

[Winter in Hieron 11: The Importance of Names](#)

Transcriber: ren (happierstories#8865)

(Music begins - "The Wythered Route")

AUSTIN: Balion Whythe, Venture Captain of the Withered Root Mercenary Company, has saved the life of Rosemerrow's chancellor, Gilbert Lutz, six times.

First, from the clutches of the western waves, back when the Long Sand still had trees and the two, still children then, found themselves caught in a deadly dare. The second time was metaphorical, yet no less meaningful, as Lutz was fond of saying, when she convinced him to elope with her instead of marrying the cruel but influential patriarch of the Belgrave dynasty. The third time came on the day of Lutz's ascension to the chancellorship, when Whythe uncovered and dismantled a heinous plot from those very same traitorous Belgraves, yet nevertheless, the two were forced to flee Rosemerrow, Lutz beginning his career as the chancellor abroad. The fourth and fifth times came as the duo found every sense of the word romance in those bellicose hills and valleys of Hieron. They were only a couple for those brief years, but there's a life bond that only comes by way of a well-placed shield and a throat stitched closed.

And when Lutz finally returned to the capital to claim his seat of power, Balion Whythe saved him one last time. The Belgraves had been devoured from within, their power broken, their network shattered, and yet, they made one last desperate attempt on Lutz's life. The justice she served was anything but desperate. It was calm, even, and complete.

Let me be clear: there will be no Belgraves in today's story, or tomorrow's, or the next's. There will be no more Belgraves at all.

Things have gone quiet since then, but still, their story persists. You hear it whispered in the inns at night. Children play their parts in the streets and fields. Balion Whythe has saved the life of Chancellor Gilbert Lutz six times! *Six times!* Today will be the seventh, the people of Rosemerrow joke on days of torrential rain or devastating heat or, more recently, unpredictable snows. Or an unlifting dark. Today will be the seventh, they say.

And then, at the request of Lutz himself, Balion Whythe was sent away, westward, to intercede on the behalf of an informant and mapmaker. You, Adaire. And they did, stopping a company of Ordennan Anchor before they could trample the village of Old Man's Chin. And it was there, battling on the cliff face side of the Rose River bed, when Balion Whythe felt her old friend and lover slip away.

Balion Whythe, Venture Captain of the Withered Root Mercenary Company, has saved the life of Rosemerrow's chancellor, Gilbert Lutz, six times.

She will not save it a seventh.

(Music continues, then ends)

But you don't know any of that. Here is what you know: after leaving the Anchors you stole hidden in the trees, Hella, you and yours, Adaire, Thrandir, and Hadrian, left Twinbrook on a bridge repaired by the remaining Ordennan Anchors, arriving to a Rosemerrow shaded in dark yet lit by the activity and chaos of an assassination. Lem, Fero, Ephrim, Fantasma, you saw the news spread like fire through the city: Chancellor Lutz killed in his High House in Roseheart. And in the days that followed, you heard, as nearly every district of the city, each just so autonomous and just so eager to earn political capital that they rushed to capture any likely suspect.

Sitting in a balcony at her penthouse at Wistful Peaks, Ariana Slayton, Lutz's most recent ex, is held under house arrest. *It is, people whisper, always the ex, isn't it?*

Down on the docks of Crescent Creek, the Water Wardens hold the halfling thief Blake Bromley in a cage. There are times and places when being a notorious criminal is a plus in Rosemerrow. Unfortunately, just blocks from the scene of the crime on the night of the chancellor's murder is neither.

The ambitious mayor of Westshore-upon-Sea is an unlikely candidate for murder, but even in this town of treachery and self-interest there is no one more wormlike, more sallow, than its mayor, Lenny Lenova, held now in custody by his very own police.

There is always one suspect in the wind, isn't there. And this time, it is Iduna Fel, Ordennan firebrand and Justiciar-Captain. There are, people say, two prices on her head, one from the nobles of Knoll Hollow, and another from the Ordennans themselves, whose growing military camp pens in the equally expanding group of refugees who flee from those self-same Ordennans. The only question about Iduna Fel is, who will find her first?

And then, there is Mother Glory, leader of the gnolls of the Southwood, ascendant of her people. She held off the militias of Flank Fields for as long as she could, but now, she too is held, somewhere, her snarling face burned into the memories of those who saw her dragged down. There are, of course, two other suspects as well, and you all know this, because you hold in your hands a letter and a badge. They call on the old treaties, the sort that would be dismissed if not for Rosemerrow's obsession with contracts, and they deputize you in their names. You eight walk the endless night streets of Rosemerrow as deputies of the Golden Lance. And it is up to you not only to locate the true assassin, but to clear the names of Lance Noble Victoria Solomon and her loyal partner, Dr. Gloria Lake. The only question I have for you is: what do you do?

Welcome to Friends at the Table, an Actual Play podcast focused on critical worldbuilding, smart characterization, and fun interaction between good friends. I am your host, Austin Walker. Joining me today is nearly the entire Friends at the Table crew. I'm just gonna-- Here's what I'm gonna do, is I'm gonna open up Discord, I'm gonna look, and I'm gonna read it in the order that people are in the chat. Ali Acampora.

ALI: Hi, hello. You can find me at @ali_west on Twitter, you can find the show at @Friends_table.

AUSTIN: Sylvia¹ Clare.

SYLVIA: Hello! You can find me on Twitter at twitter.com/captaintrash.

AUSTIN: Art Tebbel.

ART: Hey! You can find me on Twitter at @atebbel, and I think this is alphabetical by first name.

(ALI and JANINE laugh)

AUSTIN: Janine Hawkins.

JANINE: (laugh) I'm Janine Hawkins, I'm @bleatingheart, see that's how, cause I--

AUSTIN: uh-huh.

JANINE: That's how it happened. (ALI giggles) You can find the stuff that I write usually posted over there.

AUSTIN: Andrew Lee Swan.

DRE: Hey! You can find me on Twitter at @Swandre3000.

AUSTIN: Jack de Quidt.

JACK: You can find me on Twitter at @notquitereal, and buy any of the music featured on the show at notquitereal.bandcamp.com.

AUSTIN: And Keith Carberry.

KEITH: Hi, my name's Keith Carberry, you can find me on Twitter at @KeithJCarberry. You can find the let's plays that I do at youtube.com/runbutton.

AUSTIN: Shout out to Nick Scratch, who could not be here with us today. I have spoken to him about what Fantasma is off doing during all this, which is how that's gonna pay off in that later, later bit when he regroups with you all. As always, even though we are not playing Dungeon World directly today, my agenda is still, "To make the world fantastic," "To fill the characters' lives with adventure," "To play to find out what happens." As I just kind of gestured to, we're gonna be playing something a little bit different, still with these characters and in this world. It will be familiar to those of you who listened to the first season in full. You know, I've been cooking it up, again, for a while. We are back to playing this weird

¹ The name in the audio recording is no longer in use, hence the audio/transcript discrepancy.

mash-up of Dungeon World and Sherlock Holmes, Consulting Detective. So, just like in the season one holiday special, the way this is going to work is a little complicated but also I think will generate some really interesting stuff. So, tonight's game is turn-based-- I'll also note really quick, I didn't lift this from Sherlock Holmes, it was just kind of like, that's the inspiration. I built a map of Rosemerrow, which we've been using for weeks anyway, and put a bunch of locations on it, and then filled each of those locations with people, and thought about who's in Rosemerrow and what they know, and what they're caught up in, and all that shit.

So here's how this is gonna work. Tonight's game will be turn-based just like it was with the first season. On each turn, you as an individual character will decide where you're going to carry out your investigation. Each turn will represent a couple of hours of gametime. Rosemerrow is much bigger than Velas. It's the biggest city that you know of in Hieron, and like, maybe I should underscore this again, it's like-- It's like, what if there was only Philadelphia. Like there isn't a New York somewhere, there isn't a Chicago somewhere, there's no London anywhere-- This is The City, in Hieron. Velas is pretty big, but it's mostly big empty buildings for miles, that no one lives in? Rosemerrow feels inhabited in a way that nowhere else in Hieron that you've ever been to, or seen, or heard of, feels like. And so it's dense, and it's snowy, and that makes it tough to get from place to place, and so each turn you take is going to take a couple of hours, which you'll kind of see through the course of the day, by the sequence of varying degrees of brightness over the night. The... That will limit you, in terms of how far you can go, which I'll get to in a second. As you go, you'll investigate, you'll ask people questions, and at the end, when it's time to wrap things up, I'll explain why there's a timeline-- er, time limit on this shortly, I'll ask you a series of questions about the case, including who killed Chancellor Lutz, what their motive was... And then, for each question that you get correct, this is new, you'll get an XP for getting questions right here.

ALI: Ooh.

DRE: Ooh!

AUSTIN: So! How do you figure all of this out? In front of you is [this map of Rosemerrow](#) with locations marked with a letter and a number. (key click) In front of you all, I've just linked, is a list of names and places. And those names and places are corresponding to the map of Rosemerrow that you should see in front of you on Roll20. Is that-- am I on the right page for you in Roll20? Do you see like, RH1 and stuff?

(chorus of 'yep's and 'mhm's)

AUSTIN: Good. Every turn you can decide which location you're going to. You'll always be able to find something interesting, if not necessarily useful, at a location. But the more of you that go, or the better you roll, the greater the chances that you'll find something really juicy. So more on this later, I'll break down the actual roll number and all that in a bit, but keep this in mind: If you group up, you will be able to cover distance less quickly. You can go anywhere already in the district you're in. So if you're at RH1, the next turn, you can go to RH3. But if you're going to cross districts, if you're going to go from one district to another one, it's going to take you an additional turn. Because that's how big Rosemerrow is. There is one way you can get around that, though. Which is, you can go from Roseheart, the central

district, to any other district in the city without wasting a turn traveling. So, if you are at RH1, you can go to FF2, Flank Fields 2, in that single turn, but you can't go from Flank Fields 2 to Creek Crescent 2. Or from Flank Fields 2 to the Long Sand 1. You actually-- That will take you an extra turn to get there. Because things are slow and big.

ART: It's like the New York Subway.

AUSTIN: It's like the New York Sub--.

ART: And Roseheart is Manhattan.

AUSTIN: Yes. Exactly. That's very close to being right, yes. Alright. So, in the collection of Solomon and Lake's belongings is a name of potentially relevant individual and locations in Rosemerrow. The city obviously has a lot of additional people than these 30 or whatever names in front of you. And there are more people that might come up in the course of play that they didn't write down. Because this is just like, "Oh yeah, that person sounds interesting. Maybe they have something to do with what we're investigating. So yeah, that-- this info's derived from the duo's initial fact finding, it's not about the specific case at hand. So some of these names and places might be totally dead-ends.

I did not put together a newspaper, like I did in Velas-- Er, it wasn't even a newspaper in Velas, it was like an activity sheet for the day, for the High Sun Day? It's not a special holiday today. There isn't like, a publicly posted set of things happening. And we've established that there has not yet been a newspaper in mainland outside of Nacre in Hieron. That was a thing that was in Nacre and not anywhere else. Though there might be an exception to that, in this game, at some point.

So. First turn. Unless anyone has any objections to this, I think it probably makes the most sense that everybody starts at the scene of the crime, at RH1? And after that, you can decide who goes where, or who goes with who. Keep in mind that there are NPCs that will respond differently to who is with them. That's not to say that there is only one way forward, there isn't like-- There is no way-- there is no, like, single place that will ruin this for you, if you don't bring the right person? But like, you know, Hella is from Ordenna. They might react differently than if Fero was there. That's-- you know. Fero is a halfling. No one else in this party is a halfling.

So, all of you are together at Roseheart 1, which is the High House of the Chancellor. Let me just-- I guess paint you Roseheart a little bit. I've done it already for the game that's been in Rosemerrow, but for those of you who aren't: Roseheart is like, city center here. It would be fair to say that Roseheart is the... Even though it's not where high culture is, it is the cultural center of Rosemerrow? You see-- if you have a place that has a painting of Rosemerrow, it will be of Roseheart. These giant, like, almost pyramid shaped houses line the streets, lifting high up into the sky, and then below those, there's bazaars running through the city street. They call it the Canyon, because of how high the walls of the High Houses are. It's arranged in sort of a star shape, with different kind of shops and stuff on each-- running through each of the canyons that goes into different directions. And in the middle is the Chancellor's home. The High House of the Chancellor, Chancellor Lutz, that reaches way high in the sky, higher than any other building

in Roseheart, thought not as tall as the buildings over in Wistful Peaks which-- we might get to later. The Chancellor's own home is split into two. The Low House is at ground level and then goes deep underground, and that's where he meets with other politicians, and he works with his staff, and he hears requests from citizens. And then there's the High House. Which is where he lives, with his extended family and friends. We've spoken over the past month of this game or two, about the importance of family dynasties and family names in Rosemerrow? When-- to become a Chancellor you need the sign off of 15 other important names, important dynasties in Rosemerrow. And when you become Chancellor, someone from each of those names has to live with you, to kind of vouch for you, and also they're kind of there to ensure that you keep their interests in mind, that's sort of a check-and-balance weirdness? And also they might-- k-kill you or something. Who knows. So... Also all of the Chancellor's immediate family lives there. So that's the real broad strokes of what this place looks like.

So to begin, we have to roll. To roll you roll 2d6, just like in Dungeon World, plus the number of people you brought with you. Who wants to roll? Good news: you have a million people with you. (All snickers) You have seven people.

DRE: We're just rolling 2d6 + 7?

AUSTIN: Yes.

KEITH: I'll roll.

AUSTIN: Okay. So Fero is like, taking the lead here.

SYLVIA: Oof!

AUSTIN: Which makes sense as a halfling. Well, you rolled a 12.

KEITH: (overlap) I did, yeah.

AUSTIN: You rolled a 1 and a 4,

SYLVIA: Jeez...

AUSTIN: and then plus 7 is a 12, which is...

(Jack laughs)

KEITH: Yeah, yeah.

AUSTIN: It would've been very hard-- I mean, it would've been impossible to fail, and it would've been very hard not to get the bonus information. So,

KEITH: I know, yeah.

AUSTIN: Let me explain what this roll is. So on a 7-9, every player at the location can ask me a question which I have to answer truthfully. So, you could say, "Does this person seem like they know more, and if so, what do they know?" You can ask, "How long [ago] did something happen?" You could ask "Could person X have gotten from point A to point B in that much time?" You can ask me about the relationships between characters, or organizations. You can ask me if a person was in a fight, or if they have a weapon. Some questions that you want to ask me might require knowledge you don't yet have, in which case I'll tell you where you can go in town to get that knowledge. But also, just like, ask me things. You're cool detectives in this game, instead of cool adventurers, and so, there's a chance that I'll just be like, Okay, cool, you figure out this, tell me how you figure it out. You also have all of your abilities, so like-- Hadrian, you can definitely ask if something here is Evil, for instance. (crosstalk)

JACK: (crosstalk) And talk to dead people, right?

