

Sangfielle 11: The Secret Ledger of Roseroot Hall Pt. 3

Transcriber: vesta

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

["previously on *Sangfielle*" begins]

AUSTIN (as Dayward): I'll get right to the point. I am convinced that this home is haunted,

[MUSIC - "*Sangfielle*" starts]

AUSTIN (as Dayward): And we need to drive whatever foul being has taken up residence, that with your expertise and knowledge, you can help me banish whatever it is that is cursing this place.

AUSTIN: He shows you the records, the village associated with it had a dramatic decrease in population, and you know when I say a drop, I mean a small village, we're talking about hundreds of people at most, but seeing it drop by half is a big drop.

AUSTIN [continued]: You find in business records- you're piecing this together. The contract is between what at this point you've understood is something called Roseroot. Roseroot is a translation of whatever the name of this spirit or whatever is. And is now bound to this house, and is this house. And is in fact, I think you put this together, is made from the body of whatever this spirit first inhabited. Which you would guess is some sort of big tree, or a grove, some sort of cursed grove that was chopped down and turned into this place.

AUSTIN [continued]: The contract's terms effectively are that the house will serve the master of the house, and it will do the thing you kind of predicted it would do. Which is it will change itself to reflect the needs and desires of whoever the master is. The other half of the contract is that it gets fed. And the kind of terrible thing that you kind of piece together, is not just that it was fed the people of the town and plantation all those years ago. Written in the contractual language is a bunch of stuff like, remember just because they worshipped you for many generations doesn't mean you have any loyalty to them. Roseroot the being used to be their god. And took this fucking deal from Dayward YVE's family.

KEITH: For a second, the live-and-let-live with the curse thing was looking okay. But.

AUSTIN: And so yeah, the door's all locked at this point. And the cup that was overrunning with water, that water is now boiling. It is around this time also, that you hear a scream. From the first floor, and it is Ana yelling,

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

AUSTIN: And it seems as if the like finish on the walls is fading? It's not just fading, it's like draining onto the ground.

[music ends, recap ends]

AUSTIN: Welcome to Friends at the Table, an actual play podcast focused on critical worldbuilding, smart characterisation, and fun interaction between good friends. I'm your host Austin Walker. Joining me today, Janine Hawkins.

JANINE: Hi I'm Janine Hawkins, I'm @bleatingheart over on Twitter.

AUSTIN: Art Martinez-Tebbel.

ART: Sorry I was chewing something? You can find me on Twitter @atebbel, how are you doing? Hi.

AUSTIN: And Keith Carberry

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

AUSTIN: As always you can support the show by going to friendsatthetable.cash, if you are enjoying Heart, you should go check that out from [Rowan, Rook and Decard](#). The game that we are playing again, is *Heart: The City Beneath*. My goals as always are to ask questions instead of planning, to reuse details and to evoke an atmosphere of wonder, horror and humanity, to build and break tension, to pay attention to what player wants both long and short term, and to play to find out what happens.

AUSTIN [continued]: Alright, so just before we get any deeper into this. Let's just take stock of where everyone is, what is going on as best as we can. Especially since I suspect that some people have just hit their beats and if you planned on taking moves, you can take those now and all that stuff too. And so just, let's just get a stock of everything. You are in Roseroot Hall, a transplanted plantation house, now up in the hills north of Blackwick. Used to be part of, overlooking a town and a plantation somewhere else here in the Heartland hundreds of years ago. Was moved here by Dayward YVE, spooky shit was happening to Dayward, you came to investigate it.

AUSTIN [continued]: Inside of this house you- upstairs, I wanna say? Is both Es and Lye Lychen, you've both figured out that there is a shrine behind a wall, there is no door to that place as far as you can see, but you do believe that there is an ancient shrine there tied- maybe not an ancient, you don't know how old it originally was. You're not sure how they moved it here, things- they moved the rest of the house here. And you believe that this is to a deity, a spirit, a

demon, something that had a contract with Dayward YVE's great great great great grandparent, who seemingly had tied it to the house itself, maybe built the house from it, hard to say. And in exchange it would- it would provide whatever comfort the person who used the master key last, you know at the house, wanted, maybe even unconsciously wanted, and in exchange, it seems like it was being fed people over the years from the town and the plantation. Many many people. You had some suspicions that it was tied to a corruption of this deity potentially, you're not really sure what the deal is there, there is more story there to be uncovered.

AUSTIN [continued]: And then while all this is being discovered, the contract being explored, the secret shrine location being identified by your boiling-over cup of magical detection, Lyke. The house seemed to react to you getting closer to it. The walls and the floors, which were once this kind of beautiful darkwood- maybe actually just lighter than that, maybe it's a cherrywood colour, begin to drain of paint and resin. The rugs and carpets begin to revert from their dyeing and from the processing that made them tightly you know, knit, and becoming kind of loose you know, old wool. And you heard the screaming below from the first floor, where- I can't quite remember, Duvall, are you down there right now? Or are you upstairs with the other two?

ART: I don't remember the timing of that. I'd been in the- the library was the last place I was on camera in.

AUSTIN: Right.

KEITH: I have a vague memory of this which is that Duvall came upstairs to show us the map when this happened.

AUSTIN [overlapping]: The contract, right?

ART: Mmm.

AUSTIN: Right.

KEITH: Yeah yeah yeah right.

AUSTIN: The contract, yes. That makes sense.

ART: So then I am like here.

AUSTIN: Yeah, I think that's probably right. And then at that point, as this stuff is you know, going wild, Ana, the maid, begins to yell- and at this point she is yelling straight up, they're taking-

AUSTIN (as Ana): They're taking Mr. Kenson!

AUSTIN: She yells.

KEITH: That's the rude one, right?

AUSTIN: Mr. Kenson is the rude butler, yeah, uh huh.

KEITH: Okay.

AUSTIN: The rude Caprak butler.

KEITH: Oh wait-

AUSTIN: Also downstairs, last seen going into the parlour is Dyre Ode, the masked figure who you- who kind of escorted you here. Or you escorted, you kinda escorted Dyre Ode here also [chuckles] in some ways given the bandit situation outside. Also I just- for the record, I think maybe it's worth saying for some colour and atmosphere, you smell that kind of dirt wine of the claystorm outside, as it begins to descend on these hills. The wind is whipping up outside, there is no moonlight but you can hear and smell the sound of the storm as it begins to fall on Roseroot. What are you all doing? Also actually wait, before we do that, are there beats that you've changed or succeeded at, worth noting here?

KEITH: If the shrine room had a threshold, I would be at the threshold of a beat.

AUSTIN: Yeah, uh huh. If you can get in there-

KEITH: So no, I'm good.

AUSTIN: And I will say this. Even though this move- this place the shrine has clearly been moved, I'm going to- if you get in there, I'm giving you that move- I'm giving you that beat because it- as it stands as a shrine, it has not been visited in over a hundred years. There is a- what's the actual beat called, or how's it written?

KEITH: The beat- step place- or step foot in a place- let me-

JANINE: "Go somewhere where no one has stepped foot for at least a century-" I forgot that you had that as well.

AUSTIN: Mhm.

KEITH: Oh you have that too Janine?

JANINE: I took that after I replaced my other one- I can take something else cause that's kinda-

AUSTIN: Up to y'all. You can double whammy it, we had that happen on the other side.

KEITH: Take a beat that you're about to get.

