm.

CAMERON: Because the liquid drops.

NICK: Mhmm,

CAMERON: That was my goal.

NICK: Great! So what's your plan for this guy?

CAMERON: So I'm trying to get him comfortable with me through listening to his inane conversation and saying things like, "Rancor! Fascinating," which always works with the men.

TOGETHER: Whether they're talking about rancors or not.

CAMERON: Exactly! Like, "I hear you're called the rancor." It just always works.

NICK: Rancor? Fascinating.

CAMERON: Basic goal: trying to get him to kind of come back towards the table. Not be thinking about his weaponry at all anymore. Just very focused on me and how attractive I am and how much he wants this to work.

NICK: Great, so roll me a Charm check to make friends with the jerk drug dealer.

CAMERON: What is the difficulty?

NICK: Average and you can have a blue die because you have described the situation very well. Your Charm's only a two?

CAMERON: Yeah! I'm not charming. I do not have the Charm skill and my Presence is a two.

NICK: Oh OK.

CAMERON: Nope. I fail with two advantages.

NICK: OK, so the advantages are he's pretty comfortable with you but not in the way that you want. So he's getting kind of like aggressively flirtatious. He keeps like accidentally brushing your leg with his hands and keeps leaning in closer. You realize he's definitely pre-gamed before this. He's pretty drunk and he's just getting more and more up in your personal space talking to you. And so you keep trying to engage his interest and get him to be kind of self-indulgent and rather than talking about himself or kind of like relaxing, he's instead just making it all about and getting all up in your business.

CAMERON: Alright, so I would like to, at this time, take a look around the bar and see if anyone beside Gerfrederick—since Gerfrederick knows that Felton is my mark—look to see if anyone else is paying particularly close attention to us at our table.

NICK: Sure, go ahead and roll a Perception. I need you to do it twice. Once at average and once at a red and two purples.

CAMERON: OK.

NICK: So once with a red and once without a red.

CAMERON: Doing the red first. Alright, so I succeed. I have two successes but three threats.

NICK: Two successes but three threats. So you notice the drunk man at the bar with the beard has been looking through his fingers at you this entire time so he's not unconscious. He's just been sitting there very quietly. He hasn't had anything to drink since you got there. He hasn't sipped the drink next to him. The threats are he saw you see him, so he knows that you know that you know, you know?

CAMERON: Alright, now that he is kind of like looking up slightly, do I recognize him at all?

NICK: I don't know. Do you? He's a bounty hunter.

CAMERON: Then yes.

NICK: Yeah, so you've probably heard of him. This is Fozzik Squee.

CAMERON: Squee?

NICK: Squee. He's kind of a low-ranking bounty hunter. A 4,000-credit bounty would be pretty much upper end for him. He especially likes working around Corellia. He used to be a member of CorSec, but

got kicked out for being an alcoholic and overly violent with interrogations. So you're kind of on his home turf.

CAMERON: Alright. I'm not particularly concerned as my skills are obviously superior.

NICK: For the non-red.

CAMERON: Two advantages.

NICK: Yeah, so your alcohol is wearing off.

CAMERON: Well good.

NICK: And you feel a little more with it. Really ready. Everyone else just seems to be just bar-goers.

CAMERON: Cool.

NICK: Hanging out on a Thursday.

CAMERON: Great bar crowds on Thursdays.

NICK: Yeah, Thursday. It's like the new Friday.

CAMERON: Yup. Alright, having noticed that Felton's not small and likely would be difficult for me to surreptitiously carry out of this bar full of people, I'm going to re-engage in whatever conversation he's been having while I've been looking around the room.

NICK: "Well, like I was saying, I really do enjoy jizz music."

CAMERON: "Oh yes."

NICK: "I really think it speaks to the Corellian underculture. If you take a good bump of some impact, you can really get into the groove."

CAMERON: "Oh, that's amazing. I've never considered using impact specifically with jizz music."

NICK: "Yeah, jizz and impact go hand-in-hand."

CAMERON: "So do you have any music we can listen to? Maybe back at your place?"

NICK: "Uhh..." So as you said that, you can see him looking at his datapad. He looks kind of disappointed. "Well, no, I don't have any—oh! At—yeah! We could do that. We could make that happen."

And he stands up immediately and drops some credits on the table and kind of does a half-hearted salute to Gerfrederick. And starts to lead you out of the bar. He puts his hand around your waist and as you walk, it starts to slip a little bit lower. A little bit lower. And you can see he kind of looks up at you.

