

## Sangfielle 10: The Secret Ledger of Roseroot Hall Pt. 2

Transcriber: Giovanni Biasotti

[00:00:00]

AUSTIN: Sangfielle is a series that draws on elements of dark fantasy, horror and gothic fiction. As such, a list of content warnings will *a/ways* be made available in the episode description.

AUSTIN: Though he stayed in town for the last month or two probably since moving here...

[Music begins: [Sangfielle](#) by Jack de Quidt]

AUSTIN: ...he recently finished construction o- the construction of a manor called Roseroot Hall and he has reported to the council that there has been strange occurrences happening at night in his home; candles go out on their own, the moonlight can't get in through the windows and, you know, he's reported like some nights he just like, can't find himself, where he is in his own home. The council basically tells you like, hey, this just might be a homesick guy who like, should go back to Aldomina, who's having anxious dreams and confusing them from reality or it could be a haunting, and like if it's a haunting, deal with it. Or it could be something worse, and if it's something worse that's extremely scary, because it's in Blackwick County even if it isn't in Blackwick proper.

AUSTIN (as Dyre): Mr. Yve has sent me to meet with you here. If you are ready, I can lead you up to Roseroot Hall. My name is Dyre Ode, it is a pleasure to meet you all. Your reputations precede you.

KEITH (as Lyke): Oh. [laughter]

AUSTIN (as Dyre): It's a compliment. [Laughter] Even those of you who worked with Mr. Yve before come um- highly recommended. H-How are you finding Blackwick since arriving?

ART (as Duvall): Well, I lived here once before but...

AUSTIN (as Dyre): Do you find it better now or... did you prefer it in its more foolish days, let's say.

ART (as Duvall): It's so hard to find now.

AUSTIN (as Dyre): The town?

ART (as Duvall): Just everything. It's all... everything's changing so quickly. I turned down the street, I don't recognize anything.

JANINE (as Es): That's exciting! You discover new things that way.

AUSTIN (as Dyre): I think of change as an opportunity. Even if uh- what you were before fit well, perhaps you'll fit even better in what comes next. You don't even need to put any effort into it if the world changes right.

AUSTIN: I think you've come to a point where some stairs had been carved into the rock, but the stairs seem like they've been purposefully damaged; as if someone's taken like a hammer to them or something to mess them up. Managed to bring everyone up this pathway safely, we're at the top of this place. Everyone can see that storm is off to the east, and I think, at- at seeing it, um, Dyre Ode like, sniffs into air and is like: "Hm, does anyone else smell wine?"

[Music ends]

Um... the rest of this trip is uneventful um... the-the storm has not hit yet but it w- it looks like it'll hit tonight. So with that behind you now, with that storm still coming in and with, you know, the bandits kind of uhh- slinking away, you're able to finish the journey to Roseroot Hall. Um... and when you get there it is a kind of a strange sight, I guess I would say. Um- this is like... what if you took- you know, when I say plantation house does something come to mind for you? In terms of architectural style.

JANINE: Mhm

ART: yeah

AUSTIN: like... [KEITH: yes?] you know... big columns... two, you know, two floors and a big balcony out front. Um...

JANINE: Like the white house but we don't talk about it?

AUSTIN: Yeah, like the white house but we don't talk about it, yeah, neo-classical but like, you know, explicitly- yeah, uh-huh. Um- what if you took one of those and you moved it into the mountains and it meant that the left side of it was higher than the right side of it. That it was like... [ART: like if it's on a hill] as if you- on a hill [ART: ok]. And they just raised the left part of it up a little bit, right? So like the middle on the right side, I mean if you're looking straight on are like a floor one and then- and then that's just how it is. Um, it looks crooked, it looks strange. Um, and it's even stranger as-as, uh- Dyre leads you into this house, and you realize that like, there are- there- there is a second floor that stairs go up to, as you come into the main hall here, but also there are stairwells up- there are stairwells. There are stairs in the main lobby, leading to the left side of the building, and then that is also true on the second floor. Um, it's- it's the

strangest- most like, immediately disorienting thing you've seen. You don't understand why this house was built here [chuckles]. I don't have like- I have a map of this place, I don't have a map of what I mean, but I think you understand what I mean, right?

ART: So the house is-is built around the mountain [AUSTIN: yeah] in a way to make the house like, not fall over, but it's weird to be inside of and look at.

AUSTIN: it's- it's very weird to be inside of and to look at. Uh... it's like, if you were looking at it from the front, um- it's like... you see in the bottom, right? I've just done this- that's too far down, but i- it's like this and then- and then the mountain is like, in the- it's like a Tetrix pieces falling wrong, do you know what I mean? [chuckles]. Um... it's like there's a mountain and then the- the squares are just drawn- or the rectangles are just drawn are on the mountain this way. Um- and instead of being like- instead of being like, floor one and then the floor 2 and then the third floor or something, it's just like there's stairs up to the left side of this room; so if you're looking at this map I have there's like a big entryway, right? And then the parlour, which is on the left side of the thing also just has stairs up to it, because it's up on a fucking hill.

ART: then it's kind of like an open concept because there's mountains where the first floor would've still been.

AUSTIN: Right, exactly, sure. Um- Dyre um... leads you in like, in big swiping gesture with a key. Um, and as you come in uh- I think immediately you see this- this um- Carpana maid uh, kind of coming your way, who again, as an- like you've met her before. Um... this is Ana... Ana- Ana Ber... wh-what did I say her last name was... Berylia? [ART overlapping: Berylia] Berylia. Ana-Banana. She's like:

AUSTIN (as Ana): Oh, may I take your coats?

KEITH (as Lye): I- I need all this stuff.

AUSTIN (as Ana): [chuckles] Each of them? [Overlapping] How many coats are you wearing sir?

KEITH (as Lye) Overlapping: I don't know which one I'll need until I need it.

AUSTIN (as Ana): Ah, of course. I- well... "the utility over the- civility" is what I always say.

[Janine chuckles]

KEITH as Lye: I say utility over coat. [Austin laughs] Cause this is my utility overcoat.

AUSTIN: That's what I- I say it — yeah, to the shopkeep and then he gives me a utility overcoat. [Laughter] Um... uh- Duvall and Es, do you give up anything here? Do you...

ART: yeah I think Duvall was wearing like a nice, like- duster and hands it over.

AUSTIN: uh hum.

JANINE: Um... I think- I think Es probably had- I imagine like if the bolero jacket was also a tailcoat. Um... [AUSTIN: I get ya. Yeah, uh huh] So like the bolero [Overlapping] is like a crop...

AUSTIN Overlapping: I think it's a sence we've used on this stupid show before so.

JANINE: [Laughs] probably...

AUSTIN: uh huh [Chuckles]

JANINE: Honestly it seems exactly like something we would say, and half. But I imagine it's something like that because it has to be fitted to go over to her like, little puzzle thing. You know, get away. [AUSTIN: yeah] Um... so she hands it over. And proly- proly is like, very sweet to Ana.

AUSTIN: yeah. Ana is, again, Carpana, which means like a standing up-right capybara person between three or four foot tall- probably closer to four foot, I wanna say. Um- her- she has like brown/black hair with little streaks of grey at her temples. Um- she's wearing like a grey maid dress with like a white apron um... that kinda full body apron thing that maids wear. Um... this is not what she should probably be doing. Um- this is like uh... I think for those who move in society, which I guess is Duvall and Es. Um... it's clear this isn't an understaffed house. Um... as- as uh... she takes your coats and like, begins to move them off somewhere, uh... you hear like a "*ahem*" from uh... above; um- which is like looking down from the second floor above the stairs, a dude that are up there looking down is- is Mr. Kenson; the Big Horn Ram Kaprak, which is the goat- kind of goat/Ram person species here. And he has- he has white fur with kind of black and brown splashes on it- here and there. Um... and he is kind of double duty butler, valet, like personal assistant, you know? Um... he's copper wireframe glasses on his big- you know, goat/person knows. Um... and he's wearing like a big proper butler uniform black; you know, just very neat. Um... and uh- he says um:

AUSTIN (as Mr. Kenson): Mr. Ode, you were to see them directly to uh... to Mr. Yve as soon as you came in. Why have they not been shown to Mr Yve?.

AUSTIN: And Dyre Ode says like:

AUSTIN (as Dyre): One thing at a time, my good- my good man. So certainly they should see the- the um... the home first! This is his historic house, is it not?

AUTIN: And the uh... the goat guy is like um:

AUSTIN (as Mr. Kenson): No. Take them in to the library. Have them sit down and have them serve Mr. Yve needs as necessary.

[00:10:00]

AUSTIN: And the masked man is like- kind of shrugs at all of you and leads you forward to the lobby past kind of the parlour door and into a library; um- which uh... is uh... where inside you can- you can uh- hear someone moving around. Um, and as soon as you enter you kind of understand why uh... the- the butler, Mr. Kenson, was so adamant, and it's because Dayward Yve is like, really on one. Um- I would say like, he's moving with a great deal of manic energy around this kind of very big library. You have to climb- you climb this kind of leftwards stairs [Chuckles] um- to- to go up to the library door and you go in the library and it's like- it's like fairly sizable one floor library with tons of books on the wall, but more importantly many book like, pulled out of- of the shelves and opened up on various reading- reading room tables; um, as he's clearly looking for something. Dayward Yve is... um, there's a picture of Pierce Brosnan I really like for him, if Pierce Brosnan was the devil. Uh... [JANINE: IF... if...] here we go... yeah uh huh. [Overlapping] I mean, is Pierce Brosnan an asshole?

KEITH: [Overlapping] Oh, I assumed [Inaudible] for some reason.

AUSTIN: [Overlapping] Is... Do I- Do I not know something about Pierce Brosnan?

JANINE: [Overlapping] I don't know. Not all devils are assholes.

AUSTIN: Ok. [Overlapping] You said that the way that made me go like-

JANINE: Oh damn.

AUSTIN: That's...[Janine laughs] uh huh [Chuckles] Yeah, but you see it right? It's a great one. [JANINE: yeah] This is- this is a photo of him from the 2005 Toronto film Festivals. How I found that? or how you could maybe find that? Um...

JANINE: This is also the Pierce Branson that would live in a plantation house [Chuckles].

AUSTIN: Oh a 1000%. He has a vandyke; you know, a mustache, gucci vibe going on, his hair is kind of flipped back. Um... I think he has kind of like... a dark/red... um- almost- almost purple; um- skin hue here. Um- and he's currently wearing a seersucker suit. Um- like kinda- I'm gonna show you the fit he has on here...