AUSTIN: Totally, that is- in the same way that taking a major beat is like, hey, I'm gonna step into a multi-arc you know, attempt to get this major beat? A- or a multiple-recording, a multi-session thing with a major beat? With a minor beat you can also very much be like, hey, I'm pretty sure we're about to you know, do blank, let me take a beat that's lined up with what we're about to do.

KEITH: So if we were about to save a haven from destruction or doom-

AUSTIN: Yeah.

KEITH: And I finished a minor beat, and then added a major beat "save a haven from destruction or doom",

AUSTIN: Yeah that's fine.

KEITH: I would have to do it again because that would be too much-

AUSTIN: Sorry, in terms of- say that again? If you were-

KEITH: You're saying that we can do this because it's a minor beat, we can just treat it as like a "we're about to do this so I'm gonna take it"-

AUSTIN [overlapping]: No, even with- I'm saying between sessions- between sessions, if you're like, so for instance, one of the enlightenment beats is "explore a mysterious tower while on a Delve", if like a session before you go to the mysterious tower you finish a minor beat, you're allowed to then be like, well, I know we're going to this tower, let me just take the tower beat now.

KEITH: Got it.

AUSTIN: That's acceptable. Yeah.

KEITH: Yeah.

AUSTIN: Totally.

KEITH: Okay.

AUSTIN: That's- I think that's more than fair. You can game that stuff.

ART: Well, with no amount of foreshadowing I've refreshed my beats.

AUSTIN: Uh huh. What do you have now?

ART: "Flee from combat or a similarly dangerous situation, or hide until it all blows over." [Austin laughs, Janine groans]

AUSTIN: Oh, fantastic! You love to see it.

ART: And then "acquire a renowned piece of equipment".

AUSTIN: That's a big one. Renowned is like, for people listening-

ART: And it's a major beat.

AUSTIN: Yeah, renowned is like a high, high level thing. That will- Duvall, this will not be happening this episode.

ART: You don't know what's in that shrine. Well, you might, but-

AUSTIN: Yeah, I *do* know what's in that- [Keith laughs]

ART: You don't- [Austin laughs]

KEITH: You said that to the worst possible person.

AUSTIN: There is probably renowned- there is probably something renowned in this house but I don't think you're gonna get it because of who has it. But that's how that goes. Renowned stuff is like- you're asking what renowned equipment was earlier on Discord, Art? And I was like, it's Excalibur. It's stuff of that tier? It's legendary stuff, it's stuff that like has a story go with it, that is widely known, not just- not just a person can be like yeah, with this axe I you know, I felled this tree that was like an evil demon tree. But actually further than that, to like, oh yeah, everyone knows about the demon tree axe. Everyone knows about Excalibur, or everyone knows about Mjolnir or whatever, right?

ART: Well, maybe the possessor of this renowned equipment will be so impressed with my hiding, [Austin chuckles] that they'll be like, you could hide some renowned equipment for me. You never know! I'm just saying you never know.

AUSTIN: Yeah, that's fair.

ART: It's a goal, but never- never let yourself like let go of the chance you might happen upon it. [Austin chuckles] I'm ready to work this goal, but I'm also ready to trip and fall into the closet of renowned equipment, I'm just-

AUSTIN: Yeah, good to know. Thank you for telling me your flags here. Es, your other one was “rescue someone from peril”, right?

JANINE: Yeah-

AUSTIN: And then-

JANINE: I did that and then I replaced it with “go somewhere where no one has stepped foot for at least a century”.

AUSTIN: No I was saying- what was- the other one you still had, is “rescue someone from peril”, right?

JANINE: Oh sorry, sorry- yeah, yeah.

AUSTIN: The other one was like brag, right? The one you completed earlier-

JANINE [overlapping]: It was not brag, it was “charm someone with tales of your exploits”, thank you.

AUSTIN: Brag well. Okay. [Keith laughs]

KEITH: Brag unnoticed.

JANINE: Charm. *Charm*.

AUSTIN: I’m sure. Lyke-

KEITH: Yeah.

AUSTIN: Yours are “go somewhere where no one has stepped foot for at least a century” and then like help someone, right? Help an important person?

KEITH: Yeah I should be- “help an important or influential figure in a haven”.

AUSTIN: Okay, yeah. Well, you’re doing that right now too, so. So, there is the picture, that’s what you have to do, those were the things- not those are the things you have to do, but those are your personal goals. And on top of that, all the shit that’s happening is happening, again the most immediate thing is you found this- you suspect there was a shrine behind this wall to the degree that I’ve written “shrine behind the wall”. And then downstairs Ana is yelling that someone or something is taking away Mr. Kenson. What do you do?

JANINE: Okay, who wants the weird room, and who would like to go downstairs and deal with the Kenson situation? I guess this is the real question.

ART: I'm on the stairs, I just go back downstairs.

AUSTIN: You turn-

JANINE [overlapping]: Not gonna hide? [Austin laughs] This is me asking.

AUSTIN: Well let's- let me prime. You turn to look back downstairs at this moment, and like, going- do you see how there's like a hallway going kind of to the east of the dining room, but the west of the kitchen, the kind of hallway back that eventually goes down to the basement and the serving- the servants' quarters and all that stuff? As you look down the stairs, you see Mr. Kenson being dr- like, lifted by three figures, three human-nesque figures? Human-nesque... humanoid figures. But I don't think they're all the way to humanoid, because they move as if puppeted by something else, and I don't mean that in terms of a marionette. I mean more of like, there is a slow and steady rhythm to them, more like a stick puppet you know what I mean? Like there's sticks lifting-

KEITH: Bobbing up and down-

AUSTIN: Yeah, they're bobbing up and down and they're doing it in a sort of steady rhythm? Not- their bodies aren't steady because their bodies are made of all the paint and resin? Mostly resin, mostly they are this kind of turpentine-type person. Turpentine. Turpentine? Turpentine. Like people who have-

KEITH: I've heard both ways, I think.

AUSTIN: Who have drained from like, all that turpentine and resin that fell out of the like finishing, the polish that was on the wood up here? Drained through the floor and dripped down- in fact maybe you see one of these things being formed in front of you, Duvall? Like blocking their paths so there's four of them, there's three carrying Mr. Kenson who's a big goat man, towards the downstairs basement, and then there is now also this fourth one who is like, closing- trying to like stop anyone else including Ana from following. These things don't have faces, they have heads, but it's almost like all of them- they're always leaking, they're always like, running a little bit. Making pools of liquid as they kind of slosh around down here. And yet they do move on rhythm with each other, it's just that their bodies are not solid enough to make that rhythm like pleasing to the eye. Also they smell- like again I mentioned this before, but there is the smell of like liquorice almost and pine, from them. So dense are they of this kind of turpentine solution. So that's what you see downstairs.

ART: Great. I hate it.

JANINE: Okay well then here's the practical question that follows. Do you have any Hunt or Kill stuff, did that get resolved?

ART: Yeah, I did take Hunt.

JANINE: Okay.

AUSTIN: So what do you do?

ART: A fun array of Hunt weapons.

AUSTIN: Mhm.

ART: Kill weapons from hunting. I think I will like you know, I think I start with like,

ART (as Duvall): Hey, stop that!

ART: And when that doesn't work, as it won't, [friends chuckle]

AUSTIN: It does not. I'm not going to make you roll for it.

ART: Yeah.

KEITH: Yeah.

AUSTIN: You don't get to roll on things that don't work.

ART: I will release the swarm?

AUSTIN: What's that look like?

ART: Well, I think it's the- I think it's just like a bunch of bugs start coming out all sorts of places?

AUSTIN: Mm.