ART: (crosstalk) And talk to the dead.

JACK: Yeah.

AUSTIN: And talk to the dead. You totally can talk to the dead.

ART: I don't remember how that works.

(ALI giggles)

AUSTIN: You should look it up. So, on a 7-9, that's what you get. On a 10+, in addition to the 7-9 result, you'll also get a piece of useful information if one is available. I basically have a list of, like, Here's the basic information, here's some other stuff you might be able to learn if you ask me some questions, and then also, here's like this extra big thing that you'll get if you get that 10+. So in this case, you did. Which is good.

Alright. So here, as you arrive at the crime scene, you are introduced to Finnitel "Finn" Quincy, who is Chancellor Lutz's longtime romantic partner and a ranking member in Rosemerrow's Quincy family, a dynasty that is powerful in its own right. He gives you a brief tour of the Lutz High House, introducing you to a handful of important people, all of whom thankfully have alibis. Last night, there had been a major event, and nearly everyone in the house was seen there at the time that Lutz-- There was noises coming from Lutz's bedroom where he was killed. Quincy-- Finn-- shows you to the late Chancellor's bedroom, and kind of while this is happening he's like-- very sad, obviously. He's lost someone he loves deeply, he kind of explains they never got married, but they were probably gonna get married sometime soon. They're just very busy, life-- you know how life goes. And he can't believe someone would assassinate someone so kind-hearted.

Inside the room, after some guards let you in, you see that the Chancellor's room is actually fairly... In size, it's-- it's fairly subdued, you know, it's the size of like-- It's probably bigger than any, any bedroom any of you have ever had? But not as big as you might think. Like, it's as big as a counselor in Velas' room, or something, right? I don't know how room-- how sizes are in rooms. But you know, a healthy sized bedroom. You-- All of us as humans would be happy to live in this bedroom. But it's also not like, opulent, right, it's-- Or, if it's opulent, it's opulent by mistake. Because it does have lots of priceless things. Like there is jewelry spilling from boxes on the tops of bureaus, and there are paintings that like, Lem, those paintings are worth-- all of the money that there is because they're probably from before the Erasure. But they're not like-- They're not in especially good frames. And-- he's the sort of person who has like, dirty laundry in a corner. And like, that probably signals to you that he probably doesn't like having maids around, right? Because like-- "Someone would take care of that, you're the Chancellor of the biggest city in Hieron, let me pick up your fucking-- I'll do the laundry, don't worry about it, you shouldn't have to care about it." The... Mixed in with the jewelry, there's also just like, some-- some change... there's just like-- it's kind of-- it's messy-- It's lived in. It's a lived in space.

After the, the-- Finn kind of, has shown you in, the guards also begin to walk you through what they've already seen here, what they've kind of noted down. So. Here's, like, some things. One, there are three big scorch marks in the room. One of them cuts across a large door of wood and glass that opens out onto a balcony that looks out over Rosemerrow. That door and the balcony are like, also scorched. It's like someone cut through the entire door with fire and scorched everything from the floor on the inside to the floor on the outside, with like a blast of fire. The second is across the floor and wall and cuts through the Chancellor's bed in the same way. The third, which is slightly lighter in color, is near... it's below a window that's opposite the Chancellor's bed. Also under the window, there are a number of rings and necklaces and brooches and other pieces of jewelry that are scattered but still clumped in a way like, off of the furniture, right, like. They're kind of all over the place on the floor, but they should not be on the floor, they should be near-- on a bureau, or in a box, or in a chest somewhere.

There's also a sign of struggle, (sighs) there's a broken glass, and an overturned bottle of wine... The corner post of the bed has been ripped off? And this is like a big fuck-off rich person bed? So it's like a big hu-- It would be tough for any of you to lift this thing, probably. Unless you're-- Unless you're Hella. Hella could lift this, but everybody else would be like "(skeptical) Hmm. This is-- why am I fuckin' around with this?"

KEITH: So I mean, struggle to lift the piece or the bed?

AUSTIN: The piece.

KEITH: Okay.

AUSTIN: The-- Just the corner post.

KEITH: Alright.

AUSTIN: It's very dense. Um... And then there is what is left of Lutz. A collection of ashes in the middle of the room. (pause) Quincy walks you through the current list of suspects, which is important, because the way law works in Rosemerrow is a little different than how it works in Velas. There is Victoria Solomon, who is held in a nearby facility in Rosemerrow-- er, in Roseheart, along with her partner, Dr. Gloria Lake, who is also being investigated as an accomplice. There is the Ordennan Justiciar, Iduna Fel, who is a bit of a fi-- bit of a political firebrand, and she is missing, but believed to be a suspect. There is Arinia Slayton, Chancellor Lutz's ex-wife, who is under house arrest in Wistful Peaks. There is Blake Bromley, the semi-notorious halfling thief who has been detained by the Water Wardens of Crescent Creek. There is Lenny Lenova, the mayor of Westshore-Upon-Sea, and the political rival of the late Chancellor, who is being held in his home district. And there is Mother Glory, leader of the gnolls of the Southwood, who was captured at great loss by the militias of Flank Fields.

These aren't just suspects in the sense that they are wanted or that people think that they might have done it. The districts of Rosemerrow operate their justice systems independently. Each district can try and execute a criminal for the assassination of the Chancellor. In fact, if they fail to do so, and instead just confirm what another district has said is true, they won't get as much, uh, kind of political prestige, as getting to say, "Forever, we were the ones who killed the assassin. Everybody else was wrong." Rosemerrow is very much about that posturing, and if you have to kill an Ordennan or a gnoll to do that, then awesome. That's a cool thing we get.

That is what I'm giving you from this place. That is what Finn explains (cross) to you.

KEITH: (cross) That's a terrible system.

AUSTIN: Y'know, this is-- it's all about, it's all about the rights of the different districts. The districts-- Rosemerrow is a collection of districts with a chancellor who helps organize them? It is not a single unit in the way that, that Velas is.

JACK: Huh.

AUSTIN: So, you each get a question. Because you're all here.

ALI: I have one.

AUSTIN: Sure.

ALI: Of that, like, mess of jewelry and stuff,

AUSTIN: mm-hmm.

ALI: Did anyone from the family, um... Were they able to like, identify anything that was missing?

AUSTIN: (exhales) Finn kind of like, looks over it, is like,

AUSTIN (as Finn): (sighs) All the big pieces are here, I, I-- We got a lot of stuff. People give us gifts all the time, we don't know where to put it, it's-- I-- I love him, but he's a mess.

AUSTIN: He kind of scratches the back of his head.

JACK: What is outside the window with burn marks under it? (cross) And more specifically--

AUSTIN: (cross) So-- yeah, go ahead.

JACK: More specifically, what is kind of-- below that window on the outside of the building?

AUSTIN: A drop. A sheer drop. Down thirty stories.

JACK: And there's no.. burn marks or scorching on the outside (cross) of that window ledge?

AUSTIN: (cross) No. Correct.

JACK: Huh.

AUSTIN: Uh, y'know, here's a thing you notice. When you... when you look outside, Jack, like you're-- Lem is like, peeking out, you see.. So that window is open right now, for you to be able to do that, and you look up and you realize that there was a hole that was cut into that window. Like, a tiny hole, as if-- like, for a burglar to cut and put their-- Or you know, someone trying to gain entry to reach their hands in and unlatch the window.

JACK: Okay. Huh.

ART: Why isn't-- Why isn't there-- Why didn't the fire spread?

AUSTIN: That's a good question that I don't know... who here would know why the fire didn't spread. Um. (inhales and exhales) You're not sure? I guess, here's the thing-- Here's a thing that one of the guards says--

AUSTIN (as guard): This is why we think it's the-- the, them Golden Lance folks. That's how their weapons work. They're targeted blasts, they're not, ah, they're not just fire, they're some sort of weird energy.

ART: And can I get a "What here is Evil?" just while we're...

AUSTIN: Hella.

ART: While we're on the--

AUSTIN: Unless Hella's changed her alignment.

ALI: Not yet.

AUSTIN: Okay.

(ALI laughs)

AUSTIN: (cross) No one else here is Evil? No? okay.

ART: (cross) (indistinct ## 29:38)

JANINE: Not today.

(ALI laughs)

JACK: Has Art-- Has Art just missed his chance at talking to the-- talking to the bod?

AUSTIN: Mm-mm.

JACK: Okay.

ART: It's-- It's, ashes.

AUSTIN: It is ashes.

ART: It doesn't, I can't,

JACK: I mean.

ART: It has to be a corpse.

ALI: (overlap) Oh, does it?

JACK: (overlap) Ohhhh

DRE: (overlap) Oh, really?

SYLVIA: (overlap) Does it have to be--

ART: Austin beat me (cross) this time.

AUSTIN: (cross) What's the-- what's the, thing say?

ART: The thing says corpse. I have to talk-- (cross)

AUSTIN: (cross) yep. It has to be a corpse.

ART: The corpse talks to me, it's not--

AUSTIN: (overlap) It's not a ghost. You're not reading(?) a ghost.

KEITH: (overlap) You don't just, like summon its dead mind?

ALI: Um.

ART: Yeah, (reading) "A corpse converses with you briefly."

JACK: (quietly) Oh, no...

ALI: Can I summon ghosts?

AUSTIN: Is that a thing that you have the ability to do?

ALI: (audibly grinning) No, but... I just, I have a friend.

(JANINE and SYLVIA? laugh)

AUSTIN: You do have a friend. That's true. Huh. (SYLVIA laughs) Can you talk to her?

ALI: I have that move. But I--

AUSTIN: You tell me if you ever want to use that move.

ALI: (laughing) Okay. Huh. Okay.

AUSTIN: Yeah.

KEITH: Hmm. What objects in the room.. sort of have-- like, what-- what area of the room sort of has the best vantage point of the window and the bed together?

AUSTIN: There's like a corner that you can stand in, where you can kind of see everything.

KEITH: Is-- what's in that corner?

AUSTIN: Nothing.

KEITH: Nothing's in the corner?

AUSTIN: Like a-- that's not true. Like probably a, a potted plant? A nice--

KEITH: Okay.

AUSTIN: --potted plant.

KEITH: I would-- (chuckles) I have a move called Thingtalker.

AUSTIN: Ooh!

KEITH: (reading) "You see the spirits in the sand, the sea, and the stone. You may now apply your Spirit Tongue, Shapeshifting, and Study the Essence, to inanimate natural objects, plants and rocks."

AUSTIN: And Spirit Tongue's gonna let you ask ques-- or like, talk to these things.

KEITH: Yes.

AUSTIN: Okay.

KEITH: So I want to... I'm gonna talk to the plant, (AUSTIN? laughing) and I'm gonna-- I just wanna ask it a general, like,

KEITH (as Fero): Man, you see any of this shit?

AUSTIN: Um,

(DRE chuckles)

AUSTIN: You're the only one who can hear it, right? A-- (stumbling)

KEITH: Yeah (laughs)

AUSTIN: A group of you left Fero for a while, (ALI laughing) and now, Fero talks to plants.

JACK (as Lem): He does this. (JANINE chuckles) You know he can turn into sand now?

ALI (as Hella): What?

AUSTIN: (exasperated) A lot of sand, it's great..

JACK (as Lem): It's a mess.

KEITH (as Fero): (audibly grinning) I should turn into several different types of inanimate objects.

ALI (as Hella): Ugh, what?

SYLVIA (as Ephrim): He's very proud.

JACK (as Lem): He's so proud of it, yeah.

ALI (as Hella): Don't do that.

(DRE laughing far from his mic)

AUSTIN: I need to, I need to-- I wanna see if this speaks-- if this move says at all how plants are supposed to talk back to you. (scattered chuckling)

ALI: Gooooo luck with that.

KEITH: I-- My, uh... What I understand from Spirit Tongue, which says, "The grunts, barks, chirps, and calls of other creatures of the wild are as language to you. You can understand any animal native to your land or akin to one whose essence you have studied." And so I just assume that like-- now things have language. Things just sound like they can talk like real.

JACK: (overlap) Plants have tongues.

AUSTIN: (overlap) Oh wait, waitwaitwait, no, 'cause wait, uh... It has to be something you've studied. You have to use the move Study the Essence.

KEITH: But it's a potted plant and one of my, one of my home things is like, a homestead.

AUSTIN: Oh, ok. Oh, I thought-- nonono, you have something from your homestead. You have that cat from your-- You have domestic animals from your homestead, not-- 'cause you're from the mountains.

KEITH: Right, it's-- The... the way that the homestead thing works was it added-- It added homestead to mountains.

AUSTIN: Okay.

KEITH: So now I can do, like, mice and horses and dogs and whatever, in addition to, like goats and cougars and stuff.

AUSTIN: (skeptical) Okay. It says, "You may always take the shape of any domesticated animal in addition to your normal options."

KEITH: Okay. I just assumed Thingtalker was like-- (cross) okay, now instead of animals--

AUSTIN: (cross) Ah, you know what? I'll give it to you. Mm. I'll give it to you, farms have-- Agh. Are farm animals-- Are farm plants-- Uh, I'll give it to you.

KEITH: Okay.

AUSTIN: But I'm doing it under, under-- Not protest, but under... I'm really considering it here.

KEITH: Yeah.

AUSTIN: So yeah, the plant saw a number of... What do plants see or feel? The plant feels. The plant doesn't see. The plant doesn't have eyes. It can't read, like phys-- visible-- er, you know. Visual information.

KEITH: It doesn't have an ocular system.

AUSTIN: Right. But it (cross) definitely--

KEITH: (cross) It just doesn't.

AUSTIN: --can feel what's happening around it. And it felt... three figures in the room.

KEITH: Okay.

AUSTIN: And then, was overwhelmed by... First there was an argument? There were, there were people yelling.

KEITH: Mm-hmm.

AUSTIN: And then quickly after that, there was a, a bunch of smashing noises, and then, there were the explosions. And when those explosions hit, they completely deafened the plant, so to speak. They completely overwhelmed it with information, sensory information.

KEITH: Was-- was there heat to the explosion? Or was it--

AUSTIN: There was definitely heat to the explosion. To the... first two explosions. The third one had much less heat and much less sound.

KEITH: Okay.

JANINE: How was-- how was the party, like how did the.. the to-do go, that happened... that night?

