Transcription for the Shadowrun Returns October 2012 Q&A Video

SALLY: All right, are you guys camera ready?

JORDAN: No, but that hasn't stopped us before.

MITCH: Hee heeeeh!

SALLY: All right, hey guys!

MITCH AND JORDAN: Hey!

SALLY: How's it goin'?

MITCH: It's goin'.

SALLY: Hi, say hi to our community!

MITCH AND JORDAN: Hi, community!

MITCH: We still love you—

SALLY: Haha, in spite of…?

MITCH: --do you still love us? Ha, naw, we're cool.

SALLY: So hi, I'm Sally, and I'm going to be asking the questions. And as you know, your fearless leaders, Mitch and Jordan. So, question one. I just collected all these questions from forums and stuff, so thank you to you guys, especially.

MITCH AND JORDAN: Yeah, thank you!

JORDAN: For countless things, including the questions.

SALLY: So, we're going to start with a little hardball.

MITCH AND JORDAN: Oooh.

SALLY: Yeah. Uh, does your creative team feel constrained at all working within the established canon, especially considering how dense and convoluted Shadowrun's canon is.

MITCH AND JORDAN: Hahaha! Okay…

SALLY: Yeah, I know.

JORDAN: Love the phrase dense and convoluted.

MITCH: Yeah. That's… that's a Weisman design choice. 'Dense and convoluted!'

JORDAN: Um, I'll take the lead on that one.

MITCH: Yeah.

JORDAN: I believe all great design comes from constraints.

MITCH: Wait wait wait that's a true thing though!

JORDAN: It is a true thing. And we do have lots of constraints. It's been fascinating, because I haven't worked in writing Shadowrun fiction in like twenty years. And it's been amazing to come back and dive in to all the stuff that's been published subsequently.

MITCH: Ha, ALL the stuff—

JORDAN: The sourcebooks and the novels and whatnot—there's just so much good stuff in there—but there's a lot of stuff, so it took me, you know, a couple months wading through it all to come up with a plotline that didn't step on all the landmines of all the previously established canon, and yet allowed us to touch on some pretty weighty issues in the Shadowrun Universe.

MITCH: Yeah, it's a very Shadowrun story. This isn't something that sits on top of the Shadowrun Universe. It weaves its way through Shadowrun.

SALLY: So that actually goes into our next question—what's up with the story? Like, how's that goin'?

JORDAN: Awesome!

MITCH: Way better than I thought it would!

JORDAN: Oh, thanks bud.

MITCH: Oh, come on! Well, all right, you take the lead on this one too.

JORDAN: So it took a bunch of time to kind of weave through and get our main story and our back story and our plot line established—

MITCH: Well there was also the whole research phase that had to happen.

JORDAN: Yeah, that's right. A couple months really digging through everything and then being able to figure out the plotline and then, you know, then after we had it really solid we worked with the guys over at Catalyst who are kind of the Keepers of the Canon at the moment and made sure that it hadn't inadvertently set off a landmine. And now, then on top of that we started to really break it down into every scene, and it's really exciting. We're about a third of the way through the story in that detailed level of plotting, and it's good. We're really jazzed about where it's going.

MITCH: Yeah no it's good because we're really shaping it up in terms of how the runs flow and what characters need to be there and making sure that it works at least on paper. And the other thing that was fun was, we finally, on Friday, told the team the whole story, and they were really jazzed about it.

JORDAN: Yeah. No one fell asleep, we were really excited.

MITCH: Yeah, nobody fell asleep, nobody threw up. As far as I'm concerned, that's a game development win.

JORDAN: That's a win.

SALLY: Awesome, yeah. So how's the development of the conversation engine going? Like what can we expect of it. And as for putting it to use for the matrix segments of the game, is that still on the table?

MITCH: Yeah it's still on the table, totally, right?

JORDAN: Well but—

MITCH: The conversation engine. I mean obviously you don't go into the matrix—we talked about that before—but the idea that you could speak to AI the same way you would talk to anyone else.

JORDAN: To be clear, that's what we're talking about. That the conversation engine works for talking to NPCs whatever form they may take, whether they're AIs or metahumans or totems or spirits, the same conversation will be used. The conversation engine is not being used for the majority of the decker activity though. That is an overlay where we overlay kind of the matrix on top of the physical world, and the decker navigates that separately.

MITCH: Yeah we talked about that during our last video update. So yeah, purely on the conversation engine, that's the way it works.

JORDAN: So the conversation engine is going through tons and tons of revisions.

MITCH: On paper.