CAMERON: Oh, he's shorter than me?

NICK: Yeah, he's shorter than you. Well, how tall are you? I imagined you were like six foot.

CAMERON: I don't think so. I think I'm probably--

NICK: What's average Nautolan height?

CAMERON: See, I was looking and it actually doesn't say.

NICK: How tall would you like to be?

CAMERON: I would like to be like, let's say 5'7". A lot of my height currently is my head tentacle up-do.

NICK: Right. So he doesn't look up at you then. He looks down at you. He's like 5'9", 5'10". He's not that tall.

CAMERON: And I'm not wearing heels. I'm wearing sturdy, sensible shoes.

NICK: Sturdy, sensible shoes.

CAMERON: But my dress is long enough that you can't tell. So it doesn't throw off the outfit.

NICK: So you're wearing like Tom's or something.

CAMERON: I mean, I'm probably like wearing my boots.

NICK: You're wearing your boots.

CAMERON: Yeah.

NICK: When you walk, do they clomp?

CAMERON: No!

NICK: Oh OK. That'd be funny.

CAMERON: I'm going to invoke my stealth skills. They do not clomp when I walk!

NICK: OK. He squeezes your butt on the way out. Do you do anything?

CAMERON: No.

NICK: OK. You get to the door. You push your way through the door. If you glance behind you, you notice that Fezzik Squee drops a credit chip on the counter and stands up and turns to go. He grabs a big coat and wraps it around himself. Puts on a floppy misshapen hat. Starts to stumble his way out of the bar.

CAMERON: Alright, so seeing this, I speed us up slightly. Kind of giggle and fall into the side of the building once we're out the door and walked a little bit down.

NICK: Let me describe what outside the bar looks like. As you exit the bar, you look into the Corellian night. You're in Corellia's capital city of Coronet. It's famous for its sweeping spires and its capital building as well as its galactic-class university. What is less known is the seedy underbelly of the city including a literal underbelly. A tunnel system carved under the streets by the Selonian thousands of years ago.

It's cold outside. A stiff wind rustles your head tails and your breath comes out in a cloud. Small flurries of snow fall around you. The street is wet and glistening from the street lights above. The small alleyway that leads to the bar leads to busy streets in either direction. There's another smaller alley off to your left, going around the back of the bar. There's also a heavy grating against one of the walls, disappearing into a tunnel.

As you collect yourself, you have probably a few seconds before something happens.

CAMERON: Cool, so I'm aiming towards the side alley that goes to the back of the bar, pretending to be more drunk than I actually am, so giggling and just that, "This is just so spontaneous that we're actually doing this. It's hilarious." Then I kind of falls sideways into the alley so that he has his hand on my butt, he's kind of drawn with me.

NICK: "Whoa!"

CAMERON: Then I want to slam his head against the wall.

NICK: OK. [laughs] Roll me a Brawl attack and have a blue die because this guy is super not expecting to get punched in the head.

CAMERON: So Melee difficulty is always two. Is Brawl always two as well?

NICK: Melee range attacks.

CAMERON: Hey!

NICK: Oh geez.

CAMERON: Alright, so that is four successes and three advantages.

NICK: Cool. Were you trying to knock him out?

CAMERON: Yeah, so my goal was to knock him out so that I can pull in through the back door of the bar.

NICK: Oh you're trying to re-enter the bar.

CAMERON: Through the back, because that's where I have my gear.

NICK: Oh OK.

CAMERON: Because I'm in a formal gown right now. Like I don't have my gun with me or anything. Though I suppose I have his gun right now. But I'd rather have be warmer.

NICK: OK. So you start dragging him to the back of the bar. You hear some footsteps coming out of the bar, kind of stumbling, then you hear someone say, "Shit!" under their breath, and start looking around.

You just barely make it around the corner before they get to you. Felton is very heavy and as you're dragging him through the wet streets, he's starting to soak up some water and he's getting heavier.

As you get around the corner, the supply entrance is open already. It's the backroom of the bar. It's probably 10 feet by 10 feet. There's some mop buckets. There's some crates and cleaning supplies, a couple of cases of alcohol and a small metal briefcase that when you open it up has all of your gear in it.

So describe what Karma's action gear is.

CAMERON: She pushes a button on one of her tentacle bangles and all of her tentacles just drop down. They fall to a little bit above the small of her back and are kind of in layers with the ones starting at the top of her forehead being slightly shorter as they go down the back than the ones that start at the base of her neck.