AUSTIN: Um... that's a good question. So I think Finn can just tell you that directly. There has been... There-- there's a lot of debate. There's a lot of debate right now in Rosemerrow in general? Last night, there was a huge, like-- It was in the shape of a ball, or in the shape of, like a dinner party, probably. Actually. But it was kind of dressing up a difficult conversation about what to do about the sun being gone, for the last week? This is-- the snow was already one terrible thing that Rosemerrow was struggling to deal with? This is something in addition to that, and that's, like-- terrifying? The farmers have like-- thankfully learned how to deal with the snow, because of some, some help. But they have no idea how to deal with not having the sun. (chuckles) And Rosemerrow's coffers are big, but they're not-- that big. They're, you know... There's a lot to go there. And so, that conversation was.. difficult? But it went well... There was, basically people from all different walks of life there. But that's kind of why a lot of people-- A lot of people who have access to this building in general were accounted for.

JANINE: Did Ephrim and I get deputized by the way? Like (crosstalk) you said there was

AUSTIN: (crosstalk) Yes, I mentioned that.

JANINE: an option, but was it extended? Okay.

AUSTIN: Oh, yeah, I guess that's a good question. Did people extended it to Ephrim and Adaire?

ALI: Yeah, Adaire's okay.

AUSTIN: Okay.

KEITH: Yeah.

JANINE: I-- I was gonna say Adaire probably made it a point to be like, "I would rather be a consultant."

AUSTIN: (slightly exasperated) Okay.

JANINE: Than a-- than a deputy (cross) law enforcement--

AUSTIN: (cross) That, uh... Okay, that will be-- that will be a problem. That could be a problem.

JANINE: Oh, will it?

AUSTIN: The fact that you were deputized is what gives you access to this place. Like,

JANINE: Mmm.

AUSTIN: Right now they'll vouch for you? But it means that if you wanna go somewhere by yourself,

JANINE: Yeah...

AUSTIN: you might not be let on board. Do you know what I mean? Or-- or inside.

ART: Just-- just be deputized. It's not-- It's more attention (cross) than having your own arrangement. Just go with the flow.

JANINE: (cross) Yeah, I know.

ALI: (cross) Yeah... If, if someone asks you if you're a cop you don't have to say yes.

JANINE: That's true. (laughing, SYLVIA laughs) I can just keep quiet. That's-- you know, it just. Adaire's got some friends who wouldn't appreciate that, necessarily.

AUSTIN: Yeah.

ALI: (low) No one's gonna tell, it's fine.

JANINE: Just... okay, that's fine. That's good. That's all I need to know.

ART: Just be cool.

(JANINE laughs)

ALI: Yeah. And anyone gives you trouble... find me.

JANINE: (chuckling) Okay.

AUSTIN: And Fero, you said you extended it to Ephrim?

KEITH: Uh, yeah.

SYLVIA: Thanks, buddy!

KEITH: No pr-- Hey, no problem!

SYLVIA: The only thing I can think of to do is to try Lore of Flame, which is, "Stare into the source of a fire looking for answers," and the GM will tell you it's like, "On a hit, GM will tell you something new and interesting about the current situation,"

AUSTIN: Mm-hmm.

SYLVIA: Er, 10+, good detail, 7-9, an impression?

AUSTIN: Sure. You can do that.

SYLVIA: I feel like-- yeah, I feel like everyone's asked anything I'd ask, so.

AUSTIN: Sounds good.

SYLVIA: Do I just roll.. (indistinct ## 37:04)

AUSTIN: How are you getting the fire? What's the fire from?

SYLVIA: Well, we have... We've talked about this, about how Ephrim has a mirror,

AUSTIN: Yep.

SYLVIA: that he can just look into and use it, 'cause he is the source a fire?

AUSTIN: Oh, right. True.

SYLVIA: But, uh.. I also-- I do wanna ask if there's some sort of-- Like, it's dark, so there has to be some sort of light source in the room, (cross) and I...

AUSTIN: (cross) There totally is. Yeah, there-- there are...

SYLVIA: For that.

AUSTIN: There's probably-- a set of sconces in this room that are lighting it. And then they've-- they've probably also brought in, uh... Something, like, with mirrors and, and lenses to effectively brighten the place up even more than that?

SYLVIA: Yeah. I probably just use one of the sconces in the room, 'cause it's like, connected to this place

AUSTIN: okay.

SYLVIA: in some way.

AUSTIN: You have shit on you that visibly marks you as part of the church, right? As part of the creed?

SYLVIA: Yes.

AUSTIN: So like-- Just, Hadrian, the first time you're-- This guy, who's this guy? I dunno.

ART: I thought we weren't gonna pause for that right now.

AUSTIN: We're not, but

ART: Alright.

AUSTIN: I'm just-- making sure the audience considers that that's a thing that's happening. Give me a roll.

SYLVIA: Okay! (a pause, sighs)

AUSTIN: That is a seven.

SYLVIA: Just an impression.

AUSTIN: The flame moves until you-- in such a way that you can see the Chancellor's face in it, grimacing. Looking confused, and then shouting for help. (pause) Throndir?

DRE: Um... I think what I wanna try and do is... and I think maybe this is just done via, like a Hunt and Track move?

AUSTIN: Mmhmm?

DRE: Is to basically just look to see if there's like, um... Any other kind of evidence, or...

AUSTIN: Totally.

DRE: Or... or something that has just been overlooked.

AUSTIN: Totally. Hunt and Track is, (reading) " When you follow a trail of clues left behind by passing creatures, roll +Wisdom," et cetera. And then there's some questions. So give me a roll.

DRE: And I'm assuming I have... I have Kodiak with me.

AUSTIN: Yes.

DRE: Okay. Cause he-- He assists me with that.

AUSTIN: Totally.

DRE: So I get to add an extra two to that, (mumbling) uhhh, 10!

AUSTIN: And to be clear, Kodiak is a deputy.

(ALI giggles)

DRE: Yes. (JANINE laughing) He has his own badge and everything.

AUSTIN: Uh-huh.

DRE: Absolutely.

AUSTIN: On his collar. It's good. (DRE chuckling) "On a 7+, you follow the creature's trail until there is significant change in its direction of mode or travel, on a 10+ you also choose one: Gain a useful bit of information about your quarry, the GM will tell you what; determine what caused the trail to end." So... there are-- there is a trail heading towards the window, there is a trail heading towards the balcony. Which do you follow?

DRE: Um.. Balcony.

AUSTIN: Okay. So there is a trail that leads to the balcony, that-- and then in the middle of the balcony disappears.

DRE: So then I guess my... said that on a 10

AUSTIN: Yeah.

DRE: I get the extra question?

AUSTIN: Mm-hmm.

DRE: What caused it to disappear?

AUSTIN: The... Trying to figure out what-- what this is like. You're a ranger. You're the Ranger, right?

DRE: I'm THE Ranger. (slight snickering from others)

AUSTIN: Magic has a *smell*. Like-- it's like sulfur, or copper, or something, right. But-- And it's, it's faint. It's like a very faint smell, but you can pick it up. And... At first-- Here's what it was. There's the smell of like, the fire that was also there? And like, that was covering up the second smell for a while. And this smell is now revealed to you out on the balcony. It's that-- someone used some sort of transportation magic, or transpor-- or levitation magic, or so-- Who knows what. Someone summoned a big ladder to climb down. Who knows. But magic happened.

JACK: Before we... go,

AUSTIN: Yeah.

JACK: can we... we interact with the room in any further ways or are we done here once those questions are up?

AUSTIN: Those questions were your-- questions. (cross) That's what you

JACK: (cross) We're-- We're done with this room, we're done with the murder scene?

AUSTIN: Yeah. You could've asked me anything you wanted to know.

KEITH: (cross) Can I ask Kodiak--?

AUSTIN: (cross) Also you could tell each other, "Hey, here's a good question to ask," also.

JACK: Right.

AUSTIN: You don't have to... But yeah, sure. Of course, Keith, yes.

KEITH: Yeah, I wanted to-- I wanted to ask Kodiak if there's any, noteworthy non-bedroomy smells in there that might-- or is that too much...

AUSTIN: Then no, that's-- that's another question. That would be you explaining how you got more information.

KEITH: Right.

JACK: (sharp inhale) (considering) Hmm.

AUSTIN: So. That's... where we're at. Where to? There's a lot of information on this list. For the people at home, I will again link this list on the show page, so you can see what all the places are and all the people. I don't think I did a full rundown. I-- you know what, I'll do a full rundown. Let's just do it once. (clears throat) So.

Obelday Adelbury, who is a lay brother of the Church of Samoths, at the Church of Samoths. Isaac Adelton, who's the illusionist and mage, who has been lost. Who's in the wind. There is someone named Arrell, who is some sort of mage, who hasn't been seen in a while, who keeps an apartment in Wistful Peaks. There's Blake Bromley, the notorious thief, who's also in the wind. There is Brown Byrd, who runs... is a freight or hauling expert, who works with gnolls. He runs Byrd Shipping and Handling. When I say work-- he works with gnolls, that's like a note, actually written in the margins by Dr. Gloria Lake. There's Kel Carolina, who is the Carolina House representative and Lutz's right hand. They work in the Low House of the Chancellor. There's Solomon Cider-Brew, "Sol," as you may know him.

JACK: Oh, this guy.

AUSTIN: Ah... He's a trader and brewmaster, there's Sy Elmora [spelled on wiki as Elmore? ##] who is the ambassador to Velas, who is in the Commission of External Affairs. There's Espanarde the Great and Eclectic, who is a traveling illusionist, who has a cart in Westshore Fair. There's Stornras Glasseye, who is the Ordennan Justiciar-Adjutant, who is in the Ordennan encampment. I should note, the northwest of Rosemerrow has gotten fucked up and weird? At this point? There are... There's like a refugee camp, and then an Ordennan camp around the refugee camp. People of Knoll Hollow do not like that very much. There is Sid Half-Off, a halfling merchant who is here in the Canyon, the bazaar. There's Jerod Shiraz, who is the Ordennan Vicerine, who is officially stationed at the Hawk and Mouse Inn in Viridian Village. I believe in Viridian Village. There's Gloria Lake. She writes, "ME!", (JANINE laughs) and she has been taken to Roseheart Jail. There is Lenny Lenova, who is the mayor of Westshore-upon-Sea, and he is in his estate in Westshore. Or at least that is where, where Gloria believes that he is. There is Leyva Maestro, who is a priest-- who is a priestess of the Grand Temple to the Ghosts of the Past. Which is something that I bet Ordenna is not thrilled with. They're the temple to the ghosts in the past. There's Terra Merrow, who was the curator of the New-Old Museum? Before it burnt down? There's Fela Malle, who is the Ordennan Impetor, who is kind of like... one of the, heads of the military, basically, who is stationed at the Sapphire Song, an anchored ship in the harbor. Which should sound familiar. There is Jean Ondal, who is the Velasian ambassador, who is in Wistful Peaks, where the Velasian consulate is. There is Elgash Or, who, who used to be at the Velasian New Archives, and is now at New Archives Trade & Barter, here in the Kickshaw. There is Mitta (pronouncing meet-ta) Parr, Mitta (mit-a) Parr, who is a migrant farmer in Greenetworks Boarding House. I should note-- there's probably a note here, that says like, "Seems important?" in the margins. Cause like, otherwise I don't think Gloria would've written down the name of a migrant farmer? There is Qinta Quatróna, who is the Chief-Justiciar for the Ordennans? Who's operating from the Ordennan encampment, has kind of taken over the brig there. There is Finnitel "Finn" Quincy, who is Lutz's romantic partner, who you just met. There is Elan Showman, who is a theatre operator and director of the Westshore-upon-*Scene* theatre and acting school. (KEITH laughs) There is Arinia Slayton, who is a socialite and Lutz's ex-wife, and she lives in Wistful Peaks Penthouse #1. There is Marisol Sweetwater, who is a journalist who runs the Rosemerrow Current. And there is Bray Tevilton, Chief Inspector of the Rosemerrow Major Crimes Division.

So, who is going where? You're in Roseheart, you can go anywhere on this turn.

KEITH: Um. Before... I mean-- I think that we should maybe take a look at who should go with who? I think maybe it's best if uh... Hella probably stick with somebody?

ALI: 'Scuse me?

(DRE laughs, scattered chuckles)

AUSTIN: Off to a good start.

DRE: Wow!

KEITH: I'm just sayin'.

ART: I mean that was super rude if we're being completely fair. (DRE and ALI laugh)

SYLVIA: I agree. Fero's had a good idea for once.

(scattered muttering)

KEITH: Jesus Christ. Okay. Listen. A-- Just-- There's a lot of-- We should-- I'm saying that we should put someone that might not be super popular with someone that's more popular.

SYLVIA: I was just thinking we should keep an eye on her in case she interacts with any Ordennan suspects.

AUSTIN: (a bit astonished) Fucking God.

ALI: (cross) *Ex-cuse* me?

AUSTIN: (cross) You don't even know her.

JANINE: You're making a very good case to put her with the halfling on our team.

(ALI sighs)

KEITH: Well I was saying, you know-- maybe with me, maybe with, I guess, not Eph-- I was gonna say Ephrim, I don't think Ephrim anymore, I think that's a bad idea? (AUSTIN laughs) Uhm... but with... Um.

ART: I would be more than happy to investigate with my good friend Hella.

DRE: (overlap) Aww.

ALI: (overlap) Thank you.

AUSTIN: That's-- Good.

ALI: God.

KEITH: Yeah.

ALI: Fero, if you wanna hangout, just say so.

KEITH: I'm. Just. Saying. We shoul-- This has-- We should-- (cross) I want to have a productive day.

ALI: (cross) We should start with the list that-- yeah. Mm-hmm. The list that you know, this lady wrote down, right?

SYLVIA: (overlap) That's probably the best idea.

AUSTIN: (overlap) Guy. This guy. This guy wrote down.

ALI: Oh, these are...

SYLVIA: (cross) There was a...

ALI: Oh, ok.

AUSTIN: Those are sus--

SYLVIA: It was the... partner.

AUSTIN: --Finn.

ALI: FINN wrote these down. Okay.

SYLVIA: (overlap) Yeah.

AUSTIN: (overlap) Finn wrote those down for you. Yeah.

ALI: (overlap) I thought Gloria did, I'm sorry.

AUSTIN: Because remember, Gloria Lake and Victoria Solomon were not here to investigate this killing.

ALI: Oooh-kay. Right, yeah.

AUSTIN: They were here for-- some other reason that's not written down here, and that she did not communicate to you.

SYLVIA: If I can make a suggestion, Fero, you may be the one we send to speak to Mother Glory? 'Cause you and her seem to get along pretty well?

KEITH: Yeah, that makes sense. The other thing that I was thinking-- I, that's a good move, also-- Austin, Westshore-upon-Sea's like the-- that's like one of the hoity-toity places?