JORDAN: Yeah. We haven't started the engineering on it yet, it's due to get started in December, and we're really excited about that, but my guess is it'll go through another revision on paper before we start coding it. It is kind of a spiritual successor to the key word system that was used in the SNES.

MITCH: That's right, and being a Weisman design I just want to go into this again. It went really big and complex and interesting, and then we started screwing with it.

JORDAN: He kept reminding me that I'm not working on giant Microsoft projects anymore, and that I can't have everything. You only get…"Here's a piece of leather and a nail, go for it."

MITCH: Ha! A piece of leather and a nail. Yeah, that's pretty much what it is like around here isn't it? All right, fair enough.

SALLY: So when GMs make their own campaigns, are they going to be able to add their own dialogue?

MITCH: Oh, without a doubt.

JORDAN: One of the key things for us in every system we're creating from physically creating levels to creating the NPCs to designing NPC logic, and use of AI and the trigger system and of course the conversation engine, all of those are going to be designed such that GMs/players can create their own worlds with it. And dialogue is so crucial to that, so yes, they'll have complete access to be able to create all of their own conversations for the game because it's so much of the game itself.

MITCH: Yeah that's probably one of the most exciting things for us. All right, we're making our own Shadowrun story, but enabling player GMs to make their own stories. That's the exciting part. I can't wait to play that stuff, right?

JORDAN: At the core of what we're doing is making sure that we all get to tell stories, not just us.

MITCH: Yeah absolutely.

SALLY: There's a question about a specific dialogue tree. They want to know if the system will allow trees like a) yes b) or c) slot off, fragface!

MITCH AND JORDAN: [nodding in agreement] Every one of them will include "slot off, fragface."

MITCH: That's a given, I'm going to write that into the doc right now.

SALLY: Well they want to know if such an inflammatory choice would create some sort of trigger.

MITCH: Oh!

JORDAN: So yeah the trigger system absolutely has connectivity to the conversation engine, so the gamemaster can set up a conversation and the choices made by the player in that conversation can impact anything from additional conversation to which NPCs you'd have to hire, or how they perform in a sidequest or even within a particular run, you know where guards are, all that kind of stuff can be related to the conversation engine.

MITCH: And yes, conversation can devolve into combat.

JORDAN: Oh yeah, absolutely.

SALLY: Awesome. So now we're gonna talk about art real quick. Um a lot of the people online have said they're huge fans of the hand-painted 2D style of the game as well as the stylistic choices that the hand painting encourages. Um, what made you guys choose it?

JORDAN: Well, a lot of credit's got to go to our art director, Mike McCain, on this. You know and Chris Rogers who's leading up all the character design in the universe. Really, as we sat down and talked about the game, we wanted to have this very immersive very story-centric thing, and we don't have giant x-box level budgets to do this incredible 3D universe down to—

MITCH: High dynamic range lighting—

JORDAN: Yeah, all that kind of stuff. We just can't do on the budget that we've got. So to get the essence of that feeling, we decided to go away from that sort of photo-real, and instead aim for an emotional real. We hope that more of that painterly style can bring you in as effectively as the hyper-reality, but it's affordable, and we hope it gives the game a slightly more unique look than every other kind of hyper-real world.

MITCH: Yeah, exactly. You go back to your paper and pencil roots on this, and the GM would describe the scene and then you'd see it in your own head and this art style sort of just allows you to fill in some of

the blanks a little bit in that emotional resonance. Mike and Chris and also Hollie Mengert wrote a great art document that said sort of "here's how we're going to approach this"—

JORDAN: Oh yeah, we iterated that a lot—

MITCH: I had no feedback on it. You may have iterated on it a lot but I read it and I was like, "Yes, do this!" I was really excited by that.

JORDAN: Yeah they really nailed it.

MITCH: Yeah so that's how that came about.

SALLY: Awesome, yeah. I mean it's been super well-received in general. Um, so now we're gonna get into a little bit of tactics. How complex can we expect combat mechanics to be?

MITCH: VERY. Whoops, you go ahead.

JORDAN: Well, that's actually kind of a touchy subject right now, because we're actually playing the game—

MITCH: Woah, well let's stop there for a minute. So, I'm sure there will probably be questions later o about where we are in production, but let's get this out of the way right now: we just hit a very important milestone for the game which we call "first playable prototype." Different studios have different definitions for what a first playable prototype is, but for us, what we decided to do was to just get the mechanics of moving and shooting, getting the enemies' AI set up, basic triggers, basic combat UI, and you know, we've hit that, so here comes the fun and hard part now. We've been waiting as patient as we know how to be, which is not very. We suck at that. We've been waiting because our engineers and artists have been building this entire infrastructure to allow us the chance to play with these toys. And now we have the chance to play with these toys and say "this is fun, this isn't fun, change this way, we want the AI to work like this, this is how we need to revise cover…" you know, all that kind of stuff, and that's where we are now, which is a great place to be.