She slips into a mostly black suit of body armor that has gold accents on it. And then pulls on a red kind of headband/bandanna-type scarf that pulls up over her forehead and it has a small chain of charms hanging down on it that ends in the Gemini zodiac symbol. Then kind of just like shakes her tentacles out so they fall with one coming over each side of her shoulders and the others just kind of like falling behind her. Then reaches back in the case and pulls out a blaster carbine.

NICK: Alright. Nice rifle.

CAMERON: And hooks it on her back.

NICK: Great. So you're armed. You're ready to go. You've got an unconscious bounty with you.

CAMERON: So I'm going to remove his vibroknife from his boot. I saw it earlier. I'm going to attach it to my belt. Then also take his blaster, attach it to my hip.

NICK: Alright.

CAMERON: Then put a pair of binders on his wrists.

NICK: Are his wrists in front of him or behind him?

CAMERON: We're going to put his wrists—we'll do behind him.

NICK: Behind him?

CAMERON: Mhmm.

NICK: OK. So are you dragging him? Carrying him? What are you doing?

CAMERON: So I put my dress back into the suitcase folded nicely. Close the clasp. I'll come back for it. Then I'll attempt to hoist him up. And we'll see how it goes.

NICK: You want to make me an Athletics check?

CAMERON: An Athletics check.

NICK: And actually before you do that, the door behind you bursts open and a bearded, alcoholic smelling man in a big coat and floppy misshapen hat—you may recognize him as Fezzik Squee.

CAMERON: Squee!

NICK: Steps into the room. He has his hand in the pocket of his coat, but you can see something pressing the inside of the pocket, probably like a gun. And he says, “Now you should probably be leaving my bounty alone.”

CAMERON: Because I’m a bounty hunter and because my marks are worth more alive than dead, my gun is already set to stun.

NICK: OK.

CAMERON: And so I flick around and then realize my gun is on my back and I’m going to shoot him with Felton’s gun and we’re going to see if it’s set to stun or not. [chuckles]

NICK: Alright, roll me a Cool check with a red and a purple difficulty to see if you can quick draw on this guy before he can quick draw on you. You can have a blue die because he’s kind of drunk.

CAMERON: Cool. I’m not very cool. Hey! But it works. Two successes and two threats.

NICK: OK, so you draw on him and you shoot him and you plug him right in the chest. One of your threats is that the gun was not set to stun and you punch a pretty good size hole in his chest. It doesn’t kill him, but he’s not in great shape. He falls to the ground.

The other threat is that he manages to get a shot off and he is also not set to stun. And he hits Felton in the shoulder.

CAMERON: Uh-oh.

NICK: And you feel like you were—you were still holding him with one hand when you started to draw, and you feel the bolt go through him and he kind of shudders with it. That’s probably not good. He’s starting to bleed a little. It’s not great.

CAMERON: Rough buddy.

NICK: He moans a little. “Uhhh!”

CAMERON: Kay, so did--

NICK: So, yeah, you shoot Fezzik Squee. He drops. You hit him in the gun shoulder and he drops the gun and he’s clutching at his shoulder. And he says, “Now, you may think you’re gonna get away with this, but I can tell you my partners are coming and this bounty than you are, lady.”



CAMERON: "Sorry, buddy, I was really hoping it was set to stun." And I switch it to stun and I shoot him again.

NICK: "Wait, I got a--" [impact sound effect] He falls unconscious.

CAMERON: [chuckles]

NICK: He is out. So you've got your unconscious and bleeding mark and your unconscious and bleed competition.

CAMERON: Cool. I'm going to go over to Squee and grab his shirt and tear a piece off of his shirt. And just wrap Felton's shoulder to try and put some compression on it so he doesn't bleed out before I get him.

NICK: You want to make me an easy Medicine check.

CAMERON: An easy Medicine check.

NICK: To see if you can do a bandage correctly.

CAMERON: Sure. I'm reasonably intelligent. Uh, yeah. So a success and an advantage.

NICK: OK. Yeah, you wrap up his shoulder and things seem hunky-dory.

CAMERON: "Accidents like this happen all the time. Sorry."

NICK: He's half-conscious, but he's not gonna put up a fight or anything.

CAMERON: Alright, now his blaster—does he have a blaster carbine as well?

NICK: Who?