ART: You know, nostrils, ears, mouth...

AUSTIN: Eugh. Hey, has anyone seen this happen from Duvall before?

ART: Great question, I'm not sure.

AUSTIN: Yeah, your connections with these folks- you've not gone adventuring with these people before, so. Seems like a no to me.

ART: Didn't- oh that was before, wasn't it?

AUSTIN: What's that?

ART: I have a pre-existing with Lyke.

AUSTIN: What's your pre-existing with Lyke?

ART: Didn't we have a- didn't we have connection, isn't that on the connection-?

KEITH: We do, you took- yeah, we had-

AUSTIN: Oh yeah!

KEITH: A narrow escape in a secret entrance to the caves.

ART: But I think that was pre- I think we-

AUSTIN: Pre-you becoming a Deep Apiarist.

ART: Pre-bugs.

AUSTIN: Pre-bugs, yeah.

KEITH: Okay.

AUSTIN: Pre-you're visited in the sleeping-

KEITH: So Deep Apiarist is very new.

AUSTIN: Yeah so I just want everyone who's watching this to be like, you probably haven't seen this happen before.

ART: Probably crawl one out from the little spaces by your eyes?

AUSTIN: Eugh. This is- Just making a note for-

ART [overlapping]: You know, but they're going out- they're not like, they're not lingering, it's not gross.

AUSTIN: Content warning.

JANINE: It's not gross. [Keith and Austin laugh]

AUSTIN: Keith do you wanna explain what you just linked in chat? [Keith laughs]

JANINE: It'd be gross if it lingered.

KEITH: I linked the image of Brendan Fraser from The Mummy from a couple days ago, next to the picture of Shino from Naruto who's a ninja who uses the bugs that are basically what Duvall does.

AUSTIN: Uh huh.

KEITH: And labelled it "the modes of Duvall". [Janine laughs] They're very- two very different feel characters.

AUSTIN: Yeah. Uh huh.

KEITH: Shino is extremely creepy.

AUSTIN: Yeah, I love that Duvall is both the protagonist and antagonist of a Mummy movie.

ART: Uh huh.

KEITH: Yes! [laughs, Janine laughs]

ART: It's like, what if the antagonist won the Mummy movie right, this is what happens-

AUSTIN [overlapping]: Yeah, this is dialectics! Uh huh, you're right, yeah. Alright, so you send these bugs out, flying, crawling. We do get like a Mummy-esque shot of them that's like, the camera does a spin for no reason as one like crawls up across the ceiling, you know what I mean? Very adventure film shit here.

ART: I think the ones that had been like dropped off for surveillance start to like coalesce back.

AUSTIN: Oh! Sure.

ART: There's a little bit of that.

AUSTIN: Mhm. Yeah, stuff popped off in a way that the surveillance was not fully necessary huh.

ART: Yeah.

AUSTIN: The thing that I just want to say out loud, my plan was to be like, spooky night one, and then, shit pops off night two? And then shit popped off night one, you know. This is- this is how prep goes, always. You should make me a roll then, I think this is, it's Hunt, because they are trying to get away from you with Mr. Kenson. Hunt just as a reminder for people who are just listening for the first time or who are still trying to internalise the rules, Hunt is track down

someone or something that's trying to get away from you. And that's applicable especially since the move that gives you Hunt explicitly is about you like hunting things, it's once per session- sorry, one of the flavour text-

ART: The flavour text.

AUSTIN: Right

ART: I hadn't been copying that.

AUSTIN: "You bring order to the Heart with sword and shot. Gain the Hunt skill". And then, "you can also remove stress from your resistances when you eliminate a heartsblooded creature", which I'm gonna count these as even though they are not technically that, but they're like still- you're supernatural and weird, I'll count it. I'll allow it. So yeah-

ART: I don't have any stress right now so it's-

AUSTIN: That's true, yeah. This is Hunt, and then I would say Haven, cause we're in a haven, and then Occult if you have Occult. Either of those would work.

ART [overlapping]: I do have Occult.

AUSTIN: Okay. Well then that's two dice- three dice with your starter one, and I think that that's- I think that that's it.

ART: Don't look.

AUSTIN: Yeah that rolled, that's an eight, take no stress! Okay, tell me-

ART: Oh, but I have- oh it's already a take no stress, nevermind.

AUSTIN: Yeah, you're good.

ART: I just took something that would've let me turn a six into a ten and I got a six, but if an eight is the same as a ten-

AUSTIN: An eight is not the same as a ten, Art. A ten is a critical success.

KEITH: So eight and nine are full success, and a ten-

AUSTIN: And a ten is a critical success, in which you succeed dramatically and increase outgoing stress dice by one step. So what is your outgoing stress dice here?

ART: D4, so I would increase it to a 6?

AUSTIN: Yeah you would increase it to a D6, yeah totally. So this is-

ART: Alright I'll take that.

AUSTIN: Also, what t-

KEITH: This was not a crit though.

AUSTIN: Yeah it is, cause- tell me about the move you have Art.

ART: "Once per situation, when you roll to resolve an action you rolled a six, count that dice as if it rolled ten."

AUSTIN: Oh!

ART: Because six is a number sacred to Apiarists.

AUSTIN: Yeah.

KEITH: And there's a six right in there, okay.

AUSTIN: And there is a six-

KEITH: You rolled an eight, but there is a six with the rest- got it, okay.

AUSTIN: Exactly, yeah yeah yeah totally.

ART: So the six is a ten.

AUSTIN: And so then another thing about this is, tell me the tags on your bug weapon?

ART: Spread and ranged.

AUSTIN: So ranged obviously is how you're able to do this safely from a distance even though you're outnumbered and stuff.

ART: Yeah.

AUSTIN: But also, spread says, "anyone standing near the target on a successful use must roll Evade + domain or another applicable skill to avoid marking stress as well, on a partial success downgrade the stress dice by one size, NPCs caught in the blast simply take the stress." Hey does this hit- does this spread also, you know it's a crit, so I'm not going to make it hit Ana, but be careful with this around people who you don't want to get hurt, because it is a spread

weapon. It's like shooting a shotgun of bugs at people. But you did get that crit, so I'm not gonna make that hit them.

KEITH: I really have to replay Oddworld: Stranger's Wrath.

AUSTIN: [laughs] It's a good game! So yeah-

KEITH: It is.

AUSTIN: Give me that D6 as you fucking hit these-

ART: Finally using this little like tool over here for the first time-

AUSTIN: Yooo!

ART: Whoa!

AUSTIN: And you got a six!

KEITH: You got a six, nice.

ART: Wait, that does something.

AUSTIN: You do-

ART: When you roll a- the other part of sacred geometry, "if I'm rolling to inflict stress on a Delve or adversary, and you roll a six, roll an additional D6".

JANINE: Wow.

AUSTIN: YOOO!

KEITH: Yo.

JANINE: Wooow.

AUSTIN: Give me a D6!

KEITH: Wow, a five.

JANINE: Good build, good move.

AUSTIN: Okay, this is-

KEITH: You- I think you're going to melt these turpentine-

JANINE [overlapping]: Pretty good.

AUSTIN [overlapping]: Yeah! This is- these are- this was a hard encounter?

KEITH: Oh my god-

AUSTIN: Each of these things had seven resistance? So. That's a lot of resistance to have for like, you have to fight four of them? And you just did eleven [chuckling] to each of them.

KEITH [overlapping]: You did one damage shy than three times the amount of damage I can do maximum.