KEITH: Oh, I was like- I was looking at Pierce Brosnan and was like "No, he's not!" [Art and Janine laughs] [Overlapping]but no-

AUSTIN: [Overlapping] We've moved past- Yeah, so we moved past that and onto this light pink and white seersucker suit. He's not currently wearing this hat... uh, the straw hat, but it's the vibe for sure. Um, uh- this is from [Starts to chuckle] Dandy- The Dandy Portraits field notes and photos by Rose Callahan, the lives of exquisite gentlemen today. [Chuckles] Um- from a 2012 post on this blog-spot blog. Um, uh...

ART: I like this said he's not currently wearing this hat; making it clear he owns this hat.

AUSTIN: Oh he has this hat. [Art laughs] He owns this hat. He was- I was originally going to have to meet you outside wearing this hat, but yeah, but I was like "you know what, I think he's busy in the library, he's not gonna wear the hat inside". Um...

KEITH: Dudes who are into like, gentlemen shit it such a weird vibe, I hate it. [Chuckles]

[Everyone chuckle]

JANINE: I-

AUSTIN: Well, [Overlapping] this man is not into it, he is a gentleman in that way.

JANINE: [Overlapping] It's sweet sometimes.

KEITH: Yeah, yeah, yeah, yeah. I'm sorry, I'm just looking at Dandy magazine.

AUSTIN: [Chuckles] Janine, do you have a defence of the Dandies? There's-

JANINE: There's- there's a guy on YouTube, I think his name is Dandy Wellington, and he's- he seems very sweet and has good perspectives on- on people, on historical costuming and- and things. I think he's also like a jazz musician? He's cool, I don't know.

AUSTIN: It seems cool.

ART: yeah

JANINE: Could be fine.

AUSTIN: Um, as always, it turns out like, black dudes in Dandy wear don't feel like they're racist, is the thing. [KEITH: right] When I- when I scroll through-- When- when I look at this picture of Pierce Brosnan I go "ooh, that's a look of someone who owns a plantation [Chuckles] wants to wear".

KEITH: Right. Yeah, it wasn't- it wasn't the guy in the seersucker that you linked; it was the two people next to him when you... [Overlapping] when you clicked into it.

AUSTIN: [Overlapping] I see. Oh, in- in we are Dandy magazine. Yeah, uh huh.

KEITH: Yeah.

[Janine chuckles in the back]

AUSTIN: Um, yeah. That's how it goes sometimes. Anyway, um, I think he looks up to you at this point, seeing you all come in with a great deal of- of excitement; He's like [Claps his hands]; he looks up to you and like [Claps his hands again] claps his hands together and he says:

AUSTIN (as Dayward): Yes! Finally! Uh-- Welcome to Roseroot Hall. A- And welcome to my home. E-E-Es, M-Mr. Lychen. A-A pleasure to see you, as always. Uh, I do not have the- the honor of uh- your friends acquaintance here.

ART (as Duvall): Duvall, charmed.

AUSTIN (as Dayward): Duva- Duval...wha- Hmm... was that a name I know? (Tapping his mouth)

ART (as Duvall): [Overlapping] Prolly-

AUSTIN (as Dayward): [Overlapping] You're from-

ART: Oh, go ahead [Chuckles] I wasn't gonna...

AUSTIN: You're like a minor, you're like, some like, a distant minor family from Aldominan, right?

ART: Yeah, yeah, but I wa- I wasn't gonna give him it.

KEITH: M-I-N-O-R

ART: yeah.

AUSTIN: [Contains laugh] Yeah [Chuckles] yes. Uh, lower family, yeah.

AUSTIN (as Dayward): No no no, no no no. I would recognize that countenance. Yes, the Duvalls. I- I did not know we had a- another traveler of- of the minion among us here. I am a- a- a cousin of yours, consider me.

ART (as Duvall): [Chuckle] I haven't been to the family reunion in some time.

AUSTIN: (as Daywar): Fair enough, in fact that I- I- I suspect that maybe both of us find something here in- in Sangfielle a- a little more exciting than the action back home. [Art (as Duval) agrees] In any case, I am uh, Dayward yon Vantzon-Estonbergh, but that is a

name in a half, um, and so I just answer to Mr. Dayward, or Mr. Yve, or Day, or Yve for those who know me well and I would like it very much if uh- uh, you're a little concerned and I could come to know each other very well. I think a good relationship between your group and myself could benefit us all great a little long with Blackwick. Um, now, uh, thank you for coming in such a hurry; I- I- understand the weather is turning shortly. Um, do you need anything? A- Ana!

AUSTIN: And like, begins to call for uh [Chuckles] his maid... um, and- and if no one interrupts she is gonna come in and- and when she does he's like:

AUSTIN (as Dayward): Please. Tea, coffee, water. Lemonade perhaps.

AUSTIN: Asking you if you want anything.

ART (as Duvall): Uh...

KEITH (as Lye): All three! [Chuckles]

AUSTIN (as Dayward): Haha. [Art laughs and Janine chuckles] Of course! So like you-like. Uh, prepare all three for our- our cold friend here. Miss Es?

JANINE (as Es): I would love a... just tea with lemon.

AUSTIN (as Dayward): And uh, sir Duvall?

ART (as Duvall): Uh, co- coffee would be great. Uh, sugar if you got it.

AUSTIN: Ana is like: "*Right away!*" and then like [Singing] Ta ta ta ta tap away. Um, and he says uh:

AUSTIN (as Dayward): While she prepares I hope you don't mind me um, jumping right into it. Um, I'm uh, I was always- they always said that I was uh, a bit of a go getter and- and I think that that attitude has brought me very far; figuratively and literally. Um, and I think the sooner we get into things the sooner we resolve them, and I would very much like to resolve this situation here at Roseroot.

AUSTIN: And kinda like, you know, gestures you forward and um, lade out there on the- on the table are like, a bunch of books that are about haunted homes, stuff on languages you maybe don't know, uh, but it clearly are books about various, you know, occult manners. Um, and also occult manors; M-A-N-O-R-S also.

JANINE: There's also occult minors.



AUSTIN: Uh, there's also occult minors and occult miners, uh-huh.. Uh, and then- and then-- Also like, there's a map of this building. Uh, there is a... a- a sketch? of this building but not here. Um, is like a sketch of it- just like out; on- on, you know, on the field somewhere. Or maybe it's on a cliff face above and like, cliff face but, you know, like, on a rise above a bunch of fields and- and uh, like a little village or something; um, almost more like a- like a- a manor above um, you know, like the- like the stereotypical count it would have looking down over- looking over down over uh, the town or whatever. Um, and uh- uh, he's like:

AUSTIN (as Dayward): I'll get right to the point. I am convinced that this home is haunted, and we need to drive whatever foul being is uh, taking up residence so I can get back doing the work of the day; which is transforming Blackwick from a small regional anchor into the future of Sangfielle. Um, but to do that I need good nights sleep, and I'm hoping uh, that with your expertise and knowledge you can help me banish whatever it is that is cursing this place.

KEITH (as Lye): Yes.

JANINE (as Es): You're uh- I believe Dyre said this is a very historic house? It might be worth going over some [Overlapping] of that history

AUSTIN (as Dayward): Yes... I- It's historic in that it's been in my family for many generations; it was built before the panic, over two hundred years ago now. Um, my great great great grandmother built it, um, or designed it actually uh, according to the notes I have. Um, and then it passed from hand to hand and then it fell out of use since my understanding for quite some time. Um, and then briefly back to the family hands, and then it left again, and then- and then-- I knew it was here, and it took me some time to find it, but I found it. And I knew that I wanted to- I wanted to live somewhere new. I wanted to strike out and find a place where my particular set of skills and connections could help benefit; and so I found Blackwick. Um, I found it when it was still Eastern Folly but I hadn't moved here until recently. And I- I felt that it was- it was uh, an honorable thing um, to respect the family's legacy; to bring Roseroot here. Um, and so, with the help of- you mentioned Mr Ode, um, I found the house and uh, I contracted Ode to- to move it here and to have it rebuilt as- as has been done. Um, and with it rebuilt, with all the same parts, the legacy continues here in Blackwick. Um, and once this is of course dealt with, Dyre is- is great advisor and companion as he's been, we'll move on to some other projects and I can begin the life that is- that is due me here in Blackwick county.

[00:21:05]

AUSTIN: And like a grin on his face as if he's trying to sell you the future even though it's kind of clear he doesn't know where this is. Um, you can tell that there are big gaps in what he even

knows about the history of this place. [ART: Right] Um, [JANINE: uh hum] but- but, you know, that was also a pretty vague story, right?

ART: uh hum.

[Short silence]

JANINE (as Es): Do you know anything about the land?

AUSTIN (as Dayward): The land... I- [Sighs] I- uh, as far as I know this land is- is hills and mountains. Um, forests far back; there've been hills and mountains and uh-- I have no idea frankly. Uh, perhaps connected to the uh, abbey to the south; um, but there were no constructions here as far as I can see. Um, we- we picked a place that would have a beautiful view of the place to the east, the lake to the south-east. Um, that would be far enough away from the town to be a respite, but close enough to- to travel daily.

JANINE (as Es): You should know as well as anyone that just because there's no constructions somewhere doesn't mean there's... nothing to... be aware of.

AUSTIN (as Dayward): Oh ye- Mr. Ode assures me that there is no lingering curse. Uh, [Art laughs in the back] that there is no- [Chuckles] that these are clean- these are clean... clean grounds. And it was something that he was very front of mind.

JANINE (as Es): Hm...

KEITH (as Lye): wha- what is- [Interrupted]

AUSTIN (as Dayward): Hm?

KEITH: Sorry, Janine, did you have another- another... [Overlapping] thing?

JANINE: [Overlapping] No no no no. please-

KEITH: [Overlapping] oh, ok.

AUSTIN: He- he like- he is reading that "hm" and is like, trying to figure out if there's more of the hm.

JANINE: That was- I was trying to make a "hm" that was like a very kind of like a... um, "uh hum" that's like, not a laugh but it's supposed to be [Everyone agrees] kind of a pleasant like, [ART: right] "oh, here we go".

ART: He swore there is no curses here so there's n- definitely none.

JANINE: If Mr. Ode said it that- [Laughs] like that kinda-

KEITH: Uh huh [Chuckles]

AUSTIN: [Laughs while talking] If the- If the big carnival mask man said it was good... [Keith laughs]

JANINE: Yeah. It's a good question.

ART: I'd be more concerned about the brigands on the road frankly though.

KEITH: My "there's definitely no curses here" mask is causing a lot of questions already answered by my mask. [Laughter]

AUSTIN: Um...