CAMERON: Felton. You said he had a heavy rifle.

NICK: No, a heavy pistol.

CAMERON: A heavy pistol? OK.

NICK: Squee had like a light blaster in his pocket.

CAMERON: OK.

NICK: Felton had a heavy blaster pistol on his waist that you already took from him.

CAMERON: Cool.

NICK: And then you shot Squee with.

CAMERON: Cool. Alright.

NICK: Yes.

CAMERON: Cool. I'm going to remove Squee's pistol from him as well. I'm not going to take it, however, because that's just rude. You don't take other bounty hunters' guns. But I'm going to hide it in a crate.

NICK: OK.

CAMERON: So he's not going to know where it is, but I didn't take it.

NICK: Yeah, fair enough.

CAMERON: Then hoist Felton up again and start trudging. And supporting him in a way that looks like I'm trying to help a drunk friend down the streets.

NICK: OK. So his legs are dragging more than they're walking. He's very out of it, but you can kind of keep him pointed upright. He mumbles some things to himself. "Price of impact down 4%."

CAMERON: "Oh dear."

NICK: "Rancor of Coronet."

CAMERON: "Rancors? Fascinating!"

Karma is continuing whatever conversation he is having so it looks like they're just having a conversation while they walk down the street even though it's mostly nonsense. She does learn a lot about the impact trade.

NICK: Yeah. I mean, mostly in grumble. It's more about the money side of things than about how you sell or buy.

CAMERON: Oh yeah. But if I had impact to sell, I'd know how much to sell it for.

NICK: Yup! Absolutely.

CAMERON: But I don't.

NICK: This guy was clearly an economics minor at Coronet University.

So your ship is parked at a small shipyard built a few kilometers from here. And the CorSec facility where the bounty is supposed to be is about five kilometers in the opposite direction of your ship. Where do you want to go?

CAMERON: We're going to head towards the bounty office.

NICK: OK. So as you head towards one of the busier streets.

CAMERON: Because I think I lied. I don't think I have a ship.

NICK: Oh.

CAMERON: I took a space-Uber. [laughs] So I don't have a ship here.

NICK: You don't have a ship.

CAMERON: No.

NICK: I figured you had like a rental.

CAMERON: I've just been using space-Uber or space-Lyft depending on which one will come get me faster.

NICK: Faster response time.

CAMERON: Yeah, and which one's cheaper.

NICK: OK. So as you start heading toward the front of the bar, you are blinded by a spotlight overhead. Speeders have been hovering 20 meters above you and you hear an audio speaker click on with a hiss of static. "Toss down your bounty and you can go!"

CAMERON: I kind of just look up.

NICK: As you're squinting into the light, you hear a [blaster cocking and charging sound effect] of a blaster being charged.

CAMERON: I'm going to—are we on one of the main roads? Still in the alley?

NICK: You're still in the alley that leads to the bar. You're about 100 meters that leads to the busy streets.

CAMERON: OK. Are there any other doorways off of this alley besides the one that leads into the Eagle?

NICK: So there's the doorway into the Eagle. There's that back tunnel where you left. There is a door probably 50 meters down that you passed on the way in. It was boarded up. It looked abandoned. Then there's the passageway, the grated gate that leads into the tunnels below the city.

CAMERON: I'm going to kind of throw Felton down in the direction of the grate. And then, like you do in Star Wars, I'm going to shoot the grate out. [chuckles] Because that's how grates work with blaster shots.

NICK: Yeah!

CAMERON: Yeah.

NICK: Yeah!

CAMERON: And I'm going to dive in first. And then I'll pull him in behind me.

NICK: So you throw him at the grate. Shoot the grate. *Pew pew!*

CAMERON: *Pew pew!*

NICK: And then pull him in behind you.

CAMERON: Yeah.

NICK: Make me a ranged attack to shoot the grate and we'll just blend it altogether into that.

CAMERON: Three successes and a threat.

NICK: So you shoot the grate. It blows open. It won't be any sort of impediment at all. But the enemy is going to get a shot off on you. I need you to roll me a two-green attack against two purple and a black. Because you're moving moving and it's hard to see and they don't want to shoot Felton.

They fail the shit out of that.

CAMERON: Five failures and three advantages.

NICK: Great. Their gun doesn't go off at all! You hear a *ka-chuk* noise and that's it and you don't know what that is.

CAMERON: "Ah, forgot to charge your battery pack."