AUSTIN: Yeah, uh huh. Wait, because wait- cause it's- you did a total of- no you did a total of forty four damage just now!

KEITH: Oh! Forty four!

AUSTIN: Because it's six plus five times four, cause there's four of them standing next to each other!

KEITH: So you did- you did eleven times-

AUSTIN: Yeah!

KEITH: My maximum damage.

AUSTIN: [laughs] Yes!

ART: Well I needed was a critical success and then to hit my move-

AUSTIN: Perfectly, twice!

ART: Yeah.

KEITH: There's no world where I can do more than four.

AUSTIN: Yeah!

ART: You gotta get some bugs.

AUSTIN: You gotta get some- well that's-

JANINE: You're a level what- you're a little level one guy. You're a new guy. Give it time.

AUSTIN: Duvall is also a little level one guy. These are old moves-

KEITH: Yeah.

AUSTIN: They're just different- you're just different- Art just rolled godly, like this is just-

JANINE [overlapping]: Duvall is like sixteen hundred level one guys [chuckles].

AUSTIN: [laughs, Art laughs] That's true!

JANINE: Duvall's a level one guy full of other level one guys. [Keith laughs]

AUSTIN: This is fair. Well this is wild. So yeah. I think they-

KEITH: Yeah.

AUSTIN: What does it look like when they- do they like, do the bugs begin to eat the turpentine and like, devour these beings?

ART: Yeah I think they turn them into like wax and nectar, right?

AUSTIN: Right! So they actually like, stop in place as they become solidified, but in this other way, it's like the agency gets eaten out of them, but they kind of just stay behind as wax sculptures. And Mr. Kenson falls out from their hands before he can be dragged downstairs. Wild.

KEITH: Well we'll get the door I guess.

AUSTIN: [laughs] Yeah! Back upstairs, as this is happening- and maybe what we do is we assume what just happened is actually a more drawn out sequence, a little bit? Of controlling the bugs to do this, and you know, pushing one of the resin people back, and dealing with the- you know, whatever it is. Upstairs, Es and Lyke, are you- what are you doing with this wall?

KEITH (as Lye): Do you have a door, a thing- can you make a door? I can't make a door.

JANINE (as Es): What kind of question is this?

AUSTIN: Was that in character, Lyke?

KETH: Uh, sure! I think it could be both- yeah, it's in character.

JANINE: I also think my answer could be in character.

AUSTIN: Uh huh!

JANINE: For what it's worth.

KEITH (as Lye): There's absolutely people out there who could make a door.

JANINE (as Es): Okay.

KEITH (as Lye) And it might've been you.

JANINE (as Es): It's not- I don't-

KEITH (as Lye): Okay.

JANINE: Okay, I think Es, I think I'm like, both hands kind of on the wall like skimming the wallpaper like, turning when- turning a hand and like wrapping on the wall with her knuckle to try and find like a, trying to hear like you know, is there a hollow spot? Is this a stud, or like, is this even drywall? Is this all wood? Is this like, you know-

AUSTIN: Mhm.

JANINE: Trying to get a sense of, is there a weak point here?

AUSTIN: Give- that sounds like a Discern to me. In terms of like, investigating this place. I would say that this is Discern, and then either Haven or Occult again?

JANINE: Is this place feeling haven-y right now really?

AUSTIN: It's still a house, yeah.

JANINE: Mmm.

AUSTIN: It doesn't stop being the thing it is so long as it's still- like it's part of a, it's part of Blackwick county, which has the Haven tag.

JANINE: Right.

AUSTIN: It can also have the Occult tag, but it's that.

JANINE: I mean I'm- I would prefer Occult.

AUSTIN: Yeah. It has Haven and Occult, it has both of them.

KEITH: I can help with this. I can help with Occult.

JANINE: Yeah?

KEITH: Oh I have Discern too, so I have Discern and Occult.

AUSTIN: Yeah so you can help for sure.

KEITH: I don't know if you-

AUSTIN: Between the two of you. So that's, three dice?

JANINE: Does it make more sense to have Keith roll and to have Lyke roll and me helping Lyke? With Occult?

AUSTIN: Probably if you wanna game it that way right?

KEITH: Yeah.

AUSTIN: Because you end up with one more die total right?

JANINE: Yeah, yeah.

KEITH: Sure. That's okay.

AUSTIN: Yeah. What's it look like? You're knocking on walls, what's the Occult- I mean the Occult thing doesn't have to be a literal spell, but I'm curious like, what is the Occult tinge on this in terms of sensing something or-? Either of you can-

KEITH: I have my Delve- not my Delve, my little cup of ghost water.

AUSTIN: Yeah, you found that part of it, yeah. I feel like, I feel like-

KEITH: Let's see, what-

AUSTIN: But what does a- when you knock on a wall that's like, this is a cursed wall, or this is a hexed wall, how do you know? I guess roll and I'll come up with the how do you know.

JANINE: I mean, I think there's- there's also part of this right, like we discussed it sort of character creation-y extra stuff that like, when a Heritrix isn't in a body, you know a lot of them I think Es in particular has done this where it's just like, well I don't have a body right now, I'm just gonna look around. I'm just gonna see- I'm just gonna find stuff.

AUSTIN: Mhm.

JANINE: And just kind of things like- in that mode walls are not an obstacle but you probably learn something when you can go through a wall about like,

AUSTIN: Sure.

JANINE: Especially when you're going through a wall and into a weird, cursed whatever place? Like,

AUSTIN: Mhm.

JANINE: There's probably a sense you develop there in terms of composition and things. Vague- nothing concrete, but.

KEITH: I have a future move that would answer this question pretty easily.

AUSTIN: We'll get there.

KEITH: But I don't have that move.

AUSTIN: [chuckles] It's fine. I was just like, what's the camera see? Is always my question right?

KEITH: Yeah.

AUSTIN: What's it look like to- how do we tinge that with- these are two occultists doing- a Witch and an occultist or a Junk Mage or whatever-

JANINE: Maybe Es' eyes are doing the shimmer thing just a little bit.

AUSTIN: There we go. Yeah that's, that's the touch you want.

KEITH: I bet- Lyke's thing would look less like it's occult, it would be a lot like knocking on the wood and listening to the way the wood sounds? This one sounds cursed. Just knocks, this is the way that wood cursed wood sounds. So it's three?

AUSTIN [overlapping]: Give me your Discern and Occult, so plus one, yeah. So it's four dice total, because it's plus one from the help. Ooh, success but at a cost.

KEITH: Yeah.

AUSTIN: Give me one second to review my notes on y'all and what your defenses and shit are. See what's interesting here- I guess the fact that this is cursed should tell you- or not Cursed, is Occult, should tell you that we're in the stress space of Mind and Echo type shit happening?

KEITH: Okay.

AUSTIN: In terms of what reproductions can be here- or, reproductions, Jesus. Consequences? What's the other word. What's the synonym for consequences that I was looking for, just now. *Repercussions* is what I meant to say. So I would say roll- give me, I'm gonna roll D6 for that stress back to you, so each of you take three Echo stress.

KEITH: Okay.

AUSTIN: Which we'll get to in a second. I think what happens is you knock and you find that there is like, that there is a particular like board now that the resin has all drained, the paint has drained off of it, you can kind of see the, like beyond- the drywall has begun to peel back, and like beyond the drywall you can see that there is like, a special board that is there, that has been infused with some sort of magical energy. And when- this was basically a success, so yeah, when you put pressure onto that, and it takes a little bit of a push, it's as if the rest of the drywall and paint just kind of like, completely fades away as if it was an illusory wall. I think it actually what it kind of does is like, reduces itself to ash on the floor. It kind of like sizzles away to reveal just the wood. And then if you keep putting pressure on that, the rest of that whole wall begins to like, disintegrate.