JORDAN: So what we decided to do on the first pass is really go for every, well, almost practically every detail that was in the pen in paper game in terms of practically all of those levers. And then we're finding out how many of those we can maintain and still keep the flow of the game quick enough and fun and make sure that you're able to notice the difference in what you're doing—that you have clear player agency and kind of, expectable results from that—

MITCH: And knowable results. You understand why something happened.

JORDAN: Yeah, so that's the tweaking phase that we're in now that's going to take place during this next month as we take this core play pattern and really hone it. And once that's really solid, then that will then give us very good direction as to how to layer on top of that the magic and the decking which we expect to do in December.

MITCH: And drones and things like that, yeah. Absolutely. That's just the way we work: we try to build this very firm foundation and build on top of that, or else it's all quicksand. It doesn't work that way for us.

JORDAN: Yeah we've learned you can't have a thousand things and just assume they're going to come together beautifully at the end and so—

MITCH: Although faith does have a part in what we do.

JORDAN: Always, yeah. One of the few things I agree with Reagan about: "trust, but verify!" Um, anyway, so what we've learned here at the studio is that we go for core play pattern as quickly as possible, and then iterate that pattern until it's really fun and then iterating pieces on top of that core play pattern.

MITCH: So wait a minute, I don't know if we answered the question. Oh, the complexity, was it? We answered that.

SALLY: Yeah, you pretty much answered it. But now I wanna know how it works within the game. Like so is combat only gonna happen when you're on a run, or is combat gonna pop up when you're doing legwork?

JORDAN: Well that's an excellent question, Sally, and whoever you're speaking on behalf of.

SALLY: A lot of people.

JORDAN: So we've talked in previous talks about the game kind of breaking down into two big sections—kind of a legwork, and a run. And now that we've got a good head start on development and we're actually playing stuff on screen, uh, the distinction between those two have kinda gone away. What we're realizing is that the same movement dynamics, the same detail of activity should be persistent throughout legwork and what was considered a run. So now in our minds they all just come down to scenes, and that gives us the flexibility to move back in forth from conversation to combat to legwork to a run, and it's really just arbitrary from the GM from a plotting standpoint, what you're calling what at the same time. So it's really just a series of scenes and how the scenes branch from each other. So I think it's going to give us a great deal of fluidity of how to move in and out of both tactical and emotional situations.

MITCH: Yeah that makes sense. Before a mega run where you need to hire mercenaries, there may be some more preamble to that, but a run could be like "protect this woman on the streets of the Barrens" as opposed to, you know, "break into Renraku."

JORDAN: Right but I think also the way the system is moving, you could have accepted a job, your team together, and you're off and all of a sudden you enter a conversation and go off on a left hand tangent, and you know, then come back to your run. So you know I think it breaks down a lot of the kind of pre-formed nature of what we were originally anticipating becomes more fluid.

MITCH: Yeah, I agree with that, yeah.

SALLY: So are battles gonna span multiple areas? Like are we gonna be like, "we're fighting inside!" and then we head outside, and then we head somewhere else, or will the engine require them to be restricted to a single area?

JORDAN: The… a battle could go from interior to exterior from scene to scene, but in phases. Because there is actually a load—a map load like from when you go from one scene to another scene, or from interior to exterior, there's a map load, so the GM who's creating that can make it feel contiguous by how they lay out those two scenes—

MITCH: There may be a little pacing hiccup—

JORDAN: Yeah, but there's definitely going to be a load between the two.

MITCH: Yeah, but there's nothing that prevents it. I don't know if we'll do it. We'll see what the load times get down to.

JORDAN: Yeah.

SALLY: Cool, so um, this is a long question from somebody but I thought it was interesting, and she says, "I've heard that if you hire a friend runner and that character dies in the run, that you can no longer hire that character in your game. How does that interact with the idea of saving and loading? I'm a bit worried that depending on how the system works, that it may be persistent even when you have effectively reloaded, to replay a mission. For my question, can you make [this person] not worry about that?"

MITCH: Yeah, mmhmm. That's a big hairy one.

JORDAN: Big, yes, and it's one of much debate that we've been working on.