NICK: Yeah, that's what happened. So you dive in with Felton into the tunnel. And behind you with the loud speaker, you hear, "What? How they got into the sewer tunnel? Don't know what we're gonna do about that! Ah the speaker's still on? This is—Land the ship! No, not over there. Land the ship."

And you can hear the ship flying around behind and the crunch of something grazing the side and some more cursing as it clicks off with the feedback loop. You've got a little bit of a head start.

CAMERON: OK. I'm going to pull up Felton again.

NICK: Let me describe the tunnel for you.

CAMERON: I pull him up and look around the tunnels. What do I see?

NICK: There you go. Yeah, so the tunnels on the inside of the gate are stone tunnels but not like cobbled or paved. It's like carved through bedrock. There's a probably 10-to-20-foot wide in different places river flowing through it with about a three-foot wide walkway on either side that you can walk on. The ground is slick and muddy. A little treacherous to step on. The water doesn't look dirty, but it doesn't look inviting either. It's like that black, inky, oily look that you get from water with no light on it because it's very dark in here. Even if you shine one of your glow lights on it, it still just like kind of absorbs the light. But it is flowing and flowing away from you.

The tunnel goes forward for about 20 meters then forks left and right. And you know from your time in the city before that it pretty much grates everywhere. You can get to pretty much anywhere from these tunnels. So whatcha gonna do?

CAMERON: Based on my knowledge of where the drop point is above me, I'm going to head in the direction toward it underground, pulling Felton along.

NICK: OK.

CAMERON: But I've moved my heavy blaster and I'm holding it. It is set to stun.

NICK: OK. So as you're pulling Felton along, he starts to kind of regain his feet and he's going with you. He struggles against you and you press your gun into him so he doesn't do that.

CAMERON: "Hey, buddy, there's people after you that are trying to kill you. If you could come with me please, that would be greatly appreciated."

NICK: "I mean, that's nice of you and all, but it didn't really feel like it when you shot me."

CAMERON: "First of all, that was not me. That was Squee. He is a kriffing terrible bounty hunter."

NICK: "I mean, good enough to get the drop on you."

CAMERON: "But he shot you."

NICK: "Yeah, but..."

CAMERON: "He missed me so I mean, there's the skill right there. You're his mark. You're probably not who he was trying to shoot."

NICK: "Why are you even doing this? I never hurt anyone."

CAMERON: "No, I know. But see, so..." We're still walking down.

NICK: Yeah, as you're walking.

CAMERON: "See, so recently, my kids set out on their own, so I'm kind of taking on you lower bounties to get back to into the swing of things and you just happen to be one of the unlucky ones who had me come find you."

NICK: "Wait, so you're a bounty hunter too?"

CAMERON: "No."

NICK: "Oh. You implied that you're a bounty hunter just now."

CAMERON: "Well, I'm trying to be one."

NICK: "What do you mean 'try?' OK. I'm very confused. I've lost a lot of blood."

CAMERON: "Yeah, you're adorable when you're confused."

NICK: "Well that's nice of you. Wait—wait!"

CAMERON: [laughs]

NICK: "I'm trying to get through... so where are you taking me right now?"

CAMERON: "I don't really understand these tunnels at all. So we're going this way."

NICK: "Oh..."

CAMERON: "Because people who were shooting at you are behind us."

NICK: OK. Roll me a Deception. You can have a blue die because he's mildly convinced.

CAMERON: What's the average?

NICK: He's not a smart man. Wow, Cameron.

CAMERON: I don't roll good. It's a failure and three advantages.

NICK: "So you're clearly lying to me right now, but I have a huge headache and you maybe haven't shot me."

CAMERON: "Your shoulder probably hurts, too, huh?"

NICK: "I mean, yeah. I think the headache is like a tension headache from the shoulder pain."

CAMERON: "Ooh, yeah, it could just go like right up your neck. I can see how that'd be really uncomfortable."

NICK: "I mean, if you want to rub my neck a little bit, maybe it would help relieve it."

CAMERON: "Honestly, at this point, I think I would just do more damage because you got shot really high up on your shoulder so it's basically your neck. So I think that would just hurt worse actually."

NICK: "I got shot in the neck?!" And he starts to panic a little bit.

CAMERON: "Buddy. Buddy. It's fine. I tied it up. Still technically shoulder classification but it's high up there and all those muscles connect, you know. Or I assume they do for you."

NICK: "I'm a Selonian. We're like otter people."