AUSTIN [continued]: And beyond that, you see a giant, unkempt rosebush. It's not looking very good, there is not lots of leaves on the bush. There are however occasional flowers that like, it's a little upsetting to even look at, because you know, you know what a rosebush looks like, and when the rosebush is flowering, all of it should be in bloom, right? The roses are contextualised by the green of the bush. But here there are you know, it's a massive un- you know, trimmed rosebush, where just seven or eight roses have bloomed, and nothing else. And both of you should take that three Echo stress, and give me a fallout test as I figure out if- find out if you take any fallout, so.

JANINE: I take minor fallout.

AUSTIN: You do take minor fallout, okay. And then, no fallout for Lyke. Okay. I just wanted to make sure Janine that you don't have any sort of special- your stuff is what, Ec- I thought your stuff was Echo-based, do you not have-? What's your Echo thing-

JANINE: I need- I have a thing that lets me roll to clear Echo stress but I'm assuming I can't do that before a fallout roll.

AUSTIN: Correct, that's correct, yeah you can't immediately do it before a fallout. So, you take minor fallout. Time to explain to y'all what fallout is. As you take stress and it builds up, as you know every time you take it you have to roll a D12. If you get under your total, you take fallout. If that number that you roll that is under your total is under six, I wanna say? It's minor fallout. If it's above six, it is major fallout, which means you can't even take major fallout until you have over seven stress- seven or over stress, right? Because it won't be over, you know what I

mean? It won't be under until you get that many. In any case, minor stress tends to be stuff that happens- it gives you a negative, but it is not like life-threatening or super major? That said, Echo stress can be pretty weird. I think. I think what happens here is, hm. I'm looking at my Echo stress examples.

AUSTIN [continued]: So the thing that causes the stress to happen to both of you is in the middle of this rosebush that has kind of grown all over the place, there is an absence in it, that if you look at it just right, looks like a skull. It looks like a humanoid skull where the top has been shaped, or has been naturally shaped, to be almost like a cube. So like, everything below the brow looks like a human skull. Big human skull. But then above that, it's like its edges- it slowly becomes edged, until the top of it is like a cube. And this is like, seen in the sort of the white space in the decayed branches of this rose tree.

AUSTIN [continued]: And the moment you see that you feel a chill run through your body. As you've up- kind of, apprehend- not apprehended. What's the word I'm looking for for seeing something and understanding it? Compre- it's a different a-word. It is comprehend, but there is another one there. But yeah, you comprehend something ancient and powerful here in that absence. And that kind of like moves through you, it gives you chills when you feel it. Because it's connected you to something in the Heartland that you've never dealt with directly before. For you, and maybe this is because you're a Heritrix? You're not sure but the inside of your head, Es, you hear a sort of like echoing like- you know I'm not gonna give you this and I know where the skull goes and it's not there. Let me think of another one. One second. Oh, I know what happens here!

AUSTIN [continued]: As your eyes lock with this absence, this skull-like absence, you vanish. And where you find yourself is in some vast, distant forest in front of this rosebush, but much much much larger. If a rosebush could be a you know, a pine tree, that is the scale that this thing is. Maybe you were at some distant home of this thing, maybe you're in a realm that this thing can summon you to. Maybe you're in the past when this thing was once a larger entity? And I- I wonder- I'm gonna say this is up to you. Does it carry both your body and- and you as the Heritrix? Does it carry you as a unit here, or does it just bring Es here? I think it's more interesting if it takes you full- if it takes you know, body and-

JANINE: Yeah I,

AUSTIN: Soul, and soul. All three.

JANINE: I think that's also more consistent with how we're sort of defining Heritrixes and things-

AUSTIN: Yeah. Cause you're a whole unit at this point, right?

JANINE: Yeah.

AUSTIN: In some ways, yeah.

JANINE: And we've decided that the contract has like some magical binding element to it.

AUSTIN: Right.

JANINE: So I feel like if there is something can break that binding it shouldn't be in episode 1.

AUSTIN: No, definitely not.

JANINE: We're only in arc 2 technically, but.

AUSTIN: Yeah yeah yeah. I know what you mean. So yeah you're gone. Lyke, Es has vanished upon seeing this rosebush.

KEITH: Okay. That's bad.

AUSTIN: It ain't good.

KEITH: I'm not. I'm- I'm still here.

AUSTIN: You are.

KEITH: Is there anything else in the room? What else do I see in here?

AUSTIN: That is the- that is the- okay so now that you've kind of got your bearings back- oh also Janine, at the point at which you've taken a minor fallout, you should clear your Echo stress. I don't know if you did that automatically,

JANINE: No I didn't.

AUSTIN: If you- do that. But whenever you take a minor fallout, your related stress vanishes, to kind of- becomes materialised in a negative result, and so you get to clear it.

JANINE: Saves me having to do that roll.

KEITH: And-

AUSTIN: Yes.

KEITH: If I remember right, I should mark this um- where did my Roll 20 go? I lost my- here it is. I should mark my, that active beat? Cause now we're now- okay.

AUSTIN: Yeah, totally. Both of you can go ahead and mark the “go somewhere else no one else has been” as you step into this- I mean, and hey look, we managed to do it with two different things [chuckling]. Es you are in a strange spirit forest.

JANINE: Yeah!

AUSTIN: And Lyke, you have managed to go into this shrine.

KEITH: Perfect. Great.

AUSTIN: Which, you're the first person in it as this shrine- as it is this shrine, for at least a hundred shrine. The ground is covered with dirt here. Or you're stepping onto soil, you know what I mean? You're not sure is it- did someone spread dirt on a wooden floor, or is this a place in which you could start digging, you know?

KEITH: Right.

AUSTIN: It's hard- it's hard to say. I think it probably feels like the latter as your feet push down on it? You can kind of feel the soil compact.

KEITH: If I did the thing where you try to get dirt of the heel of your boot or something,

AUSTIN: Mhm.

KEITH: Sort of knock like your feet against-

AUSTIN: Yeah yeah yeah.

KEITH: If I do that, it feels like it's dirt not ground?

AUSTIN [overlapping]: It gives- yeah, exactly yeah, totally. And then, god, what's the other stuff in here? I think you know there are probably some- there's probably an altar but it's built almost like a countertop?

KEITH: Yeah.

AUSTIN: That goes across the back wall, and then the kind of like edges of the side wall, do you know what I mean? So like-

KEITH: Can I do a quick look around specifically for anything that might seem helpful or valuable?

AUSTIN: Totally! Yes, that again, sounds like a Discern + Occult roll to me.

KEITH: Yeah.

AUSTIN: This orange is like where the altar is kind of built into- into the wall.

KEITH: Hey! Nine.

AUSTIN: That's a nine. Wow, one, one nine.

KEITH: One, one, nine.

AUSTIN: Risky fucking roll. [Janine chuckles] No stress though.

KEITH: Yep. Yep.

AUSTIN: Yeah, you're definitely gonna get- so there is, let's see here. Where did I put the resources you can get from this thing. In- on the altar? There is a- I guess I would call it a sort of pruning knife? And it's a good quality ritual knife.

KEITH: [satisfied] Mmm.

AUSTIN: Ritual knife of- I guess for now, write down, Roseroot? Because you don't know how to pronounce this thing's real name, because it was written in a language you don't know? So yeah, that's straight up a D6 good quality ritual knife.