MITCH: Part of it is technical, like how this works, and part of it is design.

JORDAN: And part of it is like, scope and calendar.

MITCH: Yeah, I like that. Wanna do the dwarf dance?

JORDAN: Haha!

MITCH: It's a really simple answer: we haven't gotten to that yet. We're planning that and we're talking about it, and we know what design we want, the question is how we're going to get it, so we don't have firm answers.

JORDAN: Yeah, we're unable to alleviate your concern at this moment.

MITCH: Yeah, but whatever we do, it'll be crappy. Because that's what we do.

SALLY: Okay, moving on then.

MITCH: Should I have said something different? Okay, cut right here. Take 2. Whatever we do, it's gonna be smart.

JORDAN: They might believe crappy more, but that's okay.

SALLY: Okay so how are custom missions going to be integrated into the game? Is it gonna be like, via option from the main menu that will start a new campaign? Or will it be like an installed custom campaign access via some in-game interface.

JORDAN: More like the second, probably. But it's likely gonna be kind of a browser solution, hopefully inside of the game itself, where you'll be able to look for campaigns posted by game masters and by friends—

MITCH: Well if you remember what we want, as we've been going through, we've been revising the design on this a lot recently and one of the things we've been going through is campaigns in the main UI, like here's player's campaign, etc. But then, you know, try and bubble up some like "this one's five star rated" or, you know—

JORDAN: Just to be clear, what Mitch is saying is that we want user generated content to make the stories (which we're sure will be better than ours because they always are), that they're featured and available in the main UI just like the ones that we're creating. We're not sure how we're doing that yet, but it's certainly our goal.

MITCH: You'll be able to browse and stuff like that but you'll also be able to surface some special interest.

SALLY: So is the mission editor gonna be one where they can make new missions only in the world, or is gonna be like a map editor, in which they can actually expand the world as they create their own levels together with missions inside them?

JORDAN: So, the level editor, which will run on a Mac or PC, gives you all of the raw tiles, and from those tiles you can create widely divergent environments, so you're not stuck with just the maps we've created. You can create an unlimited number of maps with the art that we've released, and our goal is to keep releasing kind of more art packs that give you more and more stuff to work with.

MITCH: You can also reuse stuff that we've already made. Like, if we create the Barrens you can go ahead and use our map of the Barrens and just stop populating it right then in there.

JORDAN: Yeah or you can take our Barrens and take out one building and pop in a new one if you want—

MITCH: Or add another street.

JORDAN: Yeah, you know, or leave it all as is. So you can put in as much time or effort you want to invest in the map-building itself.

MITCH: Oh but, the important thing is, this is a Shadowrun mission editor. So it's not an editor that you can then turn into a Wild West game. You won't be importing your own art—we've said this before, but just to be clear—this is not a launching off point for a whole bunch of mods. This is specifically for making Shadowrun.

JORDAN: So within that, limited only by your creativity, just like lego is. Like how you put the lego blocks together can be wildly creative.

SALLY: So, we haven't heard anything about achievements. Is there gonna be an achievements system planned, or something that can be on Shadowrun.com or something?

MITCH: We're not ready to talk about that yet.

JORDAN: Yeah, dancing dwarf.

SALLY: Cool, okay. So now it's just some production questions, which you already addressed the main one, like where you are in the game—

JORDAN: Well, let's talk about that a little more. In terms of where we are, we're making great progress. When the original project on Kickstarter had a delivery date, we said on the campaign as the funding was going up and the scope of the project was going way up, that January was not realistic anymore.

MITCH: Yeah that was like the first thing we said, the first Q&A we did. Like, "Noooo!"

JORDAN: Yeah.

MITCH: "And it's complicated!" Sorry, go ahead.

JORDAN: No, it's all right. So right now, what we've set, and I think we're still feeling good about it—

MITCH: Yeah.

JORDAN: --is kind of mid-next year.

MITCH: Yeah.

JORDAN: And we're on, I think, a pretty solid track to hit that. We've got the first playable in place, the art's coming through the pipeline well, and now we're in the iteration phase, and then we'll start layering on the additional systems. Story's coming along great, so…

MITCH: I'm trying to think what else is there…

JORDAN: What else to say…um we just finished a month of crunch.

MITCH: Yes, we did.

JORDAN: We were working 14 hour days and that was really…long. But now we're going to smooth out.

MITCH: Yeah, we're only working late two nights a week now.

SALLY: I know a thing! I know a thing!

MITCH: Oh, what's the thing?