CAMERON: "Yep."

NICK: [giggles]

CAMERON: "But you know, I haven't—not many of my course back on Glee Anselm covered all anatomy so it was mostly just Nautolan. So I'm guessing if you're set up like me, all those muscles connect up there."

NICK: "Mostly about head-tails, huh?"

CAMERON: "Oh, yeah! Years of study about head-tails."

NICK: "Head-tails. Like a year per tail."

CAMERON: "And really—that's like—yeah, so 14 years. So fun fact: 14. It's also really the Twi'leks who prefer to call them head-tails. For Nautolans, you can call them tentacles or tendrils. It's all really the same."

NICK: "Oh."

CAMERON: "I don't know why Twi'leks have such an issue with tentacles. I think it sounds way more fascinating."

NICK: "Tentacles. You know, I'm kind of into tentacles."

CAMERON: "You know most guys are!" We continue down the hallway. [laughs]

NICK: Can you roll me—good point, shit. Can you roll me a Perception check please?

CAMERON: Yeah. Difficulty?

NICK: Hard. With a black die. Because you've been talking.

CAMERON: Oh my goodness gracious.

NICK: You're bad at this game.

CAMERON: That's just one failure.

NICK: One failure.

CAMERON: Everything else cancels out.

NICK: Alright. So as you're limping down the corridor, you've gone several kilometers. You figure you're pretty close to the coordinates that the bar-friender—bar-friender? That the bartender Gerfrederick gave you.

CAMERON: That's what you call friendly bartenders: bar-frienders.

NICK: Yeah, bar-frienders. It's like Tinder but for people who just want to hang out in bars.

CAMERON: And you want a really good bartender to listen to you.

NICK: Yeah.

CAMERON: Bar-friender.

NICK: So you and Felton are limping down the corridor. Water is sliding by silently. You're talking about tentacles. Feeling like you're really bonding with this guy.

CAMERON: Um...

NICK: He feels like he's really bonding with you.

CAMERON: There you go.

NICK: And you feel the familiar sensation of a blaster nuzzle being pressed into your back. And Felton lolls his head back over your shoulders and you hear him say, "Well, that was pretty sneaky. I'm impressed. I'm just gonna sit here."

And he leans against the wall and slides down and you see a streak of blood go up behind him. He's been bleeding a little more than you figured he would. The bandage didn't quite seal all the way because he's furry so it kind of wicked the blood away and kept the flow going.

CAMERON: Yeah, not having any hair, I did not take that into account.

NICK: Yeah, your mark is sitting on the ground, slowly bleeding, and there's a blaster pressed into your back. And you hear a familiar voice saying, "Well thank you for getting him most of the way here. But I think I'm gonna go ahead and take over if you don't mind."

CAMERON: "Oh, hello."

NICK: "Hi. I'm gonna need you to cross to the other side of the tunnel please so I don't have to shoot you."

CAMERON: "Like across—across which direction? The water?"

NICK: "Across the water to the other wall please."

CAMERON: "Oh OK." I step away and walk toward the water. How wide is this water?

NICK: It's only like three or four feet here so you can take a step toward the water but you're pretty much right next to the water already.

CAMERON: Cool, so I take a step towards the water and then prep to jump and then spin and shoot her.

NICK: OK, so that's going to be a Cool check against a purple and a red.

CAMERON: I should really work on how cool I am.

NICK: It's really useful for this kind of situation.

CAMERON: Yeah. I am quite vigilant.

NICK: Nope.

CAMERON: Nope and two threats.



NICK: So she's going to get to shoot you first, so it's two green and a yellow versus average. Oh, she—no, she got it.

CAMERON: Two successes.

NICK: Two successes. So you're going to take 6 stun damage as she plugs you in the back.

CAMERON: So I take 1 stun damage.

NICK: Oh man, you're slick.

CAMERON: I soak 5.

NICK: Wow! You are stronk.

CAMERON: I am stronk.

NICK: So you whip around, your head-tentacles splaying out really cool in bullet time, and you go for your gun and she sees this—

CAMERON: I already have my gun in my hand.

NICK: Oh, well you whip and you start to—

CAMERON: Because I was holding it to him.

NICK: Ah! And you start to point it at her. And you see her eyes widen and she pulls the trigger. It hits you in the shoulder but your combat suit absorbs most of it. It stings a little. And you can do a thing.

CAMERON: I'm-a shoot her.