AUSTIN: Yeah, so-- Westshore-upon-- I'll go over the-- just, the broad strokes of what these places are. Roseheart is the center of commerce and society in general, the government, all that. Knoll Hollow is like

this sprawling, rolling hills that all have homes built into them going down into the earth below. I actually don't have a lot of those here, like-- If I could re-do, If I could have another week of prep, it would be that Knoll Hollow would be split into west and east. Originally it was, and then I collapsed them. Where, like, most of the Knoll Hollow things you have are either in the Ordennan Camp or the refugee camp. But there are, like, just a bunch of-- upper middle class Rosemerrow families that live there. Not high enough in the hierarchy to live in Roseheart or in Wistful Peaks. There's Westshore-upon-Sea, which is like the arts district, basically? There's Creek Crescent, which is like-- kind of in between Roseheart and Westshore-upon-Sea, in terms of like, local character, but also has a degree of a trading background, because it's on the river, and is also on the sea, and like. That's kind of where all the shipping is done. And again, when I say "All of the shipping," it's like, there are a couple of shipping companies. And they have a boat or two, right? Like if you have a contract to move something to Velas or Ordenna, that's like-- you are one of three people on the planet who have that. You know? The... there is... Wistful Peaks, which is where there are these like-- very natural looking skyscrapers that have trees built into them? It's not-- a tree that's been turned into a skyscraper. It's like brick and mortar and steel, And Then Also-- er, probably not steel, but-- iron, or something. And then, also there is, there is trees built into them? There's Viridian Village, which was probably recently renamed that. Which is, kind of like, the middle and lower middle class section of Rosemerrow. Those people go to work in the Mills and the Kickshaw, and maybe even in the Fields or in the Peaks. There is the... there are the Mills, which is literally a bunch of windmills, which provide, like, windpower to mill grain and also to operate some heavy equipment. There is the Kickshaw, which is a bunch of, kind of like, hand operated manufactories? Like it's not-- there's not like, big presses or anything, but it's like where people go to make knick-knacks and shit that you sell in Roseheart. And things that are not knick-knacks. Furniture gets built there, everything gets built there. Flank Fields are-- fields. Like, farms. There are also farms outside of Rosemerrow, like all around it? Not immediately around it, 'cause that's where-- trees are, but a little bit off? But, those-- the ones here are kind of like-- Premium Farms, they have the protection of the big wall, and all that stuff. Fero, you're from Flank Fields originally.

KEITH: Yup.

AUSTIN: And there's the Long Sand, which used to be a forested area, and they removed all the trees and then-- they didn't end up developing it. And so now it's just like, a bunch of sand and dirt mixed together leading up to the sea. And it's just kind of like-- loose and dangerous and no one is supposed to go there.

KEITH: Oh, so, my point was, that depending on where other people think they should go, Mother Glory is maybe a good shot for me, but also Westshore-upon-Sea, would be the-- the most persuaded-by-talking-to-another-halfing, probably.

JACK: I'm trying to keep in mind... plotting routes, as well, trying to make sure that we're in places where we might want to stay for a while?

KEITH: Yeah.

JACK: Mother Glory is... So Mother Glory's been captured, right?

AUSTIN: Yes.

JACK: Do we know where she is?

AUSTIN: She was captured at great cost, I think, by the militias of Flank Fields, yes.

JACK: Okay. And so, this being its own district, it's-- they're likely to-- still be there?

ART: All the way out here, huh.

AUSTIN: Yeah.

ART: Right.

KEITH: I have a-- I have a quick question based on your description of the justice system here? Which is if we are deputies for-- for which district?

AUSTIN: You're deputies for the Golden Lance.

KEITH: For the Golden Lance, okay. So do we have authority to tell everyone else, "No, this is The One"?
(cross) Or does it not--

AUSTIN: (cross) You could make that case.

KEITH: Okay.

AUSTIN: You don't have, like, it's not like you snap your fingers and that happens.

KEITH: Right. So, we could find-- we could find the right person, and everybody else could still be like, "No, we're just executing our own--"

AUSTIN: Mm-hmm.

KEITH: "--one."

AUSTIN: Yeah.

KEITH: Mm-kay. Eugh.

JACK: (cross) Uh, Keith?

AUSTIN: (cross) And also, you might not executing-- yeah, yeah, it's-- who knows.

JACK: Keith, if you were to go to Westshore-upon-Sea in the west, I would be prepared to go see Mother Glory in the east. We could split our resources that way. Because-- you can't really do both of them, and I'm not gonna do very well in Westshore-upon-Sea.

KEITH: I think that's a good idea.

SYLVIA: I could go with you, to see Mother Glory? 'Cause then Viridian Village is nearby, and that's sort of, the more church positive area? So if we need to go there...

JACK: Yeah, that sounds good. I'm up for that.

DRE: I would be interested in going to see Mitta Parr, just because she's marked as important. And, uh--

JANINE: Me too.

DRE: We have history.

AUSTIN: So that's Flank Fields. (mumbling and typing noises)

DRE: Mitta Parr is the same snow elf from our first holiday special, right?

SYLVIA?: Oh.

DRE: Yeah, and I think, of anyone that Throndir would want to invite, it would be Adaire.

AUSTIN: Sure. (JANINE laughs) And then... So that's where you two are going, um... Ephrim and, Lem, where are you going?

SYLVIA: We're going to Flank Fields to see Mother Glory.

AUSTIN: There is a list of places. Which place (cross) are you going?

SYLVIA: (cross) Oh, sorry.

JACK: Uh... Lemme check. We are going to...

ALI: Well, there's two [parties], and they're [Throndir and Adaire] already going to one.

JACK: Yeah. Which one, er-- (laughs) Which one are you going to, Throndir and Adaire?

DRE: Um.... She's at the boarding house, which I believe is Two.

AUSTIN: Yeah, Two. They're going to Two.

SYLVIA: (laughing) Wait, are we gonna go visit Fero's family?

JACK: (overlap) What? *Yes!*

SYLVIA: (overlap) The other one's the Feritas family farm, hold on

KEITH: (overlap) Woah, wait, hold on, hold on, hold, wait.

(JANINE chuckles)

JACK (as Lem?): We-- Hold on, Fero. Fero? No. Fero, no. I'm hiding the map.

(laughter)

KEITH: I-- (laughing)

JACK (as Lem): Just a piece of paper, Fero.

KEITH: I'm-- I'm saying, there's now two reasons for me to go to Flank Fields instead of just one.

JACK: You want me to go to Westshore-upon-Sea? You made the case that these are these "hoity-toity" bastards.

KEITH: (overlap) They are, but they would also--

SYLVIA: (overlap) I mean, I can go to Westshore-upon-Sea

KEITH: -- they would also respond well to any of the-- either of the religious-y ones.

SYLVIA: Yeah, I can do that one.

AUSTIN: Okay. So Lem and Fero are going to, to F1?

KEITH: Yeah.

JACK: Oh, jeez.

KEITH: Everyone's favorite character[s], Lem and Fero.

AUSTIN: Okay, F1.

ART: All of these are-- Gloria Lake's notes?

AUSTIN: Yes.

ART: Including "I really hate Rosemerrow"?

AUSTIN: Yes.

(JANINE chuckles)

ART: Is that how Rosemerrow's been spelled this whole time?

AUSTIN: Yes.

ART: I'm such a-- I'm so bad at that.

(ALI and others start laughing)

KEITH: Why-- wait, what, how did you think it was spelled?

ART: I guess I thought there was an A in here somewhere.

AUSTIN: There-- there (cross)

DRE: (cross) Yeah, like-- bone marrow

AUSTIN: That was like-- the weird twists of Marielda was revealing that in fact, the person it's named after does have an A in her name. Not THE weird twist-- there's a lot of weird twists in Marielda. (others chuckling) One tiny one was that Rosalind Marrow was the founder of Rosemerrow, and her name is spelled like the shit in your bones.

JACK: I've met her.

AUSTIN: Mm-hmm.

SYLVIA: Ch-yeah.

ALI: Oh?

AUSTIN: Yeah, y'all should finish-- (starts laughing)

KEITH?: Yeah.

AUSTIN: A thing to note for listeners is: neither side has been able to listen to the finales of the other side's previous arc.

(JACK laughs, AUSTIN sighs)

JANINE: All the more reason to show off my shiny new pocket watch!

(ALI chuckles)

AUSTIN: Great. Good.

SYLVIA: Wait, you wanna see "shiny new things," -- (cross)

JANINE: (cross) Which I [## 55:54]

AUSTIN: (cross) Jesus Christ, Ephrim (laughter from SYLVIA and AUSTIN) Ephrim has, a very shiny thing. Anyway. (JANINE laughs) Um, so... Ephrim, you're going to where in Westshore.

SYLVIA: WS3. I'm gonna go see Lenny.

AUSTIN: Okay.

SYLVIA: (overlap) Which'll be a fun old time with old friends.

AUSTIN: (overlap) Is anyone going with Ephrim?

SYLVIA: I think I'm going alone.

AUSTIN: Okay. So that leaves... That leaves Hadrian and Hella?

ALI: Alright. Where do you wanna go?

ART: Yeah. Do you wanna talk to Ordennan people, or church people?

ALI: Um... Weird question. I-- I dunno. I don't-- I could probably go to the ca-- I mean, it'll be fine. It'll be fine. We can go to the camp.

AUSTIN: So which place are you going?

ALI: Yeahyeahyeah, let's see..

ART: Wait, so there's the Ordennan encampment, the Ordennan brig, or the Ordennan warship. (cross) Who likes you the most.

ALI: (cross) Well who do we wanna-- talk to? I mean, do we wanna talk to Stornras, or do we wanna go right for the suspect?

SYLVIA: Iduna Fel's missing. So.

ALI: Oh, is she?

SYLVIA: Yeah. I was gonna say...

ART: (stuttering) Well, one--

SYLVIA: Where do you think you'll be able to find her?

ART: Let's be honest, every missing Ordennan is on the warship. (AUSTIN chuckles) But, we're not just gonna show up at that warship and be like, "Hey! What's up! (ALI laughs) Let us in! Give us your fugitive." Like, the-- the proper channel might be going to, to Stornras.

ALI: Okay. Yeah.

ART: I mean, you're the Ordennan, don't let me tell you how this works.

ALI: No, I feel-- I feel like I could-- probably have a (cross) conversation with him.

ART: (cross) If you think-- If you think we should bust some shit up at the-- (AUSTIN laughs) at the warship, I'm down.

ALI: Let-- let's not bust anything yet.

AUSTIN: okay. So you guys are going to Knoll Hollow 3, o-kay. Who, who wants to go first? Let's... Someone was gonna say something?

ART: Yeah, I was just gonna say who I thought should go first, but I don't (stutters) (ALI laughs)

AUSTIN: Great, you don't even know where people are going, you're just-- you're just guessing.

ART: No, no, I think-- I think Fero and Lem should go first.

AUSTIN: Yeah, me too. That's what I think.

KEITH: Yeah. I agree.

AUSTIN: Alright, so. Give me-- so, so, Flank Fields is largely, unlike most of-- unlike some of the rest of Rosemerrow, is like, how you remember it being, mostly? There are more organized farms than there used to be? But there are, there are still just like, big open fields. Like there hasn't been a lot of development here. Do you wanna give me an investigation roll? 2d6+2.

JACK: I think I'm sulking? Um..

AUSTIN: Why??

JACK: Because... because I thought this was gonna be a real opportunity to get the Hot Scoop on Fero's family. You know, we've traveled together for a really long time now, and I know that the thing that would most prejudice Lem's opinion of Fero's family is Fero being there?

AUSTIN: Right.

JACK: And so Lem thought this was a really good golden opportunity to kinda kill two birds with one stone, and when this didn't go his way, is probably walking sort of, six or ten paces ahead of Fero--

KEITH: W-- wait, hold on. So what about me being there is gonna ruin this for you?

JACK: (sighs) Everything.

KEITH: What-- so-- what about me hanging out with my family is gonna make you have a bad time?

JACK: Well it's--

JANINE: They won't pull out the really good baby pictures.

JACK: (quietly) Exactly. Y'know?

KEITH: Or would they be *better* cause I'm there?

JACK: No, they wouldn't be better.

AUSTIN: (exasperated) Let's get a roll.

KEITH: Alright. It's a nine?

AUSTIN: Okay, it's a nine.

KEITH: Unless, y'know-- can Jack help?

AUSTIN: (stuttering) Uh-- no. Because Jack is helping by giving you a +1. Already.

KEITH: Oh, right, okay.

AUSTIN: Jack's presence is giving you a +1. But hey, it's you. So that's gonna give you another bonus. You'll-- you'll get the ten here.

KEITH: (overlap) Oh, great.

AUSTIN: (overlap) Because, when you begin walking up, under-- I should, talk about how dark it is right now, 'cause that's a thing that's changed and that can change some things. So this is the first turn, right? So right now both moons are up, they're full moons right now. And you can see pretty well. Like, between the two moons catching the full light of-- nothing, presumably, of the sun that's gone behind the planet? Like who-- I, you're not astrologists, you don't know what that is. Also there's no astronomers in this world, just astrologists. So... you don't know how the fuck anything works. Um, but under the light of the two full moons, you see your cousin. Probably out front hanging up the family laundry right now?

KEITH: Mm.

AUSTIN: To dry in the cold-- no, it's snowing, she's not doing that. In fact, she's probably doing the other thing, which is refilling the lanterns with oil outside. (cross) To keep the lights on.

KEITH: (cross) Those are the two chores?

AUSTIN: Those are the two chores. There's two chores: laundry and oil lighting.

KEITH: Yeah.

AUSTIN: And this is Arva Feritas, your cousin. She's all bundled up in a nice parka. And she doesn't see you two approaching. What do you do?

KEITH: I think I... continue approaching.

AUSTIN: Okay. She probably hears you as you get closer, in the way that like-- do you know how like, your parents have keys in their pocket? And you can tell-- if someone opens the door to your house, maybe this was only a thing that was true for me, but if my mom and my step-dad opened the door, I could tell who it was based on what keys I heard jingling.

KEITH: Oh, I-- no.

AUSTIN: Okay, well, that's a thing I know. About the world. That's the sort of thing that happens here, where before she even turns to look you in the eye, she goes,

AUSTIN (as Arva): Fero.

AUSTIN: And-- do you catch up? Do you-- ? Like what's your, what's your attitude towards her?

KEITH: Aw, um... I think my attitude towards my fam-- like each individual family member is different,

AUSTIN: Sure.

KEITH: and probably towards Arva it's fine?

AUSTIN: (overlap) Yeah, she's

KEITH: (overlap) And like, maybe even excited? but I-- yeah.

AUSTIN: She's your age, you grew up playing in the fields together, and like,

KEITH: Yeah.

AUSTIN: Racing, and playing catch, and she probably beat up a bully for you once-- like y'know. You were close.