KEITH: D6 resource? Or equipment or either?

AUSTIN: Equipment, equipment, it could be either- equipment can be traded as if it's a resource.

KEITH: Okay.

AUSTIN: If you get down to it like that. So yeah. And so yeah, that's what you find in here. And then I think as you're looking around you know, you find- you get the sense that yeah, this shrine has not been used in quite some time. Maybe at some point you know, you got a success here, so I'm gonna say that the- maybe you bring a finger on a thorn, or on the pruning knife testing its sharpness, right? And you- the bush immediately reacts to the blood in the air? It doesn't hurt you, but it like, it's as if you can feel, you can see that like a little colour comes to the at this point, deeply grey branches? They look a little more lively just with the smell of blood in the air. Es, still gone, until- until Duvall

KEITH: Es, gone.

AUSTIN: -makes a roll, Es is gone.

KEITH: One other thing. Did you say that there were tags for this knife, I'm forgetting for now, domain tag-

AUSTIN: It's a D6 Kill good tag. Good is the tag. Which means that-

KEITH: Kill- oh, good.

AUSTIN: It resists- it basically resists Risky kind of difficulty- the difficulty modifier, reduces the Risky difficulty modifier, which we haven't seen yet, but is dangerous. Well no, Dangerous is literally the other [chuckles] difficulty modifier [Keith laughs].

KEITH: That's the opposite of-! Yeah.

AUSTIN: But it's not- it is let's say it's Risky, that's how to describe it-

KEITH [overlapping]: It's more-

AUSTIN: It's more risky-

KEITH: It's more dangerous than standard but less dangerous than Dangerous.

AUSTIN: That Dangerous, yeah. Uh huh.

KEITH: Okay. So. I've got the bush. I've got the knife. I've got the dirt floor.

AUSTIN: That's here.

KEITH: I don't know where Es is.

AUSTIN: You don't know where Es is. Es has vanished. Which is not something they have done before, right? You've never- this has never happened before as far as Lyke is seeing-

JANINE: No, no.

KEITH: Yeah I don't- I. Hmm. Trying to- I'm trying to think of something I can do that isn't just like Discern again but for like, where is Es? What evidence can I find for that- for where she went.

AUSTIN: Again, I feel- I actually feel like there might not be anything immediate for you to find a solution to that for.

KEITH: Can I give some blood to the- to the bush?

AUSTIN: Sure. Let's- let's pause on you about to do that and check in on Duvall who hasn't been able to do anything since evaporating four- [Art and Keith laugh]

KEITH: That was a lot!

AUSTIN: Resin people. Yeah, but it was one quick roll-

KEITH: Yeah, yeah.

AUSTIN: That was like one of things where like I thought Duvall was going to get a scene, and Duvall got a home run.

KEITH: Yeah.

AUSTIN: But sometimes you want Duvall to be on base- you want a player to be on base, not just you know,

KEITH: Right.

AUSTIN: Sitting in the dugout. That's a baseball metaphor for everyone. Everyone knows [Blaseball](#) now, so I can just use baseball metaphors.

ART: Oh good point, yeah.

AUSTIN: Opens up a whole new world of- whole new lexicon for us. Art. What's up with Duvall? What's Duvall been doing since waxing those creatures?

ART: Ey!

AUSTIN: Yeah. Uh huh, you like that?

ART: I think the little bit of like, a little bit of cleanup, a little bit of like reassembling- making sure everyone's finding their way home.

AUSTIN: You don't mean- you don't mean Ana [laughs] and Mr. Kenson, you mean the bugs in your body?

ART: I do mean the bugs.

AUSTIN: Okay.

ART: Everyone's getting back to where they're supposed to be.

AUSTIN: Mhm.

ART: And yeah I'm checking on them. I'm checking on them too, how-

AUSTIN: Ana is hiding behind Mr. Kenson.

ART: Uh huh. Yeah I figured this might make an unease-

AUSTIN [overlapping]: Not pleased by this.

ART: -moment,

AUSTIN: Yes.

ART: For all of us.

AUSTIN: Uh huh.

ART (as Duvall): Well I'm glad we could take care of that, how- how's everyone doing?

AUSTIN: Mr. Kenson like straightens out the you know, his uniform and gets, he's like-

AUSTIN (as Kenson): This will have to be washed right away.

AUSTIN: And then like,

AUSTIN (as Kenson): [grunts] I appreciate your, your quick work, Mr. Duvall.

ART (as Duvall): You're welcome. Maybe we should go upstairs right quick though?

AUSTIN (as Kenson): Yes, I think we should all stay close together. I think that would be wise.

ART (as Duvall): Yeah and my- my friends are upstairs and, and it's- who knows what's down here? Let's just pop upstairs real quick. Let's take care of that.

AUSTIN: And you begin to head upstairs. Back upstairs to meet back up, and when you get there, you see that Es is gone, that there is no more wall on the southeastern side of this second floor, because it has been evaporated magically, and—I'll just delete that—and inside at this moment, Lyke is drawing blood from his own finger or hand or whatever to feed to this rosebush.

ART: It just feels like- it just feels like a bad idea you know?

AUSTIN: Mmm.

ART: But I don't know.

AUSTIN: What is your intent here, Lyke?

KEITH: Trial and error?

AUSTIN: Okay. So what's a good outcome look like in your mind?

KEITH: Without making a value judgment on the outcome itself,

AUSTIN: Sure.

KEITH: I would say a productive outcome is also teleporting to wherever Es is.

AUSTIN: Oh, interesting. I see.

KEITH: That's sort of like, I don't know that would be a good idea or a bad idea?

AUSTIN: Right.

KEITH: But if that happened I would definitely learn that that's what that does.

AUSTIN: Yeah, uh huh. Then, this does I guess sound like- Discern + Occult again, or maybe-Hunt? Cause you're trying to like track Es-

KEITH: Yeah

AUSTIN: Here? Because there isn't- I feel like, it's not-

KEITH: What if I took a move that I wasn't about to take?

AUSTIN: Oh? Well, were you- cause you just completed a minor beat and so you get a minor ability.

KEITH [overlapping]: I just completed- right. And I was about to copy and paste Rust and Iron, which lets me improve a piece of equipment that has moving parts of using a ritual that takes around half an hour, on a success increase that equipment's quality by one step and give it the tags dangerous and unreliable.

AUSTIN: Which is fun.

KEITH: When you improve a piece of equipment you cannot improve it again.

AUSTIN: But then you got that knife, which is pretty good.

KEITH: Which is pretty good, but which- it being pretty good, would make it an even better candidate for this.

AUSTIN: This is true, yeah.

KEITH: Because it would make it excellent equipment,

AUSTIN: Mhm.

KEITH: And it would have a lower chance of Dangerous being triggered, which only triggers if you-

AUSTIN: Maximum-

KEITH: Hit, max- right, it's basically a one out of six chance that I hurt myself instead of one out of four.

AUSTIN: Right. Right right right yes. True.

KEITH: And so-

AUSTIN: But you're saying instead of that, you can take-

KEITH: I can take Mark of Hunger,

AUSTIN: Mmm.

KEITH: Which is gain the Delve skill,

AUSTIN: Ooh.

KEITH: You can smell sources of magical power. The more potent and active, the more pungent the smell. Different types of magic have different scents. Relics of the moon beneath have the aroma of wine and butter. Necromancy smells like nujabian kafee-

AUSTIN [overlapping]: Nujabian kafee- coffee, yeah, uhuh.