NICK: OK.

CAMERON: That is three successes and an advantage. So that is 12 stun damage.

NICK: OK. Well that hits her in the chest. She's wearing the same kind of undercover operator clothes that she was wearing in the bar. It's like a leather jacket. Underneath, you see there's some like ablative plating so it hits. She staggers back pretty far and she shakes her head, then she lunges at you and tackles you. And you guys both plunge into the river and start to float away. She's going to try and punch you.

So that'll be three greens against two purples.

CAMERON: Two greens against three purples?

NICK: Three greens against two purples with a black die because you're underwater.

So you're floating through the current. It's moving a little faster than you expected. She's got you by the neck of your suit and she's going to try to punch you in the face.

CAMERON: Nope. Two failures.

NICK: Yeah, so you sink to the bottom. It's deeper than you would expect. It's probably like 20 feet deep. You go straight to the bottom because you're both armed and wearing heavy clothes. And she rears back to punch you, and with surprising speed for a creature that is 20 feet underwater, you just grab her fist and stop it. And just shake your head at her and smile a little bit.

Whatcha gonna do?

CAMERON: I'm not going to do anything. I'm just going to sit here and hold onto her because I can breathe underwater, and she can't.

NICK: Yeah.

CAMERON: So I'm just going to hold her until she stops moving.

NICK: Hoo!

CAMERON: Not dies! Just passes out. And then we'll all swim back up to the top.

NICK: So do you just have her by the front of her clothes too?

CAMERON: Yep.

NICK: So she punches at you a few more times. It either glances off or you just bat her hands away and after 10 or 15 seconds, she tries to push away from you. And you don't let go. And she tries to push away from you harder, and you don't let go. She's starts kicking against you and swim.

CAMERON: I just smile at her.

NICK: Yeah, she obviously starts panicking and flailing. It only takes about 30 seconds with the amount she's moving around. She passes out with a "Bloop" of air.

CAMERON: Alright, I grab her and swim up to the top and pop above air.

NICK: Yup. You pop right up.

CAMERON: I kind of toss her onto the side.

NICK: You've drifted maybe 10 meters down the river because you were sitting on the bottom. So you pop up. I'm assuming the same side as Felton.

CAMERON: Yep.

NICK: And you toss her onto the side. Felton hasn't moved. He looks over at you and points with one finger and goes, "Hey! You were under there for a little while."

CAMERON: "I was."

NICK: "Hey, I like the way you talk."

CAMERON: "Water's kind of my thing if you know what I mean."

NICK: "I do know what you mean. So are we still headed to my place or what?"

CAMERON: "Oh definitely." So I'm going to rifle through chicky bird's pockets.

NICK: OK. You find the heavy blaster she had on her waist. You find ten credits. And you find a data-stick.

CAMERON: Cool. So I'm going to take the data-stick and the credits, and I'm going to toss the blaster into the water because you don't steal other people's blasters!

NICK: You just toss them where no one will find them.

CAMERON: Hiding them, though, is fine. She could if she swam down there. It's heavy. It just sinks to the bottom. It's going to be right there, if a little bit waterlogged. She'll need a new battery pack, but it'll be fine.

She doesn't have any like stimpacks or anything?

NICK: No. She was traveling pretty light.

CAMERON: I was going to stimpack Felton.

NICK: Well, no, she doesn't have any.

CAMERON: OK, cool. I saunter back over. Or actually, did she have binders with her?

NICK: Yeah. She had a set of binders.

CAMERON: OK. I'm going to put her in her binders but I'm going to put her hands in front of her so that she can get herself out of it.

NICK: OK.

CAMERON: But just so it slows her down a little bit to try and maneuver around with it. And I'm going to help Felton up to his feet and, "Alright. Come on. Let's get going."

NICK: "Back to my place. I feel like our conversation was a lot more intense not that long ago but I can't really remember why."

CAMERON: "We were talking about tentacles."

NICK: "Oh yeah! You know, I'm kind of into tentacles."

CAMERON: "You know, most guys say that."

NICK: So you continue down the tunnel. It doesn't take that much longer to get there. There's a spiral stone staircase that leads back to the street level. And you find yourself in front of a dark, non-descript building. It's got no windows. It's between two much taller spires. Corellia is one of those places that has the thousand-meter towers that go up crazy high in the Star Wars universe.