KEITH: Wha- what is- Have you- has- has he said it was actually happening? Did I miss that?

AUSTIN: Uh, that was much earlier in the letter. He hasn't- you could ask him that right now and you can get his first person [Overlapping] experience; first person perspective for sure.

KEITH: [Overlapping] Ok. I would love- I would love-

KEITH (as Lye): What are you actually experiencing here?

AUSTIN (as Dayward): [Sighs] You'll think I'm silly but if-if [Overlapping] you still deny it I-

KEITH (as Lye): [Overlapping] I already think you're silly.

[Short silence]

JANINE (as Es): He didn't- He doesn't think you're silly. [Chuckles]

AUSTIN (as Dayward): I appreciate it. Uh... I don't mind being entertaining but silly is... uh- At night it seems as if the place changes around me. Uh, the halls are darker than when I remember turning in for the night, and not because the lamps have been turned off or the candles have been snuffed; it's a natural- the natural brightness of the place seems to have escaped. Um, this is not a large structure-

AUSTIN: He says [Chuckles] standing in a mansion.

-And yet I find myself lost. Simply traveling from my suit downstairs for some fresh air. Uh, I- I- I find the decorations have changed; sometimes they return for the morning, but other times... there are paintings that I don't remember placing. There are uh, carpets

that I don't remember choosing. And my staff assures me the same. It is not that these are poor changes. I find them quite fitting, but we didn't make them.

ART: I really like the idea of uh, [Chuckles] of like "Aaah, I can't- I made all the great choices, I just don't remember that I did that". [Austin laughs]

AUSTIN (as Dayward): [Sighs] The strangest thing; the thing that is inexplicable above everything else is when I leave this room, or when I face the windows in it, the moonlight does not break through the windows. You would think, and if you stayed at the hotel down in Blackwick proper, you've seen how bright the moonlight can be. Is so bright that there are nights where you must draw shades to sleep. But here it does not make it in. It is as if the windows are opaque but you can see out of them; you can see the world beyond except it is not lit.

JANINE (as Es): Have you considered that... not much of what you've described... not much of what you've described sounds particularly hostile. There's a degree of it that sounds almost helpful; like you said, often the moon is so bright that you need to draw shades, isn't it then better? When you don't have to bother; you can still see outside and the moon doesn't bother you. [Austin (as Dayward): Yeah] Or to- [Interrupted]

AUSTIN (as Dayward): It was better...

KEITH (as Lye): Maybe this curse rules! [Janine laughs]

AUSTIN (as Dayward): It was better that we were born in hell and made out of it... than to be born in a perfect paradise. The world is filled with abrasion; one should learn to heal from it, how to address it, not hope to live in a world without it entirely.

JANINE (as Es): You're just making further- [Interrupted]

AUSTIN (as Dayward): The moon ought come in the windows; it ought annoy me at night, such is to be a person.

JANINE (as Es): It does sound to me as if you're making further case for- for living with whatever it is that has decided to share your house.

AUSTIN (as Dayward): No! I- I want a house in which the world [Keith laughs] exists in it.

KEITH: [Laughs] is... [Keeps laughing]

JANINE (as Es): [Chuckles] Your problems are eliminated.

AUSTIN (as Dayward): A- and- and I think you underestimate how scary it is, frankly, to leave one's room at night and not know where one is going.

JANINE (as Es): Hmm.

ART (as Duvall): Yeah, that sounds terrible. I really do, I agree. [Chuckles]

KEITH (as Lye): We just- part of our method is to explore all options, including, what if- if it's fine to be cursed. [Art laughs]

AUSTIN (as Dayward): If you perform an investigation and decide that the... curse, if that's what we're calling it, is non-harmful then perhaps I can learn to live with it or find another place. Have this remain as a mark of the legacy of my family, but...

ART (as Duvall): I'm quite sure we can figure this out.

[Silence]

AUSTIN (as Dayward): You should stay here tonight; see how it goes. Feel free to explore the entire ground, and if you have any questions please raise them. We will have dinner um, in just an hour or so, and after that you can do whatever you wish.

KEITH (as Lye): Have you gotten my drinks?

AUSTIN: Ana comes in at this moment [KEITH: right] carrying a tray of drinks.

JANINE: She's making five drinks, you gotta give her some time.

AUSTIN: Yeah. You got lemonade, coffee and tea.

ART: right.

KEITH: Well, we were offered four drinks and I said all three, and so I was [Overlapping] wondering this whole time which three she was gonna choose.

AUSTIN: [Overlapping] Ordering water. Oh. I see. You did not get water; you got the three things that are... [KEITH: Right] non-water drinks.

KEITH: Mm, ok.

AUSTIN: Yeah. Um, and puts them out on, you know- actually I think- I think she says

AUSTIN (as Ana): Um, would you like to sit on the parlour and- and drink them there? Away from all of- all of the Master Yve's books.

KEITH (as Lye): No, it's ok.

KEITH: I pour half- I pour half of each drink into a little flask, and I write the word “water” on a paper and put that in its own flask, and then just [AUSTIN: Right] start drinking the- the rest.

AUSTIN (as Dayward): that’s the three of you and I’ll be seeing the dinner then.

AUSTIN: And [Overlapping] steps away.

JANINE (as Es): [Overlapping] Thank you so much, Ana.

AUSTIN (as Ana): Always a pleasure ma’am.

[00:30:00]

AUSTIN: Um, and... yeah. You kind of have the run of this place. You can see the map on the- Did I- I moved over the map, right?

JANINE: Yeah.

AUSTIN: I did, ok. It’s a big place. Uh, it’s- it’s a big place but is not a huge place, right? Like, it’s two squares on top of each other and a basement, right? Um, on the first floor there’s a big kind of entry hall; uh, to your left, again, immediately up a strange set of stairs in the lobby is the parlour, and then to the north of that is the library. Um, kind of dead centre north is a dining room, uh, and to the kind of northeast on the first floor is the kitchen and then a kind of below that is the pantry; and then immediately to the right, as you enter the- the building, is the solarium; kind of like, a sun room... a lot of windows in there. Um, then, there are two regular ass stairwells up to the second floor, which is bedrooms, right? That’s- that’s a bedroom, just a master suit and a private wash on the left. And then, going clockwise from there, a bedroom at the top left. Then kind of a shared washroom... [Overlapping] that’s kinda like a long hallway washr-

JANINE:[Overlapping] I love how long it is. [laughs] So long! [Chuckles]

AUSTIN: This is like, directly based- that specific aspect is based in a house I stayed at for an E3 a couple years ago; where had the top left bedroom here and Danika had the top right one, and there were like three bathrooms between us. Basically it was a very strange layout. Also lots of raccoons came to visit and it scared the shit out of us. Um, and then a-

KEITH: You don’t like raccoons?

AUSTIN: Um, I don’t like sta- staying in a strange manner filled with creepy dolls, and then you’re hearing stuff at 4 a.m. [Overlapping] as raccoons-

JANINE: [Overlapping] The claws on the windows. Little scritch scritch.

AUSTIN: crawl up on the- Yeah, exactly. It was terrifying. Um, anyways, there's another bedroom, took another couple of bedrooms up here and then a balcony. Um, so yeah... this is the- this is the place. And there's a basement that has like, a cellar, a furnace. Uh, there's like, radiators, like, steam radiators in this room that are like, clicking on; those are probably a new edition of this rebuilt version of this from the last time that it was used (this house). Um, and then there's like, a servants' dining area, servants' quarters, a laundry and a butler's room. Uh, I think Ana is the only one staying in this servants' quarters at this point. [Chuckles] Um, the- the, you know, the butler is staying in the butler's room, uh (Mr. Kenson), and then Dyre is staying in one of the upstairs' bedrooms I guess until today, because one of you is gonna take one of those rooms if you stay overnight; so- so maybe he'll move into a different room, we'll see. Um... so yeah-

JANINE: Crawl up into a laundry basket.

AUSTIN: Yeah. Uh huh. [Overlapping] He used to flit as a person.

ART: [Overlapping] Why don't you just sleep in the parlour? Hope that there's...

AUSTIN: I definitely could sleep in the parlour, yeah. Um... so, what do you- what do you get up to here?

ART: Um, I might need to like, do some little bit of prep-work; I have an idea, but I think it needs a little work. [AUSTIN: Ooh, ok.] I have the- I have the ability "many eyes". [Everyone agrees] You stand still and close your eyes. You can see through the eyes of any of your bees or bugs, you know, we're not using bees; allow you to spy around the corners and look at the close spaces. You can't control the bugs directly, but you have enough of your disposal to cover the area around you. And I guess, I'm tryna like, make sure I got some strategically placed... you know, tryna- [AUSTIN: Bees, bugs, yeah] tryna- yeah, tryna seed the grounds with bugs.

AUSTIN: Yeah. So you kinda like, do a tour of- of the place. Maybe you get it- do you get a tour? From- from the butler here, from Mr. Kenson, [Overlapping] the big man.

ART: [Overlapping] Yeah, probably. That sounds like a good...

AUSTIN: Yeah. He does the thing I just did except he's like, grumpy the whole time, but like: [Grumpy voice] "This is the parlour, and this is the master suite, and this is the bedroom, and there's a long washroom up top, see to your needs", etcetera.

ART: Here that you can [AUSTIN: Um...] hear the raccoon comes by; it's really creepy. [Chuckles]

AUSTIN: Yeah. [Chuckles] Um, I will say that there are like- these bedrooms do just look into, from the- the kind of north side of the bedroom, looks up into like, further higher up mountains and hills; um, so it is just like, wilderness back there. Like, there is no backyard here. There's no like- no one's having any sort of like, uh- you're not hosting any outdoor events at this pace. Maybe back where it used to be there was space for that, but not up on this hill. [Chuckles]  
[ART: hmm] Um... [Short silence] uh, but yes, you get- you get that tour, and, as you get the tour, you're able to place these bugs across the place; that's fun. I like that.

JANINE: I'm picturing like uh, like, phasmophobia cameras [Chuckles]

ART and AUSTIN: Yeah. [Janine laughs]

AUSTIN: Totally. Yes.

JANINE: Looking for ghost's orbs.

AUSTIN: Uh huh [Chuckles] Um, Es or Lyke? Are you- are you doing any sort of preparatory 'before the night comes' stuff?

KEITH and JANINE: Um...

KEITH: I don't know that I have anything that I can do that's useful.

AUSTIN: Don't just look at your abilities. Think about you as a junk mage, right? Think about like, "hey, what stuff that you would do in the case that you're here to investigate a haunted house". Um, and if there's things that come to mind there we can figure out if- if that's a roll you can make, if that's a- [Overlapping] justa a-

ART: [Overlapping] Step one: write the word water on a piece of paper and put in a flask.