SALLY: Music! How's the music coming along?

JORDAN: Oh yeah!

MITCH: Ooh! Great! Thanks for that, appreciate it!

SALLY: You're welcome.

MITCH: Uh, I just had—it's going great, first of all—I just had a conference call the other day with Marshall and Sam, which was awesome, because Marshall's in Singapore, and what's funny is he lives in Singapore, but he's got this New Zealand accent—

SALLY: Oh, that was the guy?

JORDAN: Yeah.

MITCH: His son is also helping us a little and he has an Australian accent—I don't understand, but that's their business—and then Sam is in the LA area but has a Southern accent.

SALLY: Awwh!

MITCH: Yeah. So we got on a conference call the other night, we were working through everything and planning out how we were gonna do stuff, and it was just a hoot! You know, because these are two real veterans. Yeah, they're pros, they're very seasoned. And we were just going through the music spec that I wrote, and they were like, "Ye can't do tha' Mitch, y' go'a undestand, it doesn' wuhk like tha.'" And then you got Sam like, "Eee's right, y'know!" It was pretty awesome, you know—

SALLY: Wait was that like, really old lady Southern accent?

JORDAN: I was gonna say! It was like Old Church Lady!

SALLY: Yeah, I know.

MITCH: [laughter] "Y' listen to 'em boy!" Anyway so, it's going very well. Part of the fun was, they've been sending sketches, you know, "Here's how we wanna update the music, and bring it forward in time and stuff"—

JORDAN: Sketches are like, you know, simple compositions, you know, not like…

MITCH: [laughter] oh yeah, they actually drew what the music was gonna look like.

JORDAN: "Imagine something that sounds like this! And it's a picture!"

MITCH: Anyway, they sent us some files, some recordings of what they were thinking, and we played them for the team at a team meeting recently and everyone was like "Yeah, like that!" So they're really happy with the way it's going, and I'm pretty sure if you're a fan of the Sega Genesis or the SNES game, you're going to be happy with it.

SALLY: Yeah, speaking of which, are you going to release the music in a format that everyone will be able to get?

MITCH: Well if you're a Kickstarter backer, of course, you get the soundtrack from the game. If you're a double-secret Kickstarter backer, you get a cd with that.

JORDAN: Mmm, yeah.

SALLY: So, will it be for non backers as well?

JORDAN AND MITCH: Tbd. Dancing dwarf.

SALLY: Um, a lot of people are still wondering if they're still capable of donating to Shadowrun Returns.

MITCH: Oh! Well we want you to donate to Shadowrun Returns.

JORDAN: Yeah, you're right, this has been an ongoing thing—

MITCH: Yeah, without a doubt.

JORDAN: And we wanna make it happen.

MITCH: Well what we want to make sure is that the people who believed in us early on remain special and what they signed up for is different from what other people get.

JORDAN: So what we're looking at doing is opening up a website with a PayPal backend that will offer different levels of pre-order packages—

MITCH: Like a special edition—

JORDAN: That would help us finish the game, and uh, you know, continue to add to it, and get involved early. So we don't have an exact ETA on that, but before the holidays.

MITCH: Before the holidays for sure, yeah.

SALLY: So we want to include as many people as possible without slighting anyone.

JORDAN: Yeah, absolutely.

MITCH: Yes, exactly right. And as Kickstarter backers, or Shadowrun Returns backers, tell two friends, no, tell five friends all about us.

SALLY: Absolutely shameless.

MITCH: Oh yeah.

JORDAN: And the other thing is, we're also getting contacted by a lot of existing backers who want to upgrade to a higher level.

MITCH: Oh yeah we get a lot of mail, I used to get all the mail—thank you for coming here, by the way.

SALLY: You're welcome.

MITCH: I used to get a lot of mail where they're like "payday isn't until the Kickstarter is over and I wish I could give more but can you leave it open for a couple more days?" and we couldn't, so…

SALLY: Yeah so you'll also be able to upgrade your donation.

JORDAN: Right so that portals allows the existing backers to update their levels if they wish.

SALLY: Also, as the current queen of e-mail responses—

MITCH: Yes, thank you for that again.

SALLY: I just want to reiterate that where you can put in your PayPal stuff, we're also going to have a way to update your shipping information and your t-shirt size and—

MITCH: And upload your photograph for your DocWagon card.

SALLY: Right, so it's gonna be sort of a catch-all for every question you've been sending us.

MITCH: Right, including questions like, "My name is ___ but the name on my card I want to be ___."