But this building is stuck between two of those. The bases are probably 3–400 meter wide each on the big buildings. This building looks like it's maybe 40 meters wide. It's low. One story. Just kind of goes back.

If you didn't see the door and hadn't been told to report here, you would have expected it to be a generator station or something. There's an unmarked door that's basically just a seam in the wall with no labeling on it.

CAMERON: Walk over to it and I rap on the door.

NICK: *Clank-clank*. A little circular indentation opens up and a robot eye pokes out and looks at you.

CAMERON: "Oh, hello."

NICK: And it says, "*E juta? Ooh-ah-ah-ah.*" And it pulls back in. Star Wars references, guys! The best!

CAMERON: [chuckles]

NICK: The best! Anyway, the eye thing looks at you both and then pulls back into the wall and then you hear [thrumming sound effect] and the door slides open.

There's a stainless steel, sparsely lit hallway leading back into the building.

CAMERON: I kind of hoist Felton up a little bit higher. "Alright, so we just have to pick up my keys before we go."

NICK: "Oh yeah! I was gonna say, this doesn't really look like my place. Although, we're close! We could just go right—we could get your keys later."

CAMERON: "Well but no, see I want to get there early when they open tomorrow. So if I have them, when I sneakily slip out the door tomorrow morning, then I don't have to stop here and can just get going."

NICK: "Right. Makes perfect sense."

CAMERON: "Yeah."

NICK: Alright, so you walk in. There's a—the hallway system branches. But only one of the routes lights. So you follow the lights and you come to another nondescript door. And it slides open. And you find yourself in a warmly wood panel room with a boardroom table and leather chairs. And as you walk in, from an opposite door, this one wood panel and very nice, it slides into the wall, and a silver protocol droid walks through and says, "Ah yes, Mr. Felton. I'll be taking him if you don't mind."

CAMERON: "Do you have your own binders? Because I need these back."

NICK: "I don't suspect that Mr. Felton will be a problem." So the droid touches the binders and they pop up and he hands them to you.

CAMERON: I slide them back up my head-tentacles.

NICK: [laughs] What a great accessory.

CAMERON: Yeah! They're so useful.

NICK: And the protocol droid says, "Mr. Felton, this way."

And Felton says, "Hey, I'm just trying to stay with the lady. I feel like we could do a lot with this table."

And the protocol droid says, "Oh no, that won't do." And he pats him on the shoulder and you hear a loud ZAP! And Felton like locks up and the protocol droid basically grabs him from under each elbow and just lifts him slightly off the ground and shuffles him out of the room. And the door slides shut.

So in this room, like I said, there's a board table and four leather chairs. There's a decanter of Corellian whiskey and four tumblers with ice cubes already sitting on a runner in the middle of the table. Do you make yourself comfortable? Do you stay standing?

CAMERON: I just wander around the room looking at the décor. This is a lot of wood. I'm used to spaceships. Not a lot of wood on spaceships so it's really pretty.

NICK: It's very pretty but then at the same time, fairly plain. It's just the paneling. Not a lot of decoration so comfortable, yet utilitarian seems to be how I would describe the room.

CAMERON: I walk around a little bit then go over to one of the chairs and *fwomp* into it.

NICK: As you *fwomp* into the chair, it's very comfortable.

CAMERON: I squeak a little bit because I'm a little wet.

NICK: Yeah. [audibly cringes] Well, you find yourself steaming a little. The room's pretty warm so you've been drying as you walked a little but you're still a little soggy.

CAMERON: I flick my head-tentacles a little to like dry out between them.

NICK: And as you squeak into the chair, a voice clicks on the intercom system. "Thank you for completing your task so handily. I'm afraid the bounty for Mr. Mox is less than our mutual friend made it out to be. I will transfer the 750 credits to your account, of course. I have no need for them. In exchange, I can offer you something else. A chance at a job—a real job. One that would benefit from someone of your experience. Please wait here until the rest of your team arrives. Thank you."

And the intercom clicks off, leaving you alone in the board room.

CAMERON: Hmm. I lean back in the chair and cross my legs and say, "I guess Gerfrederick didn't need the money."

NICK: Ba-naaa~!

## Outro

CAMERON: Thanks for listening to Tabletop Squadron. Please consider logging into iTunes and giving us a 5 star review. 5 star reviews help new listeners find the show. You can find more about Tabletop Squadron on our website: [tabletopsquadron.com](http://tabletopsquadron.com), or on our Twitter and Instagram: @tabletop\_squad.

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