KEITH: Yeah. But the undercurrent of that is like-- How long have I been in Rosemerrow?

AUSTIN: Yeah, good question. How long have you been in Rosemerrow?

KEITH: Like, few weeks, a month, maybe?

AUSTIN: Yeah, and you have not checked in?

KEITH: I haven't checked in at all, no.

AUSTIN: So she gives you shit for that-- I'm gonna paint here and not do a scene, because we have a lot to get through, but like, she gives you shit for that. She's happy to meet your... friend, this orc?

JACK (as Lem): Hi.

AUSTIN: What's the-- what's the bit of-- like, what do you wanna get on Fero here, Lem? This is not your one thing.

JACK (as Lem): He's a bit much, isn't he?

(loud laughter from everyone)1:02:26

AUSTIN: She nods, she nods.

AUSTIN (as Arva): He'd be happier here, that's what I always say.

JACK (as Lem): Maybe.

AUSTIN: And that's kind of like, the picture you get of her, is like, What if Fero was like, 30% less hyperactive? Still way more hyperactive than everybody else in-- the world? (laughter) but like, just a little more in tune, with the world. And is content being in one place, and she kind of introduces you to her kids and her, her partner, and to-- there's and aunt and an uncle over for dinner, it's a whole big thing. They probably do feed you.

And she kind of-- eventually you end up talking about what's happening, the death of the Chancellor, how sad it is. And she says, she doesn't like to get involved, and of course, she has only-- what's she's gonna tell you is hearsay, but, like you, she doesn't think the gnolls are that bad. And she's worked with some on the farm a couple of times and sometimes she uses them as messengers, they're super fast. They're able to get around the city in a way that most people aren't normally able to do. She goes on this whole big tangent about how fast and-- loyal the gnolls are and how people should treat them better, And then finally she's like, "Anyway."

The thing is that a couple of the gnolls she's worked with told her recently that Mother Glory had set up a late night sit down with the Chancellor. Like a undercover, secretive rendezvous. Where, the word was, after that, things were gonna get better with the gnolls. Between the gnolls and Rosemerrow. And that that was supposed to happen the night that he was killed. And... the way she says it-- there's probably a shitty dude at the table who's like,

AUSTIN (as shitty uncle): And that's why she killed him! She thought she would kill him, and now everything's gonna get good for the gnolls. Guess what? (blustering) Wrong! Instead, it's gonna get worse! We're gonna-- we're gonna put them in their place!

AUSTIN: And she's like,

AUSTIN (as Arva): I don't think she-- killed the Chancellor, that doesn't make any sense. You know, she's smart enough to know that that wouldn't get her anything.

KEITH (as Fero): Yeah, plant told me that there was three people, anyway.

AUSTIN (as Arva): Sure. I mean, she's a person, right?

KEITH (as Fero): Right, but-- she's one person. Not three people.

AUSTIN (as Arva): Right but clearly-- I mean, it could be her, and then another person, and then the Chancellor, right?

KEITH (as Fero): Mmm. No. Nope.

JACK (as Lem): Look, I'm sorry to interrupt, but-- we heard that uh, that she got captured. Down here.

AUSTIN: Is this the thing you wanna know?

JACK: Yeah.

JACK (as Lem): Do you know-- where she is?

AUSTIN: She nods.

AUSTIN (as Arva): I mean-- She killed them. A few of the militiamen, actually. And we just don't have a place to put her, in the Fields. I mean, put her in a barn? Right, like? So, they took her to Viridian Village. They put her in a kind of-- basement of the town hall there. And they're just gonna hold her there until-- I dunno. I don't know how-- I hope nothing happens to her, cause that'll be bad. That'll be bad.

JACK (as Lem): Thank you.

AUSTIN: Fero, what's the thing you want to know? You can ask me anything.

KEITH: Hmm. I wanna ask about Lenny Lenova.

AUSTIN: Mm-hm?

KEITH: and I know the-- the Feritases aren't, you know, a major prestigious family, but they're

AUSTIN: Sure.

KEITH: They've long been around, and are, as far as the Fields go, pretty--

AUSTIN: Yeah, totally.

KEITH: A pretty significant part of it. So I wanted to know if they-- what they knew about Lenny Lenova, who seems like a big dumb jerk.

AUSTIN: The uncle or whatever who was like blaming...

KEITH: Loves Lenny.

AUSTIN: The, the gnolls, he's like,

AUSTIN (as shitty uncle): That guy, he's gonna be our next Chancellor. Don't get me wrong, he definitely killed him. But that just shows get up and go.

(slight laughter)

JACK (as Lem): Sorry?

KEITH (as Fero): Wait, Dave, so is it-- Is it that Mother Glory did it because she's a gnoll and gnolls are bad, or did Lenny do it and he's great because Lenny's good?

AUSTIN: Taps his head three times. (chuckles) And says,

AUSTIN (as shitty uncle): Three people in the room, right? There it is. Lenny Lenova meets Mother Glory, it's the-- the dynamic duo you would never guess. It turns out-- boom, boom, one hit, one hit, he's dead, he's the new Chancellor, she's gonna be like (cross) the scapegoat.

JACK: (cross) I'm like, looking at Fero-- I'm looking at Fero in horror.

AUSTIN: Obviously-- unsurprisingly Arva is like

AUSTIN (as Arva): Lenny-- is a scumbag, and if I'm being honest, I could totally see him-- not doing it himself, but paying someone, or... getting someone else to do it for him. Like that's not-- That's not so crazy.

KEITH (as Fero): Did y'know that he set up a fake museum?

AUSTIN (as Arva): That sounds about right.

KEITH (as Fero): It had, like, my dad's stuff in there, but it was just rocks and sticks.

AUSTIN (as Arva): Sounds... That sounds strange, but still right, somehow. Yeah.

KEITH (as Fero): Yeah! It's crazy!

AUSTIN: Lem? Do you have a question? Did you already ask a question? You did. (overlap) You asked where she was. Alright.

JACK: (overlap) Yeah, I asked where she w--

KEITH: (overlap) Yeah-- Lem got us where Mother Glory was.

AUSTIN: Alright. (sighs) Throndir and Adaire, elsewhere in Flank Fields.

DRE: Sure.

AUSTIN: Give me a roll. (pause) That's an eleven. Alright. So. And you get another bonus because Throndir is here. So... Flank Fields 2... is the Greeneworks Migrant Boarding House, specifically Migrant Boarding House number 12. Where Mitta Parr has kind of like, taken up home. Greeneworks is owned and operated by Rosemerrow's-- Greene family. They offer a sort of middleman service to farmers of the city-state. Migrant labor for a low price, migrant surveillance for a little bit more. They move people around from farm to farm, they keep people paid, just barely, and have, despite not owning any land of their own, become a key part of the agriculture industry in Rosemerrow. But this particular boardinghouse shows extra activity recently. And you can kind of just tell that after walking past grey boardinghouse next to grey boardinghouse next to grey boardinghouse. This one just has more people around it?

And you pick up through conversation as you kind of like, begin looking around and talking about, about what's going on, that Mitta Parr is a snow elf who, you know, you last saw leaving Velas. She came here to hide out. And then the snows made everything terrible. Except-- she's been really good. Because she's from the snow. She understands what you can grow here. And is not a farmer herself, but just like, cultural knowledge of growing up in-- Auniq with you, Throndir, or in the same place as you, like, means that she was able to help them in the same way that you were able to help people in Velas. And so she's kind of become a sort of go-to authority figure in a bunch of different ways because of that knowledge. I mean-- she still lives in a boarding house, but like, she gets a big room in that boardinghouse, right? She gets a window in that boardinghouse, and is never hungry. And it is not a fair life by any means, she does more for people than they do for her? But it's not as bad as you might think. She's happy to see you. She's pleased that you are in town. She heard what you did for the goblins and is-- pretty much on your side there. (chuckles) Kind of a "Fuck Auniq" person. But also, like, it would be nice to see her home again one day?

And the little piece of bonus info you get here is that unfortunately, her work has been occupying most of her time and she doesn't really keep up with things in a way that other people might? But when you push her on it, as just kind of like, "Give me anything," she does say that a few nights ago, from the corner of her eye as she was drifting off to sleep late at night, through the window she has, she saw a bright light and then a distant crash. Or she heard a distant crash, deep into the middle of the night, where most other people wouldn't be up that late, but she's a-- she's a late worker. And that happened on the same night the sun disappeared. She thought it was a dream, but-- who knows.

Do you have questions?

DRE: I guess the one that comes to mind to me, because of like, what Throndir found with like, the disappearing trail and the magic,

AUSTIN: Mm-hmm.

DRE: Does Mitta or do any of her associates know where we can find Isaac Adelton?

AUSTIN: Huh. She might? Let me think... Hm, would she know in any way... Uh, yeah, you know what? I'm gonna give you a yes here, which is that, she... says,

AUSTIN (as Mitta): (scoffs) That guy. (sighs) I heard all about him in the stuff that happened at the New-Old museum? And, you know, just one of those names I've been hearing again and again and again, and-- I heard it from one of the-- I was delivering something up in Viridian Village to where the Ordennans are, and I heard one of them say that they captured him and they have him in the brig, up in Knoll Hollow. Just outside the wall. I don't know if they think that he did it, or if.. I don't-- They're not even really part of the government here, so who knows what they're gonna do with him. But... he's no good, that's what I'll say. I got a bad vibe about him. Just hearing his name.

AUSTIN: So she-- Isaac Adelton is in... Knoll Hollow for the Ordennan brig.

JANINE: If I wanna do a m--

AUSTIN: You can do a move.

JANINE: How are the moves working? Like, does it-- is that instead of a question, kinda thing?

AUSTIN: Yeah. Pretty much.

JANINE: Okay.

AUSTIN: Unless it's like-- yeah, more or less. That's how I've been doing it.

JANINE: Okay. Um...

AUSTIN: Like a move can be what gets you to an answer, so yes.

JANINE: Yeah. So I think... Adaire's like, vaguely interested in Mitta, but-- the reason that I tagged along, is more because it would get to a location where I think Adaire would be able to use Connections?

AUSTIN: Yeah. Totally.

JANINE: And the thing that Adaire wants to do with Connections is she wants-- if it's possible, like maybe he's* dead or something, I don't know-- She wants a meeting with Blake. [*blake uses they/them]

AUSTIN: Okay. Give me a Connections roll

JANINE: Blake at a location somewhere.

AUSTIN: Roll Charisma. Plus Cha. Charisma (pronouncing the "ch"). (pause) That is a fourteen. Jesus Christ.

DRE: Damn.

AUSTIN: (reading) "On a 10+, someone has it, just for you."

JANINE: Damn right.

AUSTIN: Do you bring it up-- so like, who, what type of person are you talking to? How do you ID someone who has like, a criminal background?

JANINE: Well, I wanna be clear that I'm not saying like, "Oh, it's a migrant house, so there's crime here,"

AUSTIN: Uh-huh.

JANINE: "There's criminals," but like, there are certainly-- when people are vulnerable in society, there are people, even from within that society, who will go there and see if they can pick off people to join other factions-- you know.

AUSTIN: (cross) Okay, so a thing-- maybe a way this can work in a way that's like-- pretty good is like-- one, we know Mitta has a criminal history,

JANINE: Mm, yeah.

AUSTIN: 'cause she was hired to break Theralt Saal out of prison in the first holiday special? And then two, I think you're in her room, and you just start picking up on the clues of like-- (cross)

JANINE: (cross) Yeah, I was just gonna say--

AUSTIN: Thieves' cant?

JANINE: She probably like, sees a piece of jewelry (cross) that has a lockpick in it or something.

AUSTIN: (cross) Yes. Well, it's not just that. It's-- what is she up late doing? And the answer is, moving supplies through Rosemerrow to people in need. Like she's like, Robin Hood-ing from this-- from this boarding house. Operating this--

JANINE: So like, there's a scrap of paper with a sort of cipher about delivery and materials?

AUSTIN: Yes, totally. Totally. And when asked, she says,

AUSTIN (as Mitta): Ough, Blake. God. They took a mission that they shouldn't've-- er, they took a job that I told them not to take. That it was-- then they tried to double-cross somebody-- (sighs) Blake's captured. Blake-- the Water Wardens, the guard who run the, the river in Creek Crescent? They picked up Blake. And they... are probably in a cage by the water by now. I-- I'm trying to move things around, and trying to bust them out, but like-- I have other priorities right now, and I told Blake not to take those jobs. (sighs) Anyway. That's where Blake is. I can't set up a meeting-- unless you go there. To talk. I guess.

AUSTIN: Okay, let's go to Ephrim. In Westshore-upon-Sea, spot number three.

SYLVIA: It's just a plus one for my roll, right?

AUSTIN: Good ol' plus one.

SYLVIA: (overlap) Nice.

AUSTIN: (overlap) You don't need more than that, right?

SYLVIA: Yeah, nah, I don't...

JACK: Yeah, roll for each title. Each additional title.

(SYLVIA laughs)

AUSTIN: That's 8. Yeah, right? So, you arrive at the Lenny Lenova Estate. And-- you know what, you get a plus one here, because you're you, and you and the Lenovas have a, a history, but that's still only a 9. And prep is gone. Prep was for that first arc, I was clear about that, no more prep. Unless you tapped that downtime to prepare again. So... you're allowed into the estate, by Norton Notherhome, who is Lenny Lenova's butler, or valet (pronouncing the "T") or something. Janine once said that Adaire dresses like someone who isn't rich trying to look rich? And Lenova's home is like, decorated for that person. It's not that it's decorated like someone who isn't rich trying to make their house look rich, it's decorated to take advantage of people who don't know what rich people's houses look like? Like, everything is gold, and everything is gaudily embroidered, with two L's, for Lenny Lenova, including the embroidery of the two Ls that have two different Ls on their curves?

SYLVIA: Jesus.

ART: This is a biting political satire, Austin.

AUSTIN: I'm doing my best. Listen, (DRE laughs) Lenny Lenova existed before the election. Is all I'm saying. Lenny Lenova existed when I thought there was no chance that we would be where we are this week. (KEITH laughs) Notherhome shows you into the, room, and he explains that sadly, his master,

Leonard, was arrested very soon after the Chancellor's death, before news of it even reached the household. And Lenny has been taken, to the jail in this district. To the Westshore-upon-Sea city jail.

SYLVIA: (sighs) Basically, what Ephrim's gonna ask is...

AUSTIN: Again, it doesn't have to be a question you ask, it's a question that you ask me, the GM, that you can then find through whatever means

SYLVIA: Yeah, well like-- my question is, em, has Lenny been associating with anyone he wouldn't normally?

AUSTIN: Good question.

SYLVIA: Yeah.

ART or KEITH?: Oooh.