AUSTIN: Right. Got that part; that part's set.

KEITH: That is... who knows? You- you never know when you'll need that.

AUSTIN: Yeah, it could come up at any time.

KEITH: Um, [Silence] I guess uh, you know... [Short silence] while we're doing the tour I'd like to keep my eye out for anything that seems like, explicitly magical.

AUSTIN: Sure. [Overlapping] Um, there is like-

KEITH: [Overlapping] Uh, or- or maybe not- I wouldn't say explicitly. How 'bout this? I have domains. I'm- I'm keeping my eye- eye out for things that seem like they could be occult or a religion domain.



AUSTIN: Right. Um, I think that there is a... um, there is probably in the servants' quarters and in the uh, butler's room some sort of little personal, you know, religious icons. Um, I- I'm still working out with the devils belief? My god- my- the thing that I kind of like, is...

ART: I would believe other devils.

AUSTIN: Well, so I think that they believe that they were made by- I mean, the devils who- who lived with them- the devils got out of hell, right? That's like, the thing, that's the pitch on them. [ART: Yeah] um, they didn't like it anymore. And so I think that the specific thing is that they have an antagonistic relationship with the god that built hell and put them there. Um, and- and so yeah; it is like, it is a degree of like... or it is- or maybe is not an antagonistic one because of the way- think about the way Dayward just said that it was important to be born into hell, right? And make your way out; like, that's the lesson that they learn. So maybe it's not an antagonistic relationship, or it's a [Overlapping] antagonistic-

JANINE: It's a gloating relationship?

AUSTIN: Say that again.

JANINE: A gloating relationship?

AUSTIN: I don- I don't know that is gloating; I think that it's like, it's like, having a- it's like, having a coach that pushes you really hard. Um, and [Overlapping] success feels-

JANINE: [Overlapping] Kinda just describing how people are normally with God.

AUSTIN: Oh, sure. Yeah, I- most people- most [Sighs] most Christians in my life uh, who- who like, I grew up around are much more "shut up and take it; God has a- God has a [Art and Janine agree] a path; like, God has a- has a, you know, there's a mystery; there's a- there's always a mysterious way. God has his mysterious ways. God has a vision. God has a plan. Things can go bad and you just- you have to do your best to have faith". I don't think that's what they- I think what they said was God gave us a challenge and we did it. Um, and- and I don't think tha- I don't really think there are monotheistic species by any culture, by any means, um, but they do think that they got put in hell by a God, right? Um, and so I think that the i- a lot of the icons are like, what are all the symbols of achieving over something, right? I- it is climbing- climbing uh, mountains and ladders; it's, you know, achieving things, and so like, I'm sure we'll- I'll stumble into something I really like, but that's the sort of stuff it is, right? Um, maybe- maybe just a ladder it's just a good powerful little um, symbol; that's easy to- easy to see replicated in a strange way; really ornate ladders, [Chuckle] you know, little ladders on desks. Um, uh, that's fun. Um, so yeah. That is- that is the- that is the vibe with them. Um, and so there's that stuff as religion. Um, and then, obviously, the library has books on halls with religious stuff, but like, there doesn't seem to be anything that's like, you know, you're not finding any like, you're not going into the solarium and be like "hey, what is this weird occult symbol that's been scroll into

the- [Austin and Janine Chuckles] [ART: sure] into the wall?" [KEITH: yeah] or whatever, right? Um, so yeah. And then you don't see anything like that. I guess- I guess give me, you know what, give me uh, discern... give me discern... um... discern religion. [ART: discern religion-] Actually let me re- let me- let me look at religion really quick. Let me look at the differences between religion and... what's the difference between religion and cult. This place is a haven, again, by the way; um, and that's the main domain here; um, but occult- occult is hidden knowledge in black magic, religion of gods and things worshipped like gods. Um... and then technology is machines, buildings and devices. Give me discern religion. You have religion, right? Except that-

KEITH: I do, yes. Yeah.

AUSTIN: Um, so yeah [KEITH: And I have discern] Um, this is- ok, I'm saying this really quick. I should actually say this. Do you want to roll discern religion? Because any time you roll dice you're opening yourself up to stress and fallout, right? [KEITH: yeah] So I should be clear that I think if you do this and it goes bad um, this is an opportunity for...[KEITH: damage] um, you know, the thing that I described is being here to like, look back at you a little bit, [ART: yeah] uh, if that makes sense. Uh, and-

KEITH: I'm familiar with- I'm familiar with the experience.

AUSTIN: Yeah, so there you go. So just- just know that. So yeah, you go ahead and- You can go ahead and roll that. How many dices are these? Three? Right?

[00:40:00]

KEITH: Um, it look- [Interrupted]

AUSTIN: One plus- one from base and then...

KEITH: Yeah. Well, I don't have any- I don't have any addition. I don't have to add any to the plus, cause I'm not gonna get- [Overlapping] that was from hell, right?

AUSTIN: [Overlapping] No, no, you don't.

KEITH: Not from- yeah.

AUSTIN: yeah, yeah, yeah, totally. [Overlapping] So you have...

KEITH: [Overlapping] Ok, so let's see, three dice...

AUSTIN: Yeah, let's see how it goes.

KEITH: Ten!

AUSTIN: Ten!? Holly shit, critical. Critical success.

KEITH: Critical success. Love it.

AUSTIN: Uh, which means increase outgoing dice size. Um, you're- [Sighs] it's- it is a... think I'm gonna give you a mastery going forward on your next kind of religion roll. [KEITH: Ok] you get the sense um, that there is a spirit here, um, and, that is somewhere on the second floor. What is- do you feel like, a device that- that notices this?

KEITH: Uh, well, I did in- in our character gen episode, I did talk about uh, I did literally mention that I had like, a cop on a long stick; which I then called back to at the very beginning of this episode, [AUSTIN: Right, uh huh.] was that this described as something that claimed that it could like, sense spirit or something.

AUSTIN: How does the- what's the do- how- what's the reaction when it senses spirits? Like-

KEITH: It gets heavier!

AUSTIN: Ooh, ok. Good. Um, so yeah you're walk- you're doing the second floor walk and then like, as soon as you make it up to the second floor you can feel [KEITH: yeah] it gets heavier.

KEITH: It's like uh... what is the thing? I can't like, I can't believe I'm forgetting the word for this. Uh... uh, dowsing- it's like a dowsing rod; that's what it is, it's like a dowsing rod.

AUSTIN: Yeah, gotcha. Yeah. Um, then yeah, and immediately like, gets heavier. Um, and uh, you don't know what it is but I- I'm gonna give you mastery forward because it's like, your brain starts going through the lists of like "alright, what the fuck is this? What is this?". [KEITH: Yeah.] Um, and it's- there is- so there is a spiritual, there is a spiritual element, there is something here; this is not, you know, you- you can- you- maybe it's a good curse, but it's definitely not a bad dream, you know? [KEITH: right] Um, and it like, it's definitely localized on the second floor.

KEITH: Ok. I'm relating- I'm gonna relate this. [AUSTIN: Yeah] I might need- I might have- someone might have something that would help- that could help with us.

AUSTIN: Um, yeah, here's the thing; like, Duvall, does that mean you put some extra bugs up here on the second floor? [Cuckles]

ART: Yeah, yeah. Prolly don't- don't- not- prolly keep 'em in other places too, you know? You never- [AUSTIN: yeah] you never can tell. [KEITH: you never know] But yeah.

AUSTIN: Definitely. It's definitely true; [Overlapping] I'm glad you said that, that's-

KEITH: [Overlapping] Maybe this is a person that can use stairs.

AUSTIN: [Overlapping] That's possible.

ART: [Overlapping] Or someone downstairs actively cursing the upstairs, you know?

AUSTIN: Totally possible. A 100%.

ART: What am I? A...

AUSTIN: Uh... [Chuckles]

ART: I w- also, what am I? A curse expert, but kind of.

AUSTIN: Kind of. Yeah.

KEITH: Nice. I'm- yeah, we're specifically not curse experts so- we are, we are experts in the stuff that's sort of like curses, but not cursed.

AUSTIN: Yeah. Um... [Overlapping] Anyone else is doing anything...

JANINE: [Overlapping] I mean, I'm good at casts, but...

KEITH: Oh ok.

AUSTIN: Yeah [Chuckles] uh huh. Anyone else doing anything in this kind of pre-dinner fase? Es, do you have any... like, [JANINE: Um...] weird stuff? [Janine chuckles] Also, I wanna be clear, I don't have like, a big dinner scene ready to go. Uh... or anything so we could also just act at the dinner. [Chuckles] I'm just- we're in this part right now so why not mention it, you know?

JANINE: Um... I think... hmm... I had like, w- I had like, an idea but it's kinda- it was like, a useless kind of thing and I wanted to say something more useful I could do. Um, there's like- is there like, no one outside?

AUSTIN: No one outside as far as you can tell. [JANINE: uh...] You know what, I'd say, right now, I think, Dyre is out on the balcony, but that's it.

JANINE: Oh, ok. Um...

AUSTIN: They're watching the storm just kinda get closer and closer. Um, and also uh, they are now wearing a- a new- different mask; he is in a different mask now. Um, it's kind of a hexagonal black metal mask with a beak-like nose, which has been sort of wrapped around with

kind of cinched black material, black cloth and then adorned with lace and black feathers, um, as if the feather were growing like hair. Um, I did the search- this is drawn very much on- I just searched for “mourning mask” and found these two masks that could not be from two further away places; uh, one from the indigenous Kanak tribe of what is currently called New Caledonia, and one from Empress Elisabeth of Austria. And I’m sort of imagining a blend of those two for what Dyre has on now. Um, anyway...

JANINE: I think... I think I’m going to go onto the balcony then. Um, where Dyre is. Um...

AUSTIN: yeah, and then Dyre turns to you and does you a little nod, again.

JANINE (as Es): Uh, Ana makes such good tea. Um... [Chuckles]

AUSTIN (as Dyre): [Chuckles] She is a treasure. [JANINE (as ES): Mm hmm] Hm.

JANINE (as ES): Um, I...

AUSTIN (as Dyre): I.. I only- I only- I only- I’m uh, I’m glad that this contract is ending soon. I will be sad to- to uh, lose- lose the fine drinks and foods that she prepares.

JANINE (as ES): I was wondering if you’ve noticed anything perhaps outside of- uh, outside of Dayward’s observations? Or... you don’t seem as rattled... as Mr. Yve.

AUSTIN (as Dyre): I am... not easily rattled, nor will I be staying here in the long run.