KEITH: And the occult technology of the- of Vermissian resembles malt and rich tannins.

AUSTIN: That's fun, it's fun you're like-

KEITH [overlapping]: It's fun and it might literally help me-

AUSTIN: And I would let you roll Delve for this. This would totally be- I would let you roll Delve + Occult. This is some Delve, this is what you're trying to do in many ways.

KEITH: Right, yeah.

AUSTIN: I think it's also fun- I think it's in line with who the Junk Mage you've pitched me?

KEITH: Yeah.

AUSTIN: Is the Junk Mage who would tell me what sort of [chuckling] notes various types of magic have!

KEITH: Yeah, hell yeah.

AUSTIN: Also I feel like we can pull on your classic tea knowledge here for various taste profiles of magic in a fun way.

KEITH: Here we go-

AUSTIN [overlapping]: So then yeah, let's-

ART [overlapping]: I would be happy to help you with this roll, but it sort of feels like there's not time to explain it.

AUSTIN: Lyke, do you stop? Or- do you stop as you see the group come up here? Or do you just go- like to ask for help, or do you just go for it for fear that they will stop you [chuckles].

KEITH: I- no, I gave it a sec, I gave it a sec for Duvall to say what's going on? And that has not happened yet. I would answer questions if they came to me. Otherwise-

ART: Oh, see I was- I was going the other way, so I think we have to- I was just going to let you go unless you stopped and asked for assistance, so it feels like we have to play that honest and neither of us said anything [chuckles].

AUSTIN: [chuckles] So you just do it-

KEITH: Maybe I'll see that in the same motion that I try to do something here, maybe I look over and say,

KEITH (as Lye): Let's see if this does something.

KEITH: And this either works or it doesn't right now.

AUSTIN: So you're just going to roll it is what you're going to do.

KEITH: Yeah.

AUSTIN: Alright, three dice.

KEITH: Is it- so it's Delve and Occult?

AUSTIN: Yeah, you still have that- remember you still have that Mastery, if you want to cash that Mastery in, which I don't think we've done that yet, right?

KEITH: Alright. Let's do it.

AUSTIN: So if you wanna cash it in you can do that.

KEITH: Oh and let's make sure I hit Delve, the Delve button on here. Before I roll this. Okay, roll. A nine.

AUSTIN: Another nine! Two, nine, six, four. Yeah, so I think- god I mean this is da- it's not Dangerous or Risky because- I should've made it Risky in retrospect, this is Risky. But I'm gonna let it hang because I feel like I didn't tell you-

KEITH [overlapping]: What does Risky do- how does Risky change this?

AUSTIN: I would reach across the table right now and take that nine off your roll. And you'd have a six instead.

KEITH: And it's a six instead. Okay.

AUSTIN: Yeah. Which is a success, right? It's just a success with stress. Which maybe is more honest but, I didn't tell you that so I'm not gonna do it. But you're moving into Risky space as you do this, FYI. The immediate thing is like, yeah. The blood pools out of your hand, and again, you're not even. As it hits the dirt, immediately there is this reaction of little buds beginning to sprout on the- the rosebush. Little green leaves starting to pop out. The deep brown of the wood returning to it. And the- the- kind of- there's a sense- there's almost like a house through the house. I want to say the whole house shakes in this moment, as if something's changed in the foundation. Something's changed you know throughout. In fact at that moment, you hear the sound of a door open and close, or like a moment after that, a door from below opens and closes on the first floor. And then yeah, given what you were looking for here, I think you know, is this- are you invoking- you have a move about- maybe there's a way to tie this in actually. You have a move about opening up what do you call it, right? Like pathways to godly places? You've Sanctum of the Stone Chorus.

KEITH: I do. I have Sanctum of the Stone Chorus, yeah.

AUSTIN: Which you're not casting here, right?

KEITH: No.

AUSTIN: But I think that what's happening is in- you're drawing on that ability, which-

KEITH [overlapping]: Right. You're saying there's- familiar with these sorts of things-

AUSTIN: Lets you transport yourself- to like, transportation spells, you know, a way to reach out to deities and stuff like that. Or you know, beings of supernatural power. And you basically are able to open up a pathway to the realm that Es has been transported to. And I think what it looks like is, the bush grows quickly, like down and around you, and in kind of two parallel lines, it's almost as if vines come out- but they're not vines. They're like little, they're like the tree itself, the shrub itself has started growing across the ground towards the back wall, the eastern wall where the altar is? And it builds like a little archway door that blossoms and through that door, you can see into the forest and in the distance, you can see the giant rose tree, which is Roseroot, the kind of spirit, the tree spirit. And Es, underneath it, its shadow and it- there, the moonlight does come through, believe it or not. And so yeah. You've successfully done that. Meaning we've managed to find a way back for Es if she wants it, that is not- that does not require Duvall to roll anything.

KEITH: What was the Duvall thing?

ART [overlapping]: I can just roll something right now.

KEITH: Did I not pick up on that?

AUSTIN [overlapping]: Oh, the-

ART: Oh it's just the- yeah.

AUSTIN: Go ahead, Art.

ART: Es is gone until everyone's- I thought I almost had a turn, I didn't know I had to roll a die.

AUSTIN: Yeah I guess it's have a turn, I guess that makes sense. In my mind it was a dice roll but you're right.

KEITH: Yeah maybe I just missed you saying that the first time.

AUSTIN: Mhm. In any case, there is a pathway between these two places now. So. That's fun. Again, not a thing I'd planned on. What do you all do? This giant rosebush, Es, is swaying in the- in the breeze here. In a way that's actually hard to tell if it's swaying with the breeze, or if it's

guiding the breeze through the grove. You can't tell if it is being pushed or if it's conducting the wind. Sometimes it seems as if it moves first, and then the you know, the wind you know touches your cheek. There is the sound of insect life here, or birds moving through the trees. In the distance, you can swear you can hear the sounds of a small town. You know at night. Maybe there is the light of a distant bonfire. For Duvall, coming from the shrine and the strange space beyond it, there is the sound of crickets. There is the sound of you know let's just say cicadas, right? They're out and that immediately you know that that is a different time. Not just a different place, but a different time.

ART (as Duvall): What the-? Ahh.

ART: I want- I wanna like know more, I wanna see if like anything. If any of this looks familiar from my studies, my travels, or if anything looks familiar in here to anything living inside my body?

AUSTIN: Do you go- so you go through this door.

ART: Yeah.

AUSTIN: Both of you go through this door at this point.

ART: Uh huh.

AUSTIN: Okay. Do the three of you join back up at this point? Enough to like, chat as Duvall begins to just kind of like look at this thing.

KEITH: I would- my impulse would definitely be to go towards where Es is.

ART: Mhm.

AUSTIN: Okay, yeah. There's nothing- there's no roll here, you can get back together here.

KEITH: Okay.

AUSTIN: You've successfully done that Delve roll, you're st-

ART: Oh I don't know if- are the rest of?

AUSTIN: I think Mr. Kenson and Ana really are like peeking through this thing? And Ana's like,

AUSTIN (as Ana): There's no way there can be a whole forest to the east of the house! It's- it's hills and rocks. Please be careful!

ART (as Duvall): We will. Stay safe. Just, if something else happens, try to yell this way, please.

AUSTIN: As you say that, the door to the master suite begins to rattle again. And from inside of it, you can hear Dayward begin to like, shout, and say,

AUSTIN (as Dayward): My door is locked! My door is locked! Can some-! C-!