AUSTIN: He took a meeting with Isaac Adelton after the fire. And Notherhome is like, very distraught that that meeting took place? It wasn't just-- it wasn't just with like-- So, Adelton came, Isaac Adelton came to meet Lenny at the Estate, which was fine. It was that, while there, y'know, Notherhome is like,

AUSTIN (as Notherhome): I was giving them tea, and I overheard that-- Adelton wanted my master to meet, with an associate with his, and-- it sounded like very bad news. It sounded just-- disturbing and dangerous and-- All meetings should take place here in the estate. I've told Master Leonard that many times. Anyway, he's safe in prison now. At least there's that. Stiff upper lip.

SYLVIA (as Ephrim): I'm sure this is-- all just a misunderstanding. I'll go... track down this, Adelton, and... talk with him. Don't worry, I'll, uh, I'll say a prayer for your boss.

AUSTIN (as Notherhome): Oh, bless you. Oh bless you.

SYLVIA: Put, like a hand on his shoulder. Before like... Would he offer him, like (cross) snacks or anything?

AUSTIN: (cross) You're, wait, you put a hand on his like, little halfling shoulder? you reach down?

SYLVIA: Yeah, like he-- I'm, like, I'm reaching down, yeah.

AUSTIN: Okay.

SYLVIA: You gotta be able to... (cross) make connections with people like that.

AUSTIN: (cross) You gotta. That's true and good.

SYLVIA: Yeah.

AUSTIN: Alright. Hadrian and Hella. Cage 3. Who is making the roll to talk to Stornras Glasseye?

ALI: I can make it, is that, 2d6+2?

AUSTIN: You got it.

ALI: 13!

AUSTIN: Boom.

ART: Boom!

ALI: Hah.

AUSTIN: [1:18:55 ## indistinct] Alright, so. Stornras just has, like, a big tent, so-- I mean, you basically-- you['re] taking this big road out of Roseheart. There's kind of, almost like a highway through Roseheart that dips into the main bit of the city and then cuts back up through Knoll Hollow, and you're going through like-- As you pass through Knoll Hollow on this-- like, on a cart or something, on a carriage, the thing that you notice is that like, there's smoke on the horizon of just, this refugee camp that is on the inside of the walls. The kind of far western part of Knoll Hollow has been given over to these refugees. And your carriage driver is not happy about that, and is talking about how--

AUSTIN (as driver): Of course, everyone's gonna miss Lutz, but-- I think, all this went bad when he allowed those refugees to take over the western half of Knoll Hollow. Like, I get it, a lot of those homes are empty and all that but-- you don't bulldoze all history. You don't give 'em a camp where there used to be a home. It's just not what you do, this is Rosemerrow.

AUSTIN: And you pass through the Ros-- the kind of, refugee district on the inside of the wall, and then you get to the outside of the wall, where Ordennans have begun pitching up tents and building a camp. More of them have arrived over the last week. So there's kind of, the initial hundred Anchor who had arrived, along with a handful of human Ordennan (clears throat) like, controllers and leaders? And then, over the last week, more and more humans have arrived. The bulk of the human force has followed up the frontline of the Anchor. And there is... y'know, a four hundred? five hundred? people, plus another five hundred Anchors who've arrived? In tents, and the Anchors just kind of stand in metallic attention as you go past them. They don't move or speak or respond or anything else. And again, the Anchors are not-- uniform. Like, they're uniform inside of-- they're mostly uniform inside of their, like, units? But some of them are a little, y'know, more square than others. Some of them have strange holes cut into them in different places. Some of them glow with a visible fire in their chests, which presumably is a fuel source or something. There isn't like, a single vision of what the Anchor looks like at this point.

But then you find Glasseye's tent, which is kind of just like, a general tent, though he is not a general. He is, at this point still, and he explains to you as he speaks to you, a Justiciar-Adjutant. He'd been assigned, of course, to work with the Justiciar Tavira Shal, who you killed, Hella. Who he saw you kill.

ALI: Hey. Hi.

AUSTIN: But he doesn't seem to hold that against you?

ALI: (cross) No, he's good, he-- yeah.

AUSTIN: (cross) He kind of like, respects you, you fought bravely, and frankly Tavira was bad at her job? The thing, the first thing he gives you is that the main mission for what he and all these troops are doing is to pressure Rosemerrow into siding with Ordenna instead of Velas in what feels like an inevitable conflict. That's like, the main thing that all of the Ordennan troops gathering here are doing, it's what the political branch is trying to do here, it's what the military branch is presumably doing in the city. That is what his perspective is and what-- based on what his knowledge is, right? Glasseye is a big bulky dude, by the way. He kind of-- if I did his voice, you would think it's like-- I'm trying to figure out how to do his voice without it being just Red Jack's voice. (ALI laughs) I think it's a little more resigned than Red Jack's. He also explains, and this is not even your bonus thing, that the thing that the Justiciar are specifically doing here is looking for Iduna Fel. And they were doing that before the Chancellor died. They're just using the Chancellor's death as an excuse to find her and get people in Rosemerrow to help find her. And that's because the Chief Justiciar, Qinta Quatróna, feels that Iduna is a threat to her. And her control over the Justiciar as a group.

ART: Should I interpret that to mean they don't-- that they, the.. that it's related to the death of the-- (cross) Chancellor?

AUSTIN: (cross) He says, like,

AUSTIN (as Stornras): I don't believe so. No, no. Iduna is, is. Foolhardy. The thing that they say is that she wanted to be the next Hella Varal. Hella Varal the Queenkiller, Iduna Fel... Chancellor-- it doesn't-- bad phrasing. There's no really good way of saying it. But I don't believe it.

ART (as Hadrian): Chanc-slayer.

AUSTIN (as Stornras): There it is. There it is. Thank you.

ALI (as Hella): That was good.

ART (as Hadrian): (cross) It [1:23:48 ## indistinct]

AUSTIN (as Stornras): (cross) I kind of like it, actually. Chanc-slayer is kind of good. Chancellor-chopper, thank you Sylvia. (ALI laughs) In the chat. Um... (DRE laughs)

AUSTIN: And he... like lowers his head. You can kind of tell there's something he's hiding. And as you push him on it, he reveals that he is actually hiding Iduna Fel here. And asks you to politely not give her up to Qinta and that he could lose his commission. He's about to be given his own-- He's about to be raised up, you know? Previously he'd been like, a ship captain. That was the last holiday season. Then in the first-- the Forest game, in the Old Man's Chin episode he was kind of the Assistant to a Justiciar. And now he's about to be lifted up to have his own commission as a Justiciar. But if they find that he's hiding Iduna Fel, who he believes is being falsely persecuted, he will be-- that will not go well for him. And he asks you to please not give that up. She's going to escape once it's fully dark outside, once the two moons go away, and, y'know.

AUSTIN (as Stornras): We've had our differences, but just... Just don't. Please.

ALI (as Hella): Yeah, I'd say we both have things we don't want-- (laughs)

AUSTIN (as Stornras): We're very busy.

ALI (as Hella): Right.

AUSTIN (as Stornras): You have to prioritize things.

ART: Could we talk to her, real quick? Um, I don't--

AUSTIN: Yeah, sure. Two things, right?

ART: We could talk to both-- we could talk to either of them?

AUSTIN: Yeah, they're both-- yes. Correct.

ALI: Okay.

ART: They're both here, got it.

AUSTIN: They're both-- Their knowledge is available for you. Yes.

ALI: Okay.

ART: I guess my question is, if Iduna is innocent, who did it?

(long pause, slight wheezing)

Give me your alibi. (moment breaks and people start laughing)

DRE: (overlap) Good question, good question.

AUSTIN: (overlap) Right. Okay, but that's a different question. You want an alibi, for Iduna.

ART: Yeah, I guess I want an alibi, not just (cross) the fall, whoever the fall guy is.

AUSTIN: (cross) "Who did it." Sure.

ART: "Oh, that guy did it. Case closed."

AUSTIN: Iduna Fel, at the time of the killing, was... The thing is, her alibi is not a great alibi. Which is, she was gathering intelligence on Qinta Quatróna, and her-- the way she's operating the Justiciar. She kind of [had] broken into an Ordennan... another, kind of like an Ordennan agent's headquarters, basically? Like a secret HQ for an Ordennan spy? And retrieved a bunch of papers that explained how the Justiciar-- the Chief-Justiciar was kind of doing things incorrectly here in Rosemerrow.

The thing is that incorrectly is maybe not what-- you would think is incorrectly. She kind of lays out the paperwork for you, and what becomes clear is that the Justic-- the Chief-Justiciar knows that the plague is spreading in Rosemerrow. And believes that there are other paranormal-- supernatural things happening here, too? And is choosing not to set fire to the place. Is choosing not to crush it the way the policy, as voted on by the other council members or as, kind of established as what the rule of the Impetus is supposed to do? Is choosing not to do that. And she's using that as a way to... Iduna wants to use that information to kind of, push Justiciar-- Chief-Justiciar Qinta Quatróna out of power. So she doesn't have a great alibi, because what she was doing was breaking and entering into one of her people-- like one of her own spies, hidden... uh, there's a word-- Safehouses.

ART: Sure. And can I scan this answer through my,

AUSTIN: Yeah.

ART: Can I attempt to verify this answer by "What Here is Evil?"

AUSTIN: I mean, that wouldn't-- People who--

ART: I'm not saying-- I'm not asking, does like, is this like some magic lie detector,

AUSTIN: No.

ART: I'm asking, is she Evil.

AUSTIN: She's not Evil. Uh. Wait. Lemme think. She's deeply selfish. Um... I do-- she...

ALI: You say no a lot, but like-- Hella doesn't have to-- (laughs) (cross) Like, Hella's Evil.

AUSTIN: (cross) Yeah, she's Evil. Iduna Fel is Evil.

ALI: Okay.

AUSTIN: I mean-- listen, Hella choked a person to death.

ALI: It's a low bar, is all I'm saying.

AUSTIN: Most people in the world haven't choked people to death.

ALI: Okay. Mmmm.

AUSTIN: Three times, in a row.

ALI: Stop it.

AUSTIN: You know, like that's just a thing (DRE laughs)

JANINE: Friends, even.

AUSTIN: Yeah. People (ALI laughs) like, good-- yes. Friends.

JANINE: Co-conspirators.

AUSTIN: Right. Yeah. She's Evil.

ART: Okay. Okay, well-- okay. It doesn't necessarily mean she's lying, but it's a (cross) It's good background.

AUSTIN: (cross) I mean, okay-- But. I do have a question for you, Art.

JACK: Oh, no.

AUSTIN: What's your-- What're the qualities of your, what are the things that you need to do for your Quest to not fail? What are the rules you've taken?

ART: Um... (slowly) What are the vows I've taken...

ALI: (laughs) What are they? What could they be?

AUSTIN: What could they be?

JACK: (cross) It's a bad one, Art.

ALI: (cross) I know a few of them.

ART: Uh... Hold on. Until I read it, it could be anything

(ALI laughs)

AUSTIN: Gosh okay.

JACK: Mmm, yeah.

ART: I'm pretty sure.

JACK: This is the "if I don't go to sleep, tomorrow won't happen." (cross) of [1:29:05 ## indistinct]

AUSTIN: It's in your bio and info? is where it is?

ART: I-- I know where it is. (laughter) (cross) Thank you very much.

JACK: We could probably read it to you.

ART: (reading) "I am forbidden from suffering an Evil creature to live."

AUSTIN: That's true.

ART: (distant) Aw, fuck.

(ALI giggles)

AUSTIN: I mean, you've been suffering Hella this whole time, but she's kind of a project, right?

ART: Yeah, she's my project.

ALI: Lord...

ART: (overlap) I'm defending her, I can't...

DRE: (overlap) She's a little fixer-upper.

ART: If it just ends with a, "And then we fight to the death immediately," it's not a very good Quest.

AUSTIN: Right. Agreed.

ART: Ah, shit.

AUSTIN: I'll give you until the end of the day to figure out if you-- (cross)

ALI: Lord (laughing)

AUSTIN: You can't let her leave this-- this city.

ART: Do I-- do I have to personally stop her?

AUSTIN: No. But you can rat-- if you rat her out, I think that that counts on your Que-- as... You can get someone else to kill her. You know.

KEITH: (overlap) Austin was [## indistinct1:29:55]

ART: (overlap) Yeah, shit, I was gonna rat her out anyway.

ALI: Hadrian.

KEITH: Yeah, just rat her out. I mean (cross) there's a certain amount of pragmatism--

ART: (cross) They're at war with my home!

KEITH: involved-- there's a certain amount of pragmatism to going, "Well, the bigger evil is the one that is the murder that we're trying to solve."

AUSTIN: (overlap) Right but he--

KEITH: (overlap) "And I'm already not suffering an Evil. So I can't--" You can, I think that you get a pass on no-- on suffering one Evil because you're already busy (cross) not suffering another Evil.

AUSTIN: (cross) No. That's not how this works.

ART: Nah. That's not--

ALI: Yeah.

AUSTIN: He would lose his ability. He-- so the thing with this thing is if he breaks this vow, he loses the bonus ability that he has from his Quest.

ART: I'm not sure that I-- I'm not sure that I don't have to go try to, er. I guess she's not Evil, but. There is another murderer in this town.

AUSTIN: Wait, which one? Who?

ART: Um, uh...

KEITH: All of us.

AUSTIN: (chuckles) Yes. True.

ART: Mitta (pronouncing meet-a) Parr.

AUSTIN: Oh, Mitta Parr, she killed some people. Yeah. But she-- wasn't Evil. She didn't register as Evil to you during that first game. She killed people who-- like she was trying to rescue this dude, break this guy out of prison, and conflict happened. Like she killed armed guards who got in her way, which is a different thing than killing because you think killing is like, a good thing to do, and to get you--

ART: Alright, that-- this isn't my job. I don't-- (ALI laughs) I don't decide who's Evil.

AUSTIN: It ain't great. Like, killing people's bad. But-- I can't make everybody who's ever killed somebody Evil. I have to be real careful about it.

ALI: (sighs) I have a question, but I don't know if it's too... like, roundabout?

AUSTIN: What's the end conclusion question? Like, what's the, the fact you want to know?

ALI: Oh-- well yeah, so like-- They were trying to put pressure on, presumably... the victim,

AUSTIN: Yes, Lutz.

ALI: to get them to align with Ordenna, right? So like, would they... Even if it's not in Ordenna, would they know, like, other people who disliked him or were trying to, y'know, get favors out of him? But that's like, really wide.

AUSTIN: That's a really wide question.

ALI: Yeah.

AUSTIN: And not-- these people wouldn't-- Or, Iduna probably would, right? Iduna... The thing is, Iduna's gonna give you the same lay of the land that Finn did.

ALI: Right.