JANINE (as Es): Mm hmm.

AUSTIN (as Dyre): Frankly, I... don’t find there is too much to worry me about this place. I think that Mr. Yve will live a fine life here uh, and has little to fear. It is not that he scares easy, it is that he does not know... I don’t know that Mr. Yve- [Out of character] And I think that he like, closes up a little bit. [Back to character] My employer is a very noble man in many ways, and those ways come in conflict in- in certain instances.

JANINE (as Es): I don’t know how to answer. [Chuckles]

AUSTIN (AS dYRE): I can only speak the truth.

JANINE (as Es): Or not at all. [Chuckles]

KEITH: Uh, was noble- was that as a value judgment or a class description?

AUSTIN: I think he was making those bo- uh, he was saying both of those things. [KEITH: ok] He was saying the class description and the characteristic; coming to conflict with one another.

KEITH: Got it, gotcha.

AUSTIN: yeah. Um...

AUSTIN (as Dyre): I hope your investigation goes well, and then you enjoy dinner. Uh, I was thinking I could beat the storm and head back to town for the night, but it seems a little late for that, so I will retire from now to the parlour and if you need anything else, you'll know where to find me.

JANINE (as Es): Of course.

AUSTIN: And then another little bow um, you know. Uh, it is- it is remarkable that his outfit is still uns- unsolid, giving the pike here; maybe he changed when you got here and missed it. [Art and Janine laughs] [Overlapping] Um, but he seems-

KEITH: [Overlapping] Maybe he has an empty dust so...

AUSTIN: Yeah, who knows, right? Yeah. Um, and heads inside; um, down to the parlour. [Short silence] uh, and the dinner bell rings. God, what- what do we got for dinner out here? What's a fancy dinner for guests? For ghost hunting guests.

JANINE: That thing that's an olive inside a bird inside another bird inside another bird?

[Short silence]

ART: I would say kinda roast-

AUSTIN: A turducken? [Laughs] [Overlapping] That one's good too.

KEITH: [Overlapping] No. There's like, a real- there's like, a- there's a like, historical european turdu-turducken that is like, [Overlapping] like, a quail inside of a... like, a...

JANINE: [Overlapping] yeah like, I posted in the chat forever ago. It's like- it's like, 7 birds. It wouldn't be- that's not a thing you would do for this. You got- I feel like, that needs a lot more prep but it's funny.

AUSTIN: Yeah, uh huh.

JANINE: Um...

KEITH: I mean, this is like a fish; like a fish on a plate, you know? Like a big fish.

AUSTIN: Sure, that makes sense.

ART: How the hell do we got a fish out here!?

KEITH: There's a lake!

AUSTIN: There's a lake!

ART: Mmh.

AUSTIN: Look! The lake's right there! It's right there!

ART: Wait... paint us again.

AUSTIN: Blackwick. Next to the lake.

ART: [Overlapping] Alright, I place that lake [laughs]

KEITH: Remember the dead queen was in there?

AUSTIN: You- yeah, you were like, "can't there be a lake?" [Laughter]

ART: Who could say who made that lake? [Austin laughs] Um... [AUSTIN: I don't know if it's a good fish.] everyone eats- everyone eats their fish out of the skeleton lake.

JANINE: Y'all ever heard of the stargazy pie?

ART: No, I have no idea what you're talking about.

AUSTIN: no...

KEITH: Yes, from you. It's bad. [Laughter]

AUSTIN: That sounds right, ew. [Overlapping] I don't like what-

KEITH: [Overlapping] It has...

ART: [Overlapping] The fish look up, cause they are the stargazers.

KEITH: Nope.

JANINE: Yeah [Chuckles]

AUSTIN: Oh! Is that- is that why? [JANINE: yeah] Uh, sure. [Chuckles] Don't like it.

KEITH: How do you eat it!? How do you even eat that!? How do you begin to eat such a thing!?

JANINE: I'm happily.

ART: You start by cutting it.

JANINE: Oh, I found a nicer- I found a nicer weird pie. This is actually kinda sweet. This also looks like something that I could imagine Ana like, throwing together. I know we are talking about fish but like... see? You know, noble people and a lot of stuff. Uh...

AUSTIN: [Reading] A merry plaas you may believe  
woz Mowsel pon Tom Bawcock's Eve.  
To be theer then oo wudn wesh  
To sup o sibm soorts o fesh!

[00:50:00]

JANINE: You can't say Bawcock on the podcast. [Austin and Janine laughs]

KEITH: Excuse me?

[Austin keeps laughing]

KEITH: [Overlapping] Sup o sibm soorts o fesh??

AUSTIN: Wen morgee brath ad cleard tha path  
Comed lances for a fry,  
An then us had a bet o scad  
an starry gazee py.  
[Finishes reading] There you go. See? Classic.

KEITH: Is that- I literally can't tell if that's a Lewis Carroll nonsense poem.

JANINE: That's- [Austin laughs] No, that's Middle English. [KEITH: or-] That's Middle English.  
[KEITH: Ok, yeah] Is that like, kinda Canterbury tales or something.

AUSTIN: [Reading] Nex cumd fermaads, braa thustee jaads.  
As maad ar oozles dry,  
An ling an haak, enough to maak  
a raunen shark to sy!

JANINE: I fucking hate Middle English.

KEITH: No, this is literally-



AUSTIN: [Keeps reading] A aech wed clunk [Laughter] as ealth wer drunk.  
En bumpers bremmen y, [Laughter]

ART: What Winne the Pooh is this?

AUSTIN: An wen up caam Tom Bawcock's naam.

We praesed un to tha sky.

[Stop reading] That part I got, uh huh. [Laughs] Old Cornwall, 1927. That's on the Stargazy pie Wikipedia page without any context.

KEITH: Oh my god!

JANINE: great.

AUSTIN: Anyway; Janine, do you have a link? Do you got an image? [JANINE: yeah. I'll put it in the thing] You got a... let me see here... Aw! What is this? [JANINE: I don't know] What is this?

JANINE: Is like, a- is like, some sort of bird pie...

AUSTIN: [Overlapping] yeah, but you have to explain that you mean...

KEITH: [Overlapping] Looking like a bird. A bird pie looking like a bird.

AUSTIN: [Overlapping] it looks, yeah. It's like it has wings.

JANINE: I- I just picked it cause it- oh, yeah. It's like, I picked it cause it looks a little bit janky. Like, it doesn't look- there's a lot of very fancy looking pies, and this looks like... you know, this looks like, look, you got guests over, you wanna give 'em something kinda fancy [KEITH and AUSTIN: Yeah] [Overlapping] but also you got like, not time.

KEITH: [Overlapping] The shape of the body of the pie looks like canned ham.

JANINE: Yes! The body looks like a canned ham with a pie crossed over top of it and then it's a bird in the- there are crossed pieces shaped like wings... and a head held up with a little tooth pics, and then [AUSTIN: yeah] there's just some loose eggs scattered around it with rosemary I think? [Chuckles] um...

AUSTIN: Incredible.

KEITH: Or p- it could just be pine needles.

JANINE: It's probably [starts to laugh] rosemary, not pine needles.

KEITH: I think it's rosemary but that could just be pine!

JANINE: Mmm...

AUSTIN: It does look like pine needles. I tried to do a reverse image search on this and unfortunately all you get [Overlapping] is pinterest links and 4chan.

JANINE: [Overlapping] I know! I fucking hate it.

AUSTIN: right.

KEITH: How do you decide who gets the golden egg!?

AUSTIN: That's part of- whoever tells the best story at dinner.

ART: [Overlapping] Why is 4chan talking about this?

KEITH: [Overlapping] Whoever reads the most of that stargazy pie poem without laughing.  
[Austin laughs] Gets the golden egg...

AUSTIN: Cause there's like, a traditional games board on 4chan apparently and I actually don't think this is 4, I think it's a different- this is a different board. I- it doesn't matter Art, the answer is doesn't matter. Someone posted this cause they were like, "look, it's a duck... pie probably".

JANINE: For the same reason I posted which is like, "here's this thing! Look at it".

AUSTIN: Yeah, yeah, exactly. People be posting [Chuckles] on the internet. Um... uh...

JANINE: Food, there's food on the table.

AUSTIN: There's food! I like this; this is fun, I like that. It's a fun idea. What- what uh... what's dinner like? So this- there's wine in the cellar people want it, there's- there's... Keith, you get water; through a- a very nice glass of water prepared for you already, if you wanna put that in your fla-your water flask [JANINE: Mmm, prepared water...] that currently just has a piece of paper in it. Uh...

KEITH: No. I like- I think the paper is good.

AUSTIN: That's good enough for you? Ok, great. Um, and then- and then yeah, there's, you know, uh, stories and conversation and, I think you get a little bit of background on Dayward Yve and it's, the big stuff it's like, he comes from a family; the name of that family again is ridiculous, it's uh, here the thing is, his last name is yon Vantz-on-Estonbergh; uh, which is where Y-v-e come from. Um, yon is like von for the devil, it's one of- It's like a, a little particule that- that can be like, attached to the way like, von or Da or something like that, could be for like, various

human languages. Um, I think it's just a short for Yonder, like, you know? Like, from over there. Um...

KEITH: So Yve [AUSTIN: so yeah] it's just like, oh...

AUSTIN: It's capital Y-V-E and it's- [Overlapping] it's- it could be pronounced "Eve".

KEITH: Right. It's like Joe Bluth. It's that how- that's how he got [AUSTIN: yes] his last name. It's Joe Bluth. Right.

AUSTIN: Yes, yes, exactly. [Chuckles] A 100%. Um, uh, and... He- basically, you know, you hear that he's from a rich family; from the- from, you know, the- the- the kinda mainland Aldomina, you know, place. Um, and is, you know, a third- a third child, is not, you know, in line for any sort of title. Um, it has a great deal of- of inheritance despite that, and is using that to try to like, make it out on his own back here in- in Sangfielle. Um, it doesn't really get into why his family was here to begin with and why they owned a plantation house, but they did uh, and they were um... I think that insofar the stories he tells is mostly stuff that's in line with whatever stories you would have which is like, "and then I went to this weird town here in- in the heartland and you- they were- they all ate, you know, weird food there and they did a weird dance and it was- it was cool and, you know, I was in this town when it caught fire, but everyone was cool with that cause it was [Chuckles] a triadic pyre town, they say they burn the town down once a year anyway. Um, and like, alright, I guess so". [Laughter] So that's- that's how he's holding cords. Is telling stories about his times here in the heartland. Um, his- his uh, contracted advisor uh, Dyre is not- is not here for dinner, he's not- he's not in the dining room with y'all, pre assuming he's still in the parlour. Um, but- but yeah. [Short silence] uh, does anyone wanna add anything to this- to this dinner conversation, or- or does it go off without a hitch? No risks, no- no uh, dice rolls on this dinner.