SALLY: Right. So we've thought of a lot of… things. Thanks to you, because of your questions about it, so we wanted it to be everything that you want. Um, so that's good. And then I guess, the last thing, so the beta editor. Like, where are we with that? And once it's available, is there gonna be like a video explaining it? Um, someone who was mean to Mitch on the internet, which is a lot of people—

MITCH: [fake frowny face]

JORDAN: Awww

MITCH: Wait, dude, please, I'm used to this, all right? I'm hardened. Go ahead.

SALLY: He was like, "Hey uh, you know, are you gonna show somebody playing with the beta editor, like Mitch, because if Mitch can do it, anyone can."

JORDAN: Haha!

MITCH: Oh! That's not hard on me at all, that's just true. Yes, that's right. If Mitch can do it, anybody can. We haven't decided how to do it. We want to write documentation but I think the best thing to do is to do the video.

JORDAN: Video tutorials are absolutely the best way to go. I mean I know, my kids like, any time they want to learn anything, they go to YouTube. Because it's—

MITCH: Oh yeah, that's how my daughter learned Photoshop.

SALLY: It's how I learned how to film this.

MITCH: There! See? There will be some documentation; we'll put out some videos I think other than people who put out videos in the community, you know, post them on Shadowrun.com, or other places. By the way, come back to Shadowrun.com. If you haven't been there in a while, come back, because we come back there any answer questions occasionally.

SALLY: Don't come back all at once…

MITCH: Ha! It'll be fine. Wait, you know what? There was one question, the very first question, I wanna circle back to for one minute. We can close here. And that is the constraints question, because we only talked about it from a story point of view, and it wasn't really a constraint for the story—well, I mean, it was completely a constraint for the story, but that was a puzzle to be solved, right so that's fun—then there's a constraint from the gameplay point of view. We don't feel constrained about Orks and Trolls and deckers or riggers or any of that so much, but there is sort of the hardcore mechanics that you could look at as constraint but I don't think we do: we look at it as a framework to build from. You could look at is as a constraint but actually it kinda gives you a direction right away.

JORDAN: Well that's what we're saying, what we're going through in the game. We built the first version as a detailed direct translation of the pen and paper game to the computer as possible. And now we're backing off of that in places where it really doesn't translate well or creates too big an accessibility or an understandability issue. So I think it's been useful.

MITCH: But even that, and let's not alarm people either, any sort of changes we make to translate aren't changes from canon. So, for example, like dodge. Dodge you can think of as this passive ability.

JORDAN: Right, which it is in the pen and paper game.

MITCH: Right, but that doesn't make it fun. So your character should have a dodge skill that should help you with dodge, but we'd prefer dodge to be more active and less just "it changes a percentage roll." We don't want to take out dodge, but just make it less boring.

JORDAN: Ha! Yeah, that's good, call their game boring.

MITCH: No no! It's your game man, it's not my fault. I didn't design it that way.

JORDAN: Yeah so that's what I was saying about… in terms of player agency and being able to see the results of your actions, and being able to make diverse tactical decisions, that's an example of a simple translation.

MITCH: Yeah, they're your decisions. That's the fun part.

JORDAN: Yeah so for instance, things like overwatch. There is no concept of overwatch in the core RPG. When I did DMZ which was a board game version of Shadowrun, I put overwatch in there, and now we're approaching overwatch in a more robust fashion that actually gives you a wide variety of things you can do off-phase that emphasizes the skills that your character has.

MITCH: Yeah, so, uh, not constraints. No contstraints. It's interesting. I thought maybe we would feel constrained, but it hasn't happened at all.

JORDAN: Not yet.

MITCH: Yeah, you know. Just wanted to circle back to that.

SALLY: Thank you so much guys.

MITCH: Yeah, and thank you again for your questions. I think this is a great way for us to communicate. Rather than us making a statement on what's going on. We want to hear what you want to know about. We're happy to answer everything we can.

JORDAN: We love the constructive way that you guys are approaching the whole process with us. It's really different, it's a great deal of fun to be doing this and developing in such a public way and collaboratively.

MITCH: Actually, I thought it would be harder than it is. It's certainly not that way for me anyway. It's kinda nice being able to feed this stuff out to you guys as we know it and seeing how it flies.

JORDAN: Yeah, so again we really appreciate the kind of constructive way that the conversation has been going. It's a pleasure, so thanks so much for your questions and support, and keep 'em coming.

MITCH: Hey remember when they finished the dating game? What was that? One of these things?

MITCH AND JORDAN: [blow kisses to the camera]