AUSTIN: Of, just like, "Yeah, some people think of Lutz as a reformer, other people think he's a revolutionary, those-- that latter group wants him dead. Or gone. Or out of power." When you're a Chancellor, you got a lot of-- lot of enemies.

ALI: Right. Yeah, I dunno, but Hadrian, do you have another thing? Can you think of another thing?

ART: Um... I'm biased because I don't know that I'd believe what they would tell me. (ALI laughs) But like, I'd love to-- I'd love to hear who Ordenna thinks-- Y'know, they're here politically maneuvering, right? Like, who do they think has it out for the Chancellor?

ALI: Oh, yeah, sure. That's kind of the same questions (cross) but a bit more direct, yeah.

AUSTIN: (cross) Yeah, it's-- yeah, I think-- So yeah, I guess Iduna probably has an answer for that. Glasseye's only been here a week, and like, hasn't really kept up with the stuff. Iduna thinks it's probably... Um, okay. Iduna Fel is a Justiciar, she knows some shit. She says,

AUSTIN (as Iduna): One of two people. Er, one of two groups. Either his political opponents, who, who number greatly, but who had recently put their weight behind Lenny Lenova, the mayor of Westshore-upon-Sea. The numbers say that Lenny might not win in a straight up race, and might not even even find the fifteenth name that he needs. But if Lenny could not only be the one who kills.. the Chancellor, but then is also able to stick the blame on someone else and take credit for finding the true killer, maybe he would get that fifteenth name. And could ascend to the Chancellorship.

The other thing is, there's a group I've been tracking. Normally, we focus on the Plague. The undead. Which I believe is infesting all of Rosemerrow. But... there's been a creature. I've seen-- two or three times and I've, I've heard reports of others who have seen it. It's-- It's bright. And overwhelming to look at. It's like, what if fire... What if fire was matte? Was, was... Almost flat, but then even bright than it could-- (hesitates) I'm struggling, I... I don't know what that thing is. But this whole place should... go. We'll rebuild after everything is clean.

ALI: Alright.

ART: Al-right.

AUSTIN (as Iduna): Or it could be the Cult of the Dark Sun, I guess. But I don't know too much about them.

AUSTIN: She blinks a couple of times.

AUSTIN (as Iduna): (overlap) Rich folks.

KEITH: (overlap) Suspicious blinking.

(light laughter)

AUSTIN (as Iduna): Rich folks who-- want to pretend that they know religion better than the priest.

AUSTIN: Alright. That's turn 1. As we move into turn 2, it's been a few hours at this point. It's been, y'know, half a day, basically, of travel and talking and-- the first moon has drifted away. And only one remains in the sky. Where do you go? Let's work in reverse order here. Hadrian and Hella, where are you headed?

ART: Um...

AUSTIN: I haven't quite worked out a fictional way for you all to coordinate here? But I think maybe that's just built into travel time or something? You send runners, or-- I don't know.

KEITH: Is there a... Is there a thing that people are feeling about our suspects after one round, or? Probably too early?

DRE: I mean, I think we have Isaac Adelton, like getting tagged,

AUSTIN: Mm-hmm.

KEITH: Yeah, yeah.

DRE: (cont) in multiple places.

AUSTIN: I'll note a thing I should've noted before, which is that the reason that there's like, a time-- there's not like, a firm time limit here? But you suspect, and the kind of vibe on the street is that one of the districts will act today. By the end of the day, right? By the time we've kind of circled to having two moons back in the sky, someone will execute their suspect? And once one of them does, they're all-- (cross) they're all done.

JACK: (cross) Oh-- oh no.

AUSTIN: Because, like, you don't-- you can't be the third person to execute the suspect.

DRE: Of course not, it's just gauche.

JACK: God. Are we gonna take the opportunity to switch the groups up, at this point?

ART: It's hard cause we're all-- we're all kinda out there, right?

AUSTIN: Well, the Flank Fields crew is four people, right?

ART: Oh, sure, they could--

JACK: Yeah. (cross) We could just--

AUSTIN: (cross) And then Westshore and Knoll Hollow are close to each other, so.

JANINE: Maybe if there's like, a reasonable chance they might bump into each other in the street on their way to some place?

ALI: (overlap) Yeah.

AUSTIN: Yeah. Though, remember, if you're leaving the place you're in, you don't do a thing this turn. You're moving this turn.

JACK and DRE: Yeah.

JACK: I like to imagine that, the Flank Fields parties just see each other across the fields? (AUSTIN laughs) (chuckles) "You came down here too?? Turned up here together." I'm kind of tempted

AUSTIN: Oh, shit.

JACK: to- oh.

AUSTIN: Sorry, keep going. I just remembered a thing happens at the end of this turn, but that's okay, I just have to make a note. Don't worry.

JACK: Oh, this isn't ominous at all. (DRE cracks up) I kind of feel that having expended a move to go and learn where Mother Glory is, it would be a waste to not follow that lead?

AUSTIN: Mm-hmm.

JACK: If only because... God, if there were, if there was somehow we could swing it, to--

KEITH: Hold on, I have the-- I have it. (pause) I mean-- I messaged it to Jack, to see, like, hey maybe we-- this is a thing we could do, but what if we broke Mother Glory out and --rode her?

SYLVIA: Jesus.

JACK: (overlap) Look-- oh, okay--

ALI: (overlap) Mmm, what?

JACK: A, Mother Glory is a person?

AUSTIN: Yeah. Jeez.

KEITH: Yeah.

SYLVIA: That's the first thing.

KEITH: I know she's a person!

JACK: Not a mount.

AUSTIN: And also you're the person who is specifically talked about wanting to, like, side with the--
fucking gnolls as people?

KEITH: Yeah!

AUSTIN: (cross) okay.

JACK: (cross) This is not-- we don't get to go, like--

KEITH: This is an emergency-- (cross)

JACK: "Oh, we found a very large horse." That's not-- (ALI laughs) That's not what Mother Glory is. Er-- so,
I'm giving a, a-- (cross) thumbs down to that plan.

KEITH: (cross) Hold-- hold on, I think it's crazy that like-- no one's ever carried someone in an emergency?
No person ever (cross w JANINE) picked up another person?

JANINE: (cross) That's usually not faster.

AUSTIN: Well. You can't talk, Adaire. (JANINE laughs) You did have a moth lady fly you-- thirty miles--

JANINE: Yeah, but that took-- that took fore-- that took a while, if you recall.

AUSTIN: It did. It took the day.

SYLVIA: (overlap) Is Fero--?

JANINE: (overlap) That wasn't a quick thing.

SYLVIA: Is Fero just angling to be put in the papoose that she put Lenny in?

AUSTIN: Yes.

SYLVIA: Okay.

AUSTIN: Probably.

JACK: (overlap) I'm...

SYLVIA: (overlap) (chuckling) Just so we're all clear on that.

JACK: I'm prepared to go and talk to Mother Glory. Regardless of how that situation is probably going to end up, I think I have an ideal end state for that? But it's not-- riding Mother Glory into town.

AUSTIN: Riding Mother Glory will not make this a faster-- will not increase your speed.

JACK: No.

KEITH: I mean the last person we talked to spent a long time talking about how fast they were.

AUSTIN: (softly but adamantly) Right, because they're not carrying people around! People are *heav-y*.

KEITH: People are heavy.

JACK: (cross) Put me down for Mother Glory, Austin.

KEITH: (cross) I'm not so heavy.

AUSTIN: (typing sounds) Okay. VV3. Is anyone going with Lem to Mother Glory?

KEITH: Um--

ALI: (overlap) Where.. is that?

KEITH: (overlap) If you think it would--

AUSTIN: (overlap) She's in Viridian Village.

KEITH: (overlap) If you think you would...

ALI: (overlap) Oh, okay.

KEITH: ..Nah, I'll go to Mother Glory. It's me.

AUSTIN: 'Kay. So that's-- your turn will be spent doing this-- like, this is the thing, is like everybody went to Flank Fields, so you don't-- no one is... No one is like, stay[ing] in Flank Fields and do another thing,

DRE: Yeah.

AUSTIN: But hey, Flank Fields is done. Right?

JACK: Yeah.

AUSTIN: Who else is going somewhere? Let's stick with Flank Fields crew so we know where Throndir and Adaire are headed.

JACK: I mean-- sorry, wait a second--

DRE: Um..

AUSTIN: You could-- change, but

JACK: Do we-- yeah, do we not-- Fero, do we not want to split up at all, since we have this opportunity here? The-- the teams are in the same place.

KEITH: Um, let's see. How-- so, what's the time increase on going somewhere farther than just one away?

AUSTIN: I-- you know, I didn't explicitly say that each district is a-- thing, so I'm just gonna say that it takes you a turn. Like it's a turn of travel to get from any one place to any other place, unless you're already in Roseheart, in which case you can just get to the next one at the beginning of the next turn. You can just go right from Roseheart to anywhere else.

JACK: 'Cause the roads are better.

AUSTIN: Yeah, the roads are good.

ART: Does that work-- and that works both ways?

KEITH: (quietly) Oh my god.

AUSTIN: What do you me-- no, you can't just get back to Roseheart quickly.

ART: Okay.

AUSTIN: Eh, fuck it. Yeah, you can. (ALI laughs) That doesn't make any sense. (cross) The roads work both ways.

ART: (cross) Well, then there's no reason to ever go...

AUSTIN: Yeah. Right. That's why you would go to Roseheart.

ART: So don't spend a turn traveling, go to Roseheart and do something there.

AUSTIN: Yes.

KEITH: Okay.

AUSTIN: Totally.

KEITH: So, is--

AUSTIN: That in fact, is how I designed Roseheart, because there's good information in Roseheart? Like-- I put five things in Roseheart, and they're interesting things (cross)

JACK: (cross) I think

AUSTIN: because I knew that would be the place most traveled to.

JACK: Did Art just patch the game?

(laughter)

AUSTIN: (cross laughter) Yeah. Thank you.

KEITH: So-- so if Lem is gonna go to Mother Glory, does anybody want to-- spend a turn in Roseheart to then go to... that crafty mage man.

JACK: Isaac.

KEITH: Isaac. Adelton.

DRE: Well--

ALI: Isaac is...

DRE: Isaac is

AUSTIN: Someone's near Isaac already, right?

ALI: Yeah.

JACK: Yeah.

KEITH: Okay.

DRE: And it honestly-- Hella going there would probably make more sense because he's being held by Ordennans.

JACK: Oh, good call.

DRE: But I think like-- yeah, the four of us that are in-- the Flank Fields, like we should-- All of us are gonna do something in Roseheart this next turn, so if we, like wanna go somewhere and really get a lot out of it, we could send up to all four of us there.

KEITH: Yeah, so I guess we're all going to Roseheart. Let's pick where we're going I guess.

DRE: Yeah.

JACK: (laughs) Austin...

ART: (cross) Now you can bring Ephrim back into--

SYLVIA: I was probably gonna go to Roseheart as well.

AUSTIN: right.

DRE: (overlap) Where is...

JACK: Uh-- Who wrote that Cult of the Dark Sun note just then?

AUSTIN: Iduna Fe-- oh, I dunno if anybody wrote-- where'd they write--?

JACK: In "Suspects," they wrote, (JANINE laughs) "Cult of the Dark Sun makes Iduna's eyes dry," which-- (laughter)

JANINE: That might've been me. I added some stuff in brackets. (cross) Just to keep us--

JACK: (cross) But the thing is, Austin, if you'd written that, that would be very frightening. (laughter) I'd be like, "What's this weird cult that makes people's eyes dry?" (ALI giggles) Okay, yeah, I'm prepared to

also go to, to Roseheart. I think. I would be prepared to go and... interview... Finn. Who we kind of talked to vaguely--

AUSTIN: You already talked to Finn.

JACK: Oh, does he count?

AUSTIN: Yeah. Finn was your first-- Finn was the person at the High House.

JACK: Beans. I thought that kinda counted as the room. Okay.

AUSTIN: That was-- that's where Finn is. Finn is like--

JACK: Yeah, yeah.

AUSTIN: (cont) in the domestic side of the House of the Chancellor.

DRE: Oh, yeah, we--

JACK: Okay.

AUSTIN: You could spend another turn going there and getting more stuff, (someone hums) and that's another rule that's written down here that I didn't read out loud, which is like, if you fail a roll, you can then spend an extra turn in that place to just get a 10+. You can always spend two turns in one place to get that extra little bit of information. So, if you hadn't gotten over a ten, I was like, waiting to say it until someone failed a roll, but that didn't happen. If you waited in-- if you had failed that first roll or something somehow you could go back now and maybe get more. But there just isn't-- there isn't just more in there.

DRE: (sighs) Let's see, is there-- so we've-- is there anyone at the Low House of the Chancellor that we'd want to talk to?

SYLVIA: The right hand of the Chancellor is there.

DRE: That sounds like a good person to probably talk to.

JACK: Yeah, I think that's a good idea.

AUSTIN: So you're all going there?

JACK: No (laughs)

AUSTIN: Okay.

JACK: We might want to split our, split our, er

AUSTIN: Cause there's five of you going to Roseheart?

JACK: Yeah...

KEITH: What's the Commission of External Affairs?

AUSTIN: 'ts like a, a diplomatic place, right? They do diplomacy with other groups, with other, settlements.

JACK: Does the,

KEITH: (interrupting JACK) I'll go there.

JACK: (cont) Does the high-- (pause) Does the High House look out over the Canyon, or over..

AUSTIN: Yes. (cross) It's in the middle--

JACK: (cross) Oh-- alright.

AUSTIN: (overlap) It's literally in the middle.

JACK: (overlap) Yeah, I'm super going to the Canyon.

AUSTIN: Alright. So you're going into the Canyon-- let's write all this down.

DRE: I'll... go with you to the Canyon.

AUSTIN: So Lem and Throndir to the Canyon.

JANINE: Sorry, wait-- what's the Cany-- it says (cross) "the bazaar," which, just

AUSTIN: (cross) It's the bazaar. It's-- (cross with JACK) like a series of shops

JACK: (cross with AUSTIN) It's like a massive markets...

AUSTIN: Yeah, that runs... It's just that the High Houses are like mountains. They're like big,

JANINE: Okay.

AUSTIN: Like, pyramids. And so...

JANINE: I think I would also like to go to the Canyon.

AUSTIN: Okay. So that's three people to the Canyon. And then, who's going to-- someone said they were going to the Low House? Or is that not happening anymore?

JACK: Well I thought Dre was going to the Low House.

AUSTIN: No, he's going with you to the Canyon.

JACK: Well, since-- since... (sighs) Since Thrandir and Adaire (DRE tries to say something and stops) are covering the Canyon, I'm prepared towards the Low House

AUSTIN: Okay.

JACK: (cont) to talk to the, to the right hand.

SYLVIA: I could join you on that.