KEITH: Um... [Silence] I think... I mean- ok, here's something that I don't know how to do: I don't know how to get a field for if I think anyone's like, hiding something from me, or hasn't told me something or if something [AUSTIN: That would be-] feels weird.

AUSTIN: Mechanically that would be discern. [KEITH: ok.] Um, for sure. Discern is definitely the thing that is both "hey, I'm looking for stuff", but it's also, again, it's understand the world by drawing on accessible information. And that it's as much people talking as it is "here's a weird place you're at", you know? Um...

KEITH: Can I roll discern religion with mastery? To see if there's something that people- cause this is like, a bigger group for dinner, this is like, the house having dinner, right? [AUSTIN: yeah, mm hmm] Um, to see if there's some- [Interrupted]

AUSTIN: I mean, the house is- the three of y- it's you three and then- no, it's just you three and then- and then uh, Dayward. [Overlapping] uh, the servants are having dinner...

KEITH: oh, not uh, not the uh, the guy who brought us here?

AUSTIN: No, he's in the parlour, that's what I just said. Yeah.

KEITH: Oh, ok, got it.

AUSTIN: Dyre- Dyre is in the parlour, and then Mr. Kenson and Ana do not eat with... with guests in the dining room. [KEITH: right] Uh, [Overlapping] that would be "gosh".

KEITH: [Overlapping] I thought that they would be standing around... waiting for orders.

AUSTIN: Uh, maybe- maybe Mr. Kenson is [KEITH: ok] um, I think Ana is probably on like, still in kitchen duty; [KEITH: yeah] working on the dessert or whatever, right? [KEITH: Yeah] Um...

KEITH: Well, Dayward- Dayward still prime target for "is there something you're embarrassed?" or...

AUSTIN: Yes, definitely, definitely. [KEITH: ok] Um, I don't think it's... I don't think it's religion because it's not... [KEITH: ok] we're not in a religion place, right? [KEITH: right] we're in a haven. [KEITH: yeah] um, [Overlapping] You did religion before because you were —

KEITH: [Overlapping] I was just thinking cause of my holdover religion thing, but if it's not religion related.

AUSTIN: Tha- It's interesting cause it's like, the... you- you can give me religion, we'll see how it goes, [KEITH: ok] you know? Um, there is a religion- there is a religion- there's a sort of a religion thing I can give you that is not... it's weird, I don't think he would ever classify it as religion; is the thing, [KEITH: right] right? Um...

KEITH: But the book might.

AUSTIN: That's- that's the difference between two perspectives, right, exactly. [KEITH: right] So- [Overlapping] so uh, that would be...

KEITH: [Overlapping] I'm co- I'm comfortable holding on to my... this limited- I've one shot mastery roll, is that what I've got?

AUSTIN: Yeah, you don't wanna- [Overlapping] I give you one shot of that. I think that's more tied to this.

KEITH: I can- I can choose to not do this; if you think it's better.

AUSTIN: Yeah, That's more- in my mind, that's more tied to the ghost investigation [KEITH: yeah, ok.] than the co- dinner conversation. So I'd save that.

KEITH: And I will just- [interrupted]

AUSTIN: Uh, if you wanna help try to- try to prod uh, uh, Dayward [KEITH: yeah.] for any information here.

KEITH: Anyone also has discern or has met- has a Haven.

AUSTIN: Yeah.

JANINE: Um...

ART: I have discern but I don't know how to help you in the middle of the dinner, you know?

[Short silence]

JANINE: Yeah, I was gonna suggest; I don't have discern, but I do have compel...

AUSTIN: [Overlapping] that would work. Compel would definitely work.

JANINE: [Overlapping] which is also, I feel like, that's a little more in line with like prod- the actual prodding part of it. Like, discern would be the interpretation, but compel would be more of the like... goading...

AUSTIN: [Completing her sentence] leading questions... [JANINE: Yeah.] Yeah, yeah, yeah, exactly. So what's that look like?

JANINE: What direction are we goading him in?

KEITH: [Chuckles] North. No. Um, we are- we're trying to see if there's something that he refrained from telling us as like, uh, let's, you know, I want to get this thing solved, but I don't want to be telling people about X, especially if I don't have to. That's sort of [AUSTIN: right] where my mind is.

JANINE: Ooh, ok. Um... [short silence] then, uh... [thinking] So wait, is there- is there like a question you have to frame this, or are we doing this from like, from him telling his stories? Like, what's our transition in this conversation? We don't need to like, plan it out, but I'm just wondering like, how [KEITH: um...] this would be framed.

KEITH: If there's a- if there is something in the stories that can lead me back to, well, speaking of the curse or the house or the problems here, like, [JANINE: ok] you know? Um, so that sort of- yeah. And then- and then trying to politely worm my way into being, like, why aren't you telling us?

[1:00:15]

JANINE: I think maybe then the way that I help is that like, I offer up a story about another haunted house that I have experience with; like, that kind of thing.

KEITH: mmm, you're- are you doing a parable?

JANINE: Not really. Like, it- it is- it is- it's a- It's a- it's an actual experience. It's- it's a thing of like, you know, I stayed at this- this, I had a friend once and I stayed at their place and they said that they tended to get some, some odd blah, blah, blah. Like it's that kind of thing. But then it's told in a sort of lighthearted and fun way almost too, just like, that kind of story that you're, that you tell like a coworker or acquaintance, like "and then blah blah blah happened". Everyone's like, "oh hahahaha" like, it's- it's in that kind of tone of like- of like, there is a big reveal, but the big reveal is like, is- is a thing that like, everyone's just fine with, it's not like, scandalous. Um [everyone agree] it's supposed to just be kind of a mood lightener I guess. [chuckles]

AUSTIN: Yeah. Yeah. I get ya. Um, all right. Yeah, take that one and then, and then roll it.

KEITH: Alright...

AUSTIN: Keith.

KEITH: Ten!

AUSTIN and ART: Geez!

AUSTIN: [Overlapping] we got one, ten, three. Ok!

KEITH: [Overlapping] I won like a nine, a nine and a ten. [Janine laughs] Sorry, a ten- a nine, a ten and a ten.

AUSTIN: Wait, what? Say it again. What did I miss?

KEITH: My three roles today have been a nine, a ten and a ten.

AUSTIN: oh, I see. Yeah, yeah, yeah. I thought you meant on this one role. Yeah, totally. Um, really quick Janine you can, because that was success, you can mark your active beat, charm someone with tales of your exploits. [JANINE: Oh yeah] Um, which is fun. Um, and, uh, uh, Duvall, because you're in this room, you can take gain access to knowledge that someone tried to conceal, um, uh, because of what's about to happen, uh, and then Lye, who actually made the roll. You don't, you can't check in either of yours yet. Cause that's just how it breaks sometimes.

ART: Yeah, that's fine.

AUSTIN: Uh, but you're working- you're working on one of- you're working on both of them in a way.

ART: Yeah, yeah, yeah.

AUSTIN: Um, the, um... [sighs] uh, you know, I think part of- part of- at the end of that story, um, he goes:

AUSTIN (as Dayward): uh, did you find out if it was the- the uh, the ground or the house that was- that was cursed in that situation or haunted, I suppose not cursed. We're not talking about curses here. [Janine laughs]

JANINE (as Es): Uh, you know, if you ask me, I would say I was probably a little bit of both.

[short silence]

AUSTIN (as Dayward): Both? (gulp) [chuckles] [Janine laughs]

KEITH (as Lyke): you know-

AUSTIN (as Dayward) I-I-I had read that mostly a curse is tied to the ground, um, of- of where, uh, whatever the hex or, uh, it, you know, in habitation or whatever it is- is tied to. [Short silence] You know, uh, if there is a uh, great bloody massacre uh, for instance, that would be terrible land to live on. But, um, uh, you couldn't falter a shack built nearby for the massacre.

JANINE (as Es): No, but certainly like attracts like, Mr. Yve.

AUSTIN (as Dayward): Is that about your friend? [Silence] [Overlapping] Lyke?

KEITH (as Lyke): [Overlapping] Yeah. I have three other friends named Lyke. [Laughter]

AUSTIN (as Dayward): [Overlapping] I see.

ART: [Overlapping] It's so confusing! [Laughter]

AUSTIN (as Dayward): Uh, Well, I suppose it's worth saying even now over dinner that yes. Um, w- w- where Roseroot once was fell into some trouble around the panic, and there was some sort of conflict. I don't have great records of the details. Um, uh, but it seems to me as if, uh, as if something like that should have been kept in the environ of- of- of the area it was in, not here, now. [Silence]

JANINE (as Es): Perhaps, whatever it was [Overlapping] has already made itself at home.

AUSTIN (as Dayward): [Overlapping] Hundreds of years later- [Short silence] I see. all the more reason to get to the heart of it.

JANINE: You can't say that! [Laughs]

[Keith laughs]

AUSTIN: Well, listen, let's not- [interrupted]

JANINE: That's Chappie.

AUSTIN: That's Chappie. [Chuckles]

KEITH: All the more reason to get to the Heartland of it.

AUSTIN: Yeah, uh huh. [Ali and Austin chuckle] [Silence] Um, he gulps and then- and then says:

AUSTIN (as Dayward): I do believe- I- I hear the dessert coming.

AUSTIN: And it's just like awkward silence as [Chuckles] the dessert does not arrive quite yet. And then it does finally and he's like

AUSTIN (as Dayward): There it is! Yes.

AUSTIN: Um, and it's like a different sort of pie, [Laughs] lots of pies here [overlapping] today, lots of crust-based...

JANINE: [Overlapping] Well, if you make enough crust it's, yeah. Takes you halfway there.