JACK: Okay. Sounds good.

AUSTIN: (low) so, RH3,

DRE: And where's Fero going?

KEITH: I'm going to the, Commission of External Affairs. RH3.

DRE: Okay.

AUSTIN: (low) Boop, boop. there we go. And then... right. (normal volume) Okay. And then Hella and Hadrian?

ART: Yeah, KH4 to talk to Isaac.

ALI: Uh-huh.

AUSTIN: Yeah, let's-- let's do this in reverse order and start with you. The camera stays with you as you leave... as you leave, the tent of Stornras Glasseye, who gives you like, a stern look, as if like, "Don't fuckin' turn me in for this." And... probably follows you out and you straight up pass a flyer that says like, "Wanted: Iduna Fel (ALI laughs) for the killing of Chancellor--" such-and-such, Chancellor Lutz. Alright. KH4.

So, the brig here was like, a Rosemerrow guard house that's just been taken over by the Ordennans. There is paperwork in place allowing them to do this. (clears throat) There was a sum of money exchanged, but also, it-- was more like, Rosemerrow wasn't quite yeti-- yeti. Wasn't quite ready to go to war with Ordenna. This all happened a little faster than they expected? Adaire warned the Chancellor about it, but even with that early warning, like-- It takes a while to get mercenaries together. Rosemerrow doesn't really have an army, persay. (chuckles) Lot of-- lot of working on local stuff here. The notion of needing to fight a war has not been a thing that's been up in the top of people's minds. So, what I'll say is it's a couple of things that gets you access to Qinta Quatróna, who has, herself, moved into the brig here and made it kind of the base of the Justiciar in Rosemerrow. First, Ordenna's head witch hunter has a fascination with the Golden Lance? And so having both badges gets you in pretty close. Second, like-- Hella is there, and Hella is the fucking Queenkiller. And then, third, the events of this week and Qinta's knowledge of what's happening in Rosemerrow broadly means that anyone who represents civilization-- even rival civilization like you, Hadrian, should come with some degree of respect. Who wants to do the roll?

ART: I'll do it this time.

ALI: Yeah.

AUSTIN: Okay. (pause) That's a ten.

ART: (cross) Ten!

AUSTIN: (cross) Alright. So, Qinta is a, just a immaculately dressed woman. Kind of like, well fitting grey pants, with high black socks, a kind of like, purple short robe that's tied at her waist, with, with, like black with the gold trim. She has a blade nearby, she's like-- Even though she is in her, like, hangout uniform, and not her fight uniform, she has a presence about her that's like-- That's a lot like Hella's, actually, in that like, "Oh yeah, she could go." Like, (ALI chuckles) she's ready to go whenever. And is pleased to meet with you, she sends her guards out of the room so she can speak privately with you. She-- asks if you want tea or anything else, provides, y'know, some snacks for you-- lots of snacking in this episode. And she explains to you, Hella, that the reason that the Impetus and the Justiciar are in Rosemerrow are-- two things: one, is that the cure of the undead has reached the town. She confirms for you what you already know from Iduna Fel's information. Which-- she does believe that the curse is spreading through Rosemerrow. And she says,

AUSTIN (as Qinta): I speak and move with the whisper of a diplomat. Though my tool is a blade. And I'd hope you keep this between you and I, Varal. Hadrian. I have ordered my people here to perform more surgically than the Impetor Malle would like.

AUSTIN: Impetor Malle is the head general, basically.

AUSTIN (as Qinta): We can confirm that the plague is indeed here in Rosemerrow, but we deal with it on a case-by-case basis, instead of a single push of fire. Rosemerrow will be a powerful

ally for Ordenna, and if we can kill the tumor, we can save the body whole. And then... there is the other reason we are here. The Bright One. In the last week,

AUSTIN: She stands up and kind of paces around.

AUSTIN (as Qinta): and the week since the fire, credible agents have reported the appearance of a demonic being walking the streets of the city. It produces an unbearable noise, flashes of light. It's, it's a new sort of sin. Made flesh, something we need to address. A new threat to the spread of Ordennan progress. It may have even had helped Iduna Fel and her assassination of Lutz.

AUSTIN: She admits that they do indeed have the illusion mage, Isaac Adelton, under lock and key, but do not believe he is the culprit. Instead, they are holding him as leverage that they are willing to trade in exchange for whoever finds Iduna Fel. Who they want to deal with internally. She does think that Isaac might have info about, about stuff happening in the city, but really wants to trade him for Fel. For the record, this is what's written here. I'm not-- introducing this. (ALI laughs) In fact, you knowing where Iduna Fel is is you know. A help

ART: Yeah. (ALI snorts) We're gonna do great right now.

AUSTIN: Mm-hmm. Are you?

ART: Some of us are gonna do great right now.

(SYLVIA laughs)

AUSTIN: Oh, boy.

(ALI sighs heavily)

ART: At least two thirds of the people in this meeting are gonna walk away with this meeting being like, "That went great."

ALI: Just... just. Leave Glasseye out of it. Just maybe say... you saw her somewhere else.

AUSTIN: They did tell you when she's leaving. Glasseye did say when she was trying to escape.

ALI: (triumphantly?) Uh-huh! Yeah, we heard it from some, y'know, ragamuffin. While we were on the way. Who's helping her leave.

AUSTIN: Hella's famous-- famous catchphrase, "Some ragamuffin told us." (ALI cackles)

ART: Have I been using ragamuffin wrong all this time?? (ALI cracks up) What is--

AUSTIN: Wait-- how do you use ragamuffin? (typing noises)

ART: I thought ragamuffin was like a, was like, a like cute person.

JACK: Um...

ALI: No. What?

ART: (overlap) No?

AUSTIN: (overlap) It's like a--

KEITH: (overlap) A ragamuffin's like a shaggy little...

AUSTIN: Good-for-nothing...

JACK: Fero.

ALI: Uh-huh.

AUSTIN: Wooow. (laughs)

KEITH: Yeah, it's kinda like a Fero.

DRE: God-damn.

AUSTIN: (overlap) It's kinda like an Oliver Twist

ART: (overlap) (reading) A ragged disreputable person

KEITH: (overlap) It's like a street-- A ragamuffin's a street urchin, essentially.

AUSTIN: Yes. Yes.

ART: Yeah. Hm.

JANINE: You can use it fondly the same way you can use imp, like badly or fondly.

AUSTIN: Mm.

JACK: Yeah, I guess...

AUSTIN: Sure.

DRE: (overlap) Okay.

ART: (overlap) Yeah, but the synonyms are things like, "guttersnipe."

(snorting)

ALI: Woah!

(laughter)

AUSTIN: "You're my precious little guttersnipe!"

ART: (overlap) And--

ALI: (overlap) Yeah, that's how it's catching (laughing)

ART: (overlap) "tatterdemalion," which is my season 6 name.

(AUSTIN and JANINE laugh)

KEITH: Oh, tatterdemalion's a very good word.

AUSTIN: I-- (laughing) There are episodes of Run Button stuff in which Keith goes on and on about how much he loves "tatterdemalion".

KEITH: It's a veeery good word. It's one of my two favorites.

(DRE giggles)

JACK: Well-- sorry. What's-- now I have to ask.

(pause)

KEITH: Kerfuffle.

ALI: Oh, that's a good one.

AUSTIN: (overlap) That's a good--

DRE: (overlap) Okay, that's good too.

JACK: And moving on.

AUSTIN: Uh-huh. So, what do you tell her?

ALI: (overlap) Okay, wait.

ART: (overlap) Yeah, I don't care about Ordennan politics, I'm just-- I just wanna sell out this murderer lady.

ALI: Yeah, if we sell out this murderer lady, is it like a trade, do we like (snorts) get to ask her questions and then also Isaac?

AUSTIN: Yeah. Totally.

ALI: Okay. (overlap) That's nice.

AUSTIN: (overlap) In this turn.

ART (as Hadrian): (overlap) Leaving tonight, from somewhere close. You don't even have to go far.

ALI (as Hella): Uh-huh. Yeah.

AUSTIN (as Qinta): Huh. But you can't tell me where she is this moment.

ART (as Hadrian): I'm not sure I know where she is this moment.

ALI (as Hella): No.

AUSTIN: Can you lie?

ART: I can't, and I don't. I can't say for sure where she is this moment.

AUSTIN: Hmmm (laughing)

(ALI and KEITH laugh)

ART: I know where she was an hour ago.

AUSTIN: Uh-huh.

ART: No one asked me where she was an hour ago!

AUSTIN: Okay. That's fair. (sighs)

ALI: Anyw-- okay. So, I'm like kinda curious about this like, monster thing?

AUSTIN: Uh-huh?

ALI: But--

AUSTIN: The Bright One.

ALI: Yeah.

AUSTIN: What do you wanna know?

ALI: (chuckles) Just any leads, I guess.

AUSTIN: I mean, she... Okay. The lead that she has for you is that it first appeared in Westshore-upon-Sea soon after the fire at the New-Old Museum.

ALI: Okay. Is Mountain Party allowed to tell me if this is unrelated?

AUSTIN: What do you mean?

ALI: 'Cause I feel like it might be like a plot thing that isn't a-- like a

JACK: (overlap) Now,

ART: (overlap) Are we chasing a red herring that only we know isn't a red herring?

JACK: No, as-- as far as I can recall, we have no idea what this thing is.

ALI: Okay. Fair enough.

JACK: Wh--, Austin, couldn't we...?

JANINE: So-- so it's not just like Fiery Peter? (ALI laughs) From the episode we haven't

JACK: (cross) Austin,

JANINE: (cross) heard yet? (laughing

JACK: Can we be fairly open with information we've received?

AUSTIN: Yeah. Totally.

JACK: So... (cross) I have no idea

AUSTIN: (cross) Maybe-- you had breakfast and exchanged notes about what had happened.

JACK: Yeah. I have no idea if this is-- that would've been a weird breakfast.

AUSTIN: (laughs) Yup!

JACK: I have no idea if this is relevant, but something that came up multiple times in the previous arc, is that... creatures have been disappearing, around Rosemerrow. They've-- Fero has sensed that certain creatures are just gone.

AUSTIN: (low) Huh.

JACK: Have been vanishing. And... I wonder whether or not that is... linked in some way to what we're seeing here

ALI: Okay.

JACK: with this weirdo creature. That's probably the best I can offer, I think?

ALI: Okay.

JACK: Also,

AUSTIN: (cross) I think the other

JACK: (cross) we stole the sun from, the sort of (mumbling)

ALI: Yeah, I've heard up to that point. I didn't know like at the end (cross) of the episode or something

AUSTIN: (cross) You might wanna say that one again for everybody? (ALI laughs)

JACK (as Lem): Uh, we stole the-- We, um... We um. (clears throat)

SYLVIA (as Ephrim): We--

JACK (as Lem): Ephrim stole the sun from a tomb.

SYLVIA (as Ephrim): Okay. So--

DRE (as Throndir): Oh.

ART (as Hadrian): The earth sun?

DRE (as Thrandir): Okay. alright.

SYLVIA (as Ephrim): No--

JACK (as Lem): Uh...

ART (as Hadrian): Or like, someone's male child?

AUSTIN: It-- (cross) Well

JACK (as Lem): No, the-- worse one. The shining one.

SYLVIA (as Ephrim): It's a religious artifact.

JACK (as Lem): (a bit like an admonishing parent) Ephrim, show them the sun.

(JANINE chuckles)

SYLVIA: (chuckling) I just like the idea of, they're just like, at breakfast and Ephrim just pulls of his like, metal case holding this big scythe-blade looking thing. And opens it up and there's The Sun. (cross) But I guess he does that.

JACK: (cross) It's like a... It's like the shiniest object that you've ever seen. It's like a... It's like a sliver of perfect light, and Ephrim has decided that it's his? And won't let us go near it? Also when we took this thing, (laughs)

AUSTIN: Where'd you take it from?

JACK: We took it from... (chuckles)

SYLVIA: (cross) It was..

JACK: (cross) what I can only describe as a kind of horrifying... copy-and-paste version... (AUSTIN laughs) of Rosemerrow that was both beneath Rosemerrow and outside.

AUSTIN: Yeah, you could hear the ocean. Right?

JACK: Yeah, we could see the ocean, I think.

AUSTIN: True. True.

SYLVIA: Also, it was specifically in a room that was a meeting place between the gnolls and the halflings.

JACK (as Lem): I feel we maybe should've brought you up to speed about this earlier but if I'm being honest I mostly feel guilty.

(Laughter)

SYLVIA (as Ephrim): At least one of us does.

AUSTIN: (audibly grinning) Good. great.

ALI: Yikes.

AUSTIN: So yeah.

ALI: Okay.

AUSTIN: That's-- what-- the glowing one, the Bright One, was first seen. Was after that.

ALI: Okay.

AUSTIN: The other big thing there is that the New-Old museum burnt down. If people have caught up that much. The New-Old museum was on fire, it's gone now.

ART: Right, that's why it's crossed out in the notes.

AUSTIN: Right. You could still go there. But. You know. Hadrian, you have a question.

ART: Yeah, what-- how did that just co-- so, Ephrim just stole the sun at the same moment that I failed... (cross) a roll?

AUSTIN: Yeah, that actually-- in retrospect, totally worked out. actually. Like, in terms of timing, I didn't realize it until like two days ago, when I was doing prep for this, when I was like, "Oh, wait, that-- the whole Mountain Game had no idea about that failed roll, and the timing on it was perfect."

ART: Mm. But that's probably not what you meant when you asked (laughing) if I had a question.

AUSTIN: No. No, that's a freebie. You can get another one, for sure.

ART: When did they-- How long have they had-- Isaac?

AUSTIN: Since the night of the murder. They found-- they'd been watching him anyway, he's a magic user, and they are anti-magic people, and so.. they immediately-- fucked him up. She kind of like, chuckles.

AUSTIN (as Qinta): He's an illusion mage. Our Ordennan steel already breaks all sorts of magics and his are curtains waiting to be pulled back. Little else.

ART (as Hadrian): But they're not alibi-ing him?

AUSTIN (as Qinta): (derisively) No. He burnt down the New-Old museum,

ART (as Hadrian): Yeah.

AUSTIN (as Qinta): and now he, working for presumably Lenny Lenova, assassinated the Chancellor. And we have him. And we're willing to give him up to... whoever in Roseheart will have him.

ART (as Hadrian): Awesome. Cool.

AUSTIN (as Qinta): And you can speak with him, if you'd like.

ALI (as Hella): We would love to.

AUSTIN: She shows you downstairs, and there's like a big metal door. And there are two guards who salute in their Justiciar uniforms and she like, nods to the door. And they open it, and there is a scorch mark on the ground.

(Music begins playing - "Outside")

And no one in the room.

(Music continues and ends)