AUSTIN: Yeah, exactly. That's exactly it! Um, and- and you eat, um, and then I think after dinner, he kind of, it gives you a little bit more, um, once- once, you know, everyone kind of begins to do the wine down for the night. Um, uh, I think at some point maybe over- over, um, you know, a post- a post dinner drink, he shows you, um, the records of Roseroot House and it's- it- He wasn't lying when he said he didn't have good records; good records of what happened here, which were not kept. Um, but the village associated with it had a dramatic decrease in, um, In population, um, you know, uh, uh, more than once, um, uh, around the- the panic, the era of the panic, which is the time at which people fled the Heartland because of the curses and the ghosts and the crops turning bad. Um, and because they were afraid that that kind of meant that this was like the end of their way of life, basically. Um, and, you know, when I say it dropped him, I'm saying like, it was a small village, right. We're talking about hundreds of people at most. Um, but like seeing that drop by ha- by half is a big drop. Um, and he doesn't know what



happened there. He doesn't know, you know, whatever. Um, but- but that happened once before the panic hit. And then once after the panic hit. And then more or less maps with, um, the times that he said that like his family left and then came back, um, so it is pretty clear that his ancestors did something fucked up here or we're part of something, put something down. Maybe there was a revolt maybe there- who knows what it was, but like the people of the town died and that doesn't even count whoever else was on staff, working whatever plantation this was attached to because those- those people are not like, counted in the town like record, you know? Um, uh, if you dig through all that stuff, it's clear that there were other losses. It's not like- this isn't pleasant stuff to go through, and it doesn't give you any direct, like, *answer* either. Um, and so that is difficult to, to, to know what to do with, but it's clear something bad enough happened to like, tie this place to something somehow. Um, and it's hard to know how to ground that with the earlier hypothesis of like this- this seems like a totally okay, curse. This curse. Isn't actually hurting anybody, you know? And so night comes, I guess.

ART: Oh, I had an after dinner activity, but we can-

AUSTIN: oh, go for it. What's up?

ART: I was just gonna like, sort of peruse the library.

AUSTIN: Sure. Are you looking for anything in particular?

ART: I'm looking for a helpful text

AUSTIN: Hmm. Helpful to your long term thing? or-

ART: Yeah. [AUSTIN: Ok] Helpful to me.

AUSTIN: Helpful to you. That sound like a discern- [interrupted]

ART: I mean, is such a big library, you know?

AUSTIN: It is! That sounds like a discerning cultural to me cause that's the kind of space that you're in. Um, you want to give me that?

ART: Uh, yeah, let me just, uh, click on the right window.

AUSTIN: There you go. [Short silence and mouse clicking] And that is 3D six and UNH that's success, no stress. Um, what do you find? Let's think what is the- what is the most interesting thing to find in an old house? In an old library? Um, and then like, sort of, at least still tied to what your- both your question in this bigger thing. Um, And why would he have not found this if it was tied to both? Um, I feel like there is... um... [Thinking] ok. I actually think what you find is not in any of the sections on, um, on spirituality or selfhood or, you know, religious conceptions of the individual or anything like that. Um, you find in business records, [chuckles] um, uh, a

contractor or it's not even business records, it's like- it's like, you know, legal documents and stuff. Right? And with like, the deed of this place, um, there was a document to, uh, uh- there's a document signed, um, uh, between, uh, It's a name written in an archaic language. Uh, uh, it goes "a merry place you may believe-" no. [Chuckles] [Art laughs] um, it is- it is written- it is- it is- I think there's probably characters. You don't know how to read. Um, and this is like a classic "you've done this shit before" and you know, that this is like, okay, this is some sort of local language, which has been functionally obliterated by Aldomina. Uh, and then, and then by- by, you know, the, the panic and what came after it, um, uh, signed between that and someone else with- with the- the , yon Vantzou-Eston, Estonbergh name. Um, uh, and so that's like clearly the- one of the great great grandparents of Yve, um, and, uh, it- [sighs] reading the language it takes you a second, but the thing you learn is that a house can be a person, um, and the- the... or a house can be a self, um, because what- the- what it seems to be is a contract between- between whatever the strange alien, you know, creature, uh, is whatever the name, whatever this name is, which, you know, refers to some old God or some local spirit. And, uh, and the- the house in which- in which the two things actually- I think here's the thing that you end up realizing is it and- uh, Roseroot Hill end up being used interchangeably at a point. And so it's like a contract with the spirit, but also a contract with the house. Um, and the terms of this are for as long as the family continues, basically. Um, so there is some sort of contract with a spirit that is also with the house that is about serving the family until it's- until, uh, until the family is dissolved effectively.

[1:11:45]

AUSTIN: Um, there's a long-term bond and it's, it's not a heritrix contract. You would know that, I guess you wouldn't know that, but if you show this to Es, Es would know like, that is not the sort of bond that a heritrix would make, because is not give each member like, the opportunity to address it and renegotiate, you know?

JANINE: Yeah, also, I can hang out in a house for free.

AUSTIN: Right, totally.

KEITH: Just to, so that I'm clear, this is a- a contract putting, the spirit or God, or whatever in service of the family, through the house.

AUSTIN: Hard to say who's in service of whom.

KEITH: Okay, fair.

AUSTIN: Uh, there's a contract tying it to the ho- there's a contract in which it's being written about as if it is the same as the house, um, as if they're one in the same. And then also as if the relationship, the business relationship between the two will be ongoing indefinitely. Um, and

then what did you- what did you actually- well, *you* wouldn't- eh, that's a full success. Yeah. I'm not going to give you more cause it's not a crit, but I think that's- I think that that's a start for sure.

ART: How about check my box, right?

AUSTIN: Yeah. Go for it. It's weird to think about how that might work.

KEITH: What was your- what was your other box, Art?

ART and AUSTIN: Find a helpful text.

KEITH: Great. Nailed it. That's exactly what that was.

AUSTIN: Yeah. Literally. [chuckles]

ART: Helpful and a text.

AUSTIN: Uh huh. [Laughs] uh... Alright! Any other post dinner activities?

KEITH: Um, I'm wondering if there's anything more I can do with the actual spirit finding. Um, I found- [interrupted]

AUSTIN: Totally! You could totally- go ahead.

KEITH: I found that there was some activity upstairs.

AUSTIN: Correct.

KEITH: But I don't think that I tried to like, see if there was a sore. I know that we just said that it's maybe the house, but it definitely was going off upstairs, [AUSTIN: right] but not downstairs. [Austin laughs] so...

AUSTIN: That is- something that wasn't going- it was that, like you said, you're right. It didn't go off when you walked in the house, right? It did- and it did go off when you went upstairs. [KEITH: yeah] So like, or that is how you found it, [KEITH: yeah] right? You were using it, you felt the weight. Um, you could continue trying to do that [KEITH: ok] for sure. Um, my- my- my guests though, is- I think we should probably let it- let the roll stand, which is you succeeded at this moment, what it is is not, um, it's like- it's like almost like a, I guess, to use the phasmophobia thing. Have you played phasmophobia or watched anyone play that yet? Keith?

KEITH: Noo, I haven't.

AUSTIN: Okay. Well then let's just talk about like, um, the- it's the difference between there being moisture in the air and there being an ice cube. Right now, there's moisture in the air. [KEITH: Right.] And your detector is going to sense that there's moisture in the air, that there is- there's humidity in this room, but it's not dense enough to be zeroed in on. It's kind of like-

KEITH: Got it. Yeah, sure. Or I would have found it with that crit.

AUSTIN: Right. Well- well, the- the other thing though, there is- or you could find a different method that is not just, Hey, is there something here that is- I guess you- I- I would let you reroll this, if you'd want it to, to zero and further now that you know, that there's something upstairs. Cause there is something upstairs. Like I'm not- I don't want to lie to you and say there's not more to find here. Right? [KEITH: yeah.] Um, [clears throat] it's just one of those things where- [clears throat] excuse me, it's one of those things where it's like, you got a good deal of information from that first role now is there- is there a- what do you do to put yourself to- to go down that path again in a different way [clears throat] to make it additive, if that makes sense.

ART: Right.

KEITH: Um... [clears throat]

AUSTIN: Like, if there was a more humid part of a room or part of a floor, how would you then find the more humid part? Instead of when your cup is already filled with the humidity in this room, you know?

KEITH: I don't know! I'm like, uh...

AUSTIN: And it's, again, it's o- it's okay. Like I'm not, you know, this- he has said things go weird at night and it's almost night; so like that could be [KEITH: yeah.] the clock will tick and we can [Overlapping] start to see some weirdness.

KEITH: [Overlapping] Maybe I could just- Maybe I could just frame myself as like, being present in the upstairs [AUSTIN: Mm hmm] for now. And like, that's just where I'm going to be.

AUSTIN: Yeah. That you're just gonna set up upstairs. [KEITH: Yeah] sure. Um, where is everyone else's night falls?

ART: Prolly in a second floor bedroom, right? I-

AUSTIN: Yeah. You each get a bedroom on the second floor. Um, so that's not- you can- you can divide those how you wish. Who wants to share the bathroom doors, uh, who wants to not, who wants the Eastern view, I guess; I don't know what the other benefit is on the right side bedroom.

[Silence]

ART: I'll tell you. I haven't thought much about it. I'm not sure it matters to me. So if anyone else [chuckles] has a bedroom they really want uh, to go for it.

JANINE: What's that unlabeled room with no door?

AUSTIN: That is above the solarium- solarium.

JANINE: [Overlapping] Aah, sure.

ART: [Overlapping] Oh shit. That's where the sun comes in.

JANINE: Um, I was going to ask- [Interrupted]

AUSTIN: Give me a discern. Es? You've discern?

JANINE: I don't have discern.

AUSTIN: You don't. Um, take mastery and- and if you want to, you can roll this and- and, uh, you know what, let's say- let's say, cause Lyke was already up here already looking around stuff; Lyke can help on this.

KEITH: I have discern.

AUSTIN: And you have discern, which means you can help on this.

JANINE: Okay. Uh, discern, Haven [AUSTIN: so...] with mastery and plus one?

AUSTIN: With- yep, you got it. Actually- oh, you got it anyway. It doesn't matter. I was gonna give you- I was gonna give you a different domain, but that totally works. Hey, what's that room? [Chuckles] Um, night begins to fall and you realize, and I think this is like, as, as you know, the sun has gone, the suns have gone down as the moon begins to rise outside immediately, you realize this cause- cause you've gone to check even like, it feels like there should be a room here and you go down to check like, oh yeah, the solarium is there. And you look into the solarium and the moon is not coming through the solarium, I mean, you're like, "okay, well that's- check. Okay. That's- it's doing the thing. I should definitely be able to see the moon- [Chuckles] the moon from the window room." And you realize the windows are higher here. Um, but there are not skylights here. There's like a little bit of it. There's a little bit of a, um, of the wind- like, the window does like, tilt upwards where like, there's like, the edge of the building, but it, it doesn't keep going. Um, there is a roof here sooner than it should be if there was not a building or not a room above you. Um, and I think at this point between you looking at this and then Lyke like, trying to zero in on this, you realize like, "yeah, There's a room up here. What is- what's behind this wall?" And you don't know what's behind that wall and you go out to the balcony and you look over like, there- it's not- the windows do not- the windows out to the balcony, and this

balcony has these like, huge, beautiful windows doors and all that, right? Um, do not, uh, open up into the- into the- the little uh, whatever that room is, right above the- where the skylight should be [KEITH: And you can see that there's a wall there] where the solarium is. Yeah, there is a wall there, on both sides.

KEITH: Right.

AUSTIN: On all three sides.

KEITH: Right. [AUSTIN: So-] But no doors, no-

AUSTIN: Yeah, there's something there. There's the thing there, and you're like, in fact, your little cup on the end- on the end of a- of a stick, [KEITH: yeah, yeah] uh, light, begins to fill with water; like, genuinely you're looking at it. And then it fills with water and it starts to overflow on the carpet.

KEITH: Now this is the water I want in my flask.

AUSTIN: Uh huh [Chuckles] ghost water. [Laughs]

KEITH: [laughing] Yes.

JANINE: Um, I was gonna- [interrupted]

KEITH: I'm def- taking out my little piece of paper and I'm pouring it in the flask.

AUSTIN: Uh, take a D four- take a D six resource ghost water.

JANINE: Um...

AUSTIN: It is cursed.

KEITH: I knew that I was gonna need the water paper.

AUSTIN: [Laughing] Uh huh. Janine?

JANINE: I was gonna ask if Duvall did share that contract.

[Short silence]

ART: Yeah, I thought we did. Yeah.

JANINE: Ok. Um, and it was like, pretty vague, right?

AUSTIN: Mm, you make- you do this for a living, [Overlapping] right? I mean, this is not a living- a way of life.

JANINE: [Overlapping] Yeah, that what i'm- that's what I'm- [Chuckles] That's what I'm thinking, is that like, you know, there's a certain way that- that Es is going to read that contract and it's going to be looking for like, what are everyone's terms on each end?

[1:20:00]

AUSTIN: Yeah. This is another discern, for sure. Um, which I know you don't have. [JANINE: It's true] Um, but I think discern occult because you're looking over at occult contract or religion, if you have religion. Um, your s- but- but giving your skill set for sure. [JANINE: yeah.] Um, uh, so- so then like, let's- let's paste this out though, because so, things are happening, right? Um, the Moonlight isn't coming in. Upstairs, you- between the two of you, you've put together something behind the wall and- and Lyke's uh, cup begins to overflow with ghost water. It won't stop overflowing as long as you're near this wall. Um, uh, at this point, by the time this is all happening post dinner, I think having tired himself out uh, Dayward has gone to his master suite to go to bed. Um, uh, the servants are still cleaning things up; uh, are still preparing the house to be kind of turned down for the night. Um, and as far as you know, uh, Dyre- Dyre Ode still in the parlor downstairs where presumably he will be staying for the night. Um, Uh, at this point, Es, it strikes you that you should go check that contract then, right? [JANINE: Mm hmm] or maybe Duvall was- that's what Duvall was doing. And Duvall shows up at this point, seeing the water cup overflowing, uh [Chuckles] and it's like, "I have this weird contract", [Austin and Janine chuckles] um, and catches you both up to speed on that, at which point then you can now look at this contract. Um, uh, again, I think it will be a discern to get more out of what this is at this point, because it's not that it's vague, it's that it's like, strange. Um, your expertise definitely opens you up to having, uh, uh- taking a second, look at it and piecing together more details about what is an exchange, [JANINE: Mm hmm] because a heritage does contracts like this, you know? Um, so, and again, I think anyone with discern can help because it's a multi page contract where like everyone's pouring over it, you know?

ART: Happy to help.

KEITH: Same.

AUSTIN: Uh huh. All right. Um, so then- I think in this case I will let multiple people help so you can take plus- plus two die; but again, remember, that's opening yourselves up to stress if this breaks bad.

ART: What could go- [Janine laughs] what could possibly-

AUSTIN: What could [chuckles] possibly go wrong?

KEITH: Um, well I actually, I- I have- oh, well, [AUSTIN: Hey!] they rolled, then nevermind.

AUSTIN: Where's the nine? We're good. [Overlapping] I feel like- I feel like there should have been another die in there Janine. Right away.

JANINE: [Overlapping] I promise there- Yeah, I have plus two.

AUSTIN: [Overlapping] It did put plus two.

JANINE: [Overlapping] Plus two standard discern occult, and I have occult.

AUSTIN: You do have occult. You do have occult, right? You do. Hit it again, [Overlapping] just to see how it-

KEITH: [Overlapping] Did you not click away from the thing?

AUSTIN: Yeah, uuh, it says plus two. Oh, well-

JANINE: That's one extra, that's too many.

AUSTIN: I'm gonna count that 10, [Janine laughs] because you should have rolled three dice and the first die you rolled from this new set was a ten. [JANINE: Sure, alright!] So I'm gonna like- I'm gonna like, count it.

KEITH: Good roles, [AUSTIN: Um...] both sides I assume, did good roles.

AUSTIN: Of the game?

KEITH: Um, yeah. Of the game, yeah.

AUSTIN: [doubting] Yeah... [KEITH: ok] Yeah. [Keith laughs] Uh huh. Uuuh huh! So , um, you're piecing together this- you're piecing this together. The- the- the contract, um, is- is between, uh- what at this point you- you've understood is something called Roseroot. Roseroot is a translation of whatever the name of this spirit or whatever is. Um, and... it is- it is a spirit or a God or a demon or something, um, that is now bound to this house and is this house, um, and this in fact- I think you put this together, is made from the body of whatever this spirit first inhabited, which you would guess is some sort of big tree or a Grove, some sort of cursed grove that was chopped down and turned into this place. Um, uh, the contract's terms effectively are that- you got a 10, so it's- the- the house will serve the master of the house who is determined to be whoever lasts opens the door with a master key. Um, and so in this case, that is Dayward Yve. Um, uh, and it will do the thing you kind of predicted it will do, which is it will, um, change itself to reflect the needs and desires of whoever the master is. Um, the other half of the contract is that it gets fed. Um, and the kind of terrible thing that you kind of pieced together either is not just that it was fed the people of the town and plantation all those years ago; it was



not just that that is part of what allowed Dayward Yve's family to like, stay in the Heartland longer, um, and not- not, uh, completely abandoned it right away, but actually continue to stay here and hurt people. It's that this thing Roseroot- it's written in the contractual language is a bunch of stuff around like, "and remember just because they worshiped you for many generations doesn't mean you have any loyalty to them." Roseroot to the being it used to be their god; it used to be like, a local nature spirit who kept people safe and took this fucking deal from Dayward Yve's family. Um, and you don't know if that's part of- if something else twisted that god first. It- you know, obviously there's- this is not a- an encyclopedic, you know, uh, uh, explanation of what led the spirit to making this decision; um, but that decision was made. Uh, and so this is a- a being that is now, and you're kind of piecing this together, um, uh, maybe wanted to do, um, and part of the way you know that is because you can hear the doors locking, um, all through the house at once. Um, you know it will not harm its master who is safe in bed in the master suite, but you cannot speak for yourselves or for the other servants here.

KEITH: For a second the "live and let live with the curse" thing was looking okay, but [Janine laughs] this new twist, [AUSTIN: Yeah] I don't like so much.

AUSTIN: This new twist is not great. Um, and in some ways, this, I think speaks to the- it's also the discomfort of the- it's- there's a lot of discomfort happening between Dayward Yve and this place that he does not want to confront, uh, let's say. Um, and so yeah, the doors all lock at this point, um, and the- the cup that was w- uh, overrunning with water, that water is now boiling. Um, uh, and then again, this was a crit. So like, you know, there is... you do know that there is something behind that wall. Um, I think that- that, uh, there is- you learn from the contract that part of the way in which the contract will be held up, uh, or like, there's like a- I think it's interesting; it talks about there being a physical duplicate of the contract in, um, in a shrine, in- in, you know, part of the home. [KEITH: Fu-] And the only part of the home you've not seen is whatever is [Overlapping] behind these walls.

KEITH: [Overlapping] Yeah, found it.

AUSTIN: Uh huh. So, yeah, let me just hop over here to GM info overlay and then right click this and hit layer and hit map. Shrine...

KEITH: I like that little walkthrough of the rule 20 behind the scenes there.

AUSTIN: Yeah, that's a little- that's a little- show you how the magic works. [Chuckles]

KEITH: Ooh, look at the- [AUSTIN: Um...] Look at the sausage, I mean, was looking delicious.

[Austin laughs]

ART: Oh, you just changed the- okay.

AUSTIN: I just made the name appear. That's all.

ART: Yeah. I thought there was like... I don't know, but.

AUSTIN: No, no, there's not- there's nothing magical. There's just a- it just says shrine in the kind of fake handwriting font. [Art laughs] Um, so that happens.

ART: Oh, you're not writing these!? [Overlapping] That's not-

AUSTIN: [Overlapping] No, I didn't- no, that's not me. It's not my hand. My handwriting's much less legible, unfortunately. Um, it is around this time also that you hear a scream...

[Music begins: [Roseroot](#) by Jack de Quidt]

AUSTIN: ...from the first floor. Actually, probably- it's from the first floor. Uh, and is Ana yelling for help.

AUSTIN (as Ana): Mr. Kenson's in trouble!

AUSTIN: Yelling from down in the kitchen or kind of the walkway that leads to the stairwell, down to the servants quarters in the basement. And before you can even kind of whip your head around and try to make sense of this thing- this is a real two things happen at once moment. There's a smell that comes into the air; that is like, licorice and pine mixed together. [KEITH: Mm] Um, and... you know, this is- it seems as if the like, finish on the walls is fading and then you- you actually- it's not just fading, it's like draining onto the ground. It's as if like, the turpentine used on this wood has drained out of it. Um, and you see that like, the carpeting, which has- which is like there's rugs around here, the rugs are like, pooling, and the color of the dye is leaving it, and it's as if the house is becoming unfinished around you. Um, you know, if we were in silent hill, the silent hill alarm would be ringing, you know? [ART: yeah] Um, it- but it's explicitly about finished and polished things reverting to an earlier state.

KEITH: It's looking [AUSTIN: you know?] more like- like, resour- like, the resources taken from the grove. Does that work?

AUSTIN: Yeah, exactly. Exactly. W- The resources taken from the grove mixed with the like, ye- even the stuff like the carpet, which didn't come from the grove [KEITH: Sure] is like, becoming more and more just like, whatever wool it was originally, you know? Ana is yelling from below. You can hear Dayward like, trying to open his own door, but it's locked at this point. And that is where we're at.

[Music ends]

[Music plays: [Sangfielle](#) by Jack de Quidt]