AUSTIN: And I think Kenson and Ana go over to it to try to like, help open it? And so that's what they're off doing at this moment.

ART: That sounds great for them.

AUSTIN: [laughs] And the rest of you, yeah, are before this tree. Again it's a bush, it's a big bush.

KEITH: It's like a giant rosebush tree.

AUSTIN: Yeah. I don't know what the biggest-

JANINE: Topiary, is that the word we want?

AUSTIN: It's not a- because it's not, because topiary is-

JANINE: You can have a rough topiary.

AUSTIN: Maintained, right? Can you? I guess so.

JANINE: I think.

AUSTIN: Apparently the world's largest rosebush is called the Shady Lady.

ART: HA! [guffaws]

KEITH: Wow.

AUSTIN: Wow, this is *wild*. It's in Arizona. Tombstone, Arizona.

KEITH: Oh, *wow*. That's *very* cool.

AUSTIN: The Lady Banksia rosebush was planted in the back of a boarding house in 1885, today, nicknamed the Shady Lady, it covers eight thousand square feet.

KEITH: She really is shady.

AUSTIN: She's shady. Which is very funny because a thing- I'm not going to tell you the name- I mean it doesn't fucking matter. I will just say the name- the name of this you know, minor deity or whatever, it did not originally translate to Roseroot. It translated to Roseshade? And the Aldominans mistranslated it to 'root' instead of 'shade'. It's Aterika'Kaal, is the name of the- is how the local tribes, local tribe, what the local tribe called it, what its name was, is Aterika'Kaal. But I think it's like one of those things where they wrote Aterika'Kal, and it's like "oh yeah, that's root. Roseroot, you know?"

KEITH: And this is what the- my knife is?

AUSTIN: Right, correct. That is- remember I said you don't have the name of it yet? It's Aterika'Kaal, Aterika A-T-R-I-K-A, apostrophe K-A-A-L. I'll just post that in there, and so that is- it is a ritual knife of Aterika'Kaal, so. Roseshade. So yeah, very appropriate. I had not known about this. I was like "well what is the biggest rosebush?" That thing's wild. So yeah, that's where you are. I think it sounds like you're doing a Discern to me, Duvall.

KEITH: I like how we found- we described something that was like sort of super naturally impressive and then the actual real world thing dwarfs it. [chuckles]

AUSTIN: Dwarfs it. Which means- well that just means we bring it back the other way, right? Which is like, you slowly realise the forest you're in is all just part of this thing.

KEITH: Right.

AUSTIN: Right.

KEITH: Yeah.

ART: Yeah Discern sounds right.

AUSTIN: Yeah. And here, let's see. [searching sounds] We've been using Occult for this, right? I think that that's probably- we are now not-

KEITH: And Delve. Oh yeah Delve and Occult, okay.

AUSTIN: -in. Yeah, we are now not in the world of Haven, this is not a haven anymore. This is Wild, and I'll let Occult stand for it? It's interesting trying to figure out what is Occult and what is Religion, you know?

KEITH: Yeah.

AUSTIN: That line is very hard for me sometimes to-

KEITH: I got both so, don't worry about it.

AUSTIN: -to draw.

JANINE: There, I wanna-

AUSTIN: Religion is gods-

JANINE: I feel like there's- there's like a pretty good description of that like, it's gods and worship thing versus,

AUSTIN: Yeah, versus hidden knowledge and black magic.

KEITH [overlapping]: Oh no- yeah, magic- black- yeah.

JANINE [overlapping]: Yeah, yeah.

AUSTIN: So maybe at this point, now that we've passed from the world of contracts and mysticism and to the divine realm of this thing, or the past, or whatever, we may have moved into a world of Religion instead of a world of- and Wild. Wilderness, vegetation and animals? It's like that feels more honest at this point.

KEITH: Yeah, well this is something that we talked about with my major abilities,

AUSTIN: Mhm.

KEITH: Is that a lot of them have to do with Religion, and I have a minor ability that gives me the Religion tag but almost all of them still roll Occult and as originally written are mostly about like, old god type shit. So that- that doesn't make sense-

AUSTIN [overlapping]: Mhm. Yeah, so there's a big overlap, and I think it's about that relationship, but it's also about the context. Domains are so much about where are you, what is- what has power in this place, right?

KEITH: Yeah.

AUSTIN: The difference between- the same buildings might be Desolate or Haven depending on what the context is, you know? How many people live nearby, right? You're in a place that is just as creepy, but the fact that people live there makes it Haven, right? And so in this case, the place- the fact that you're in this thing's own world and time and you know, it's fully in bloom here. This is not the old withered thing, the old withered bush in the room. This is Aterika'Kaal the way it once lived. And so yeah, I'm gonna say that it sounds like you're doing Discern and Religion?

ART: Alright.

AUSTIN: As you try to find some connection here?

ART: I don't have Religion, but if I just click it it won't roll a die right?

AUSTIN: Yeah.

KEITH: I can help if you want. I can help on the roll.

ART: Alright.

AUSTIN: What's that look like?

KEITH: Art, what are you doing with your Discern? Like what are you looking at?

ART: Um, I'm looking at the plants, I'm talking to some bugs, you know. Research.

KEITH: If there's something- I mean I just got this move, let's use it. If there is something to me that smells particularly powerful or occult, or magic about this area, I can tell you to ask the bugs about that stuff in particular instead of what's going on in general.

AUSTIN [overlapping]: That's fine. Yeah. Let's roll and see how it goes.

ART [overlapping]: Yeah, great. How do I- so it's Discern + Religion-

AUSTIN: You add plus one,

ART: Plus one,

AUSTIN: Or you could click Mastery, it doesn't super matter, but yeah.

ART: I just want to roll the right number of dice.

AUSTIN: Yeah, which is-

ART: That's not the right number of dice. It doesn't matter, it's a failure anyway.

AUSTIN: Wait, is that not the right number?

ART [overlapping]: Cause I don't have Religion-

KEITH: No it's not the right result of dice.

AUSTIN: It's one-

ART: It should've been two dice, but it was-

AUSTIN: No because everyone starts with one, and then you get one from Discern, and then you get one from Keith. Three is right.

ART: Oh three is right?

AUSTIN: Three is right. However you have definitely rolled three failures. [chuckles] So.

ART: Doesn't matter. As long as it's not too few dice, which it definitely isn't.

AUSTIN: No, correct. And this thing does some stress to you as you begin to- you begin to speak with the- there is like- a thing is happening to you in this moment. Well not to you, but a thing is happening to- it's almost as if you stepped into- actually let me not editorialise. Let me just say the thing that happens and also let me fucking roll for stress for you really quick here?

KEITH: Before I do this- before we do this,

AUSTIN: Mhm.

KEITH: I do have my ability for adventure, which is "if I strive to live up to this stories that they'll tell you of your exploits when you gain a minor advance, refresh D6," would this have potentially cleared my three Echo stress that I took?

AUSTIN: I think that totally would've done that right?

KEITH: Okay.

AUSTIN: Janine you also-

JANINE: Oh, yeah I didn't understand that move-

AUSTIN: Could have triggered that.

JANINE: And forgot to ask what it was [chuckles]

AUSTIN: Yeah, refresh is a word that doesn't exist in this book, it only exists in *Spire*, the previous resistance game by *Rowan, Rook and Decard*?

JANINE [overlapping]: Yeah that's why I was confused.

AUSTIN: Totally. It means you can roll a D6 and heal that much stress from whenever you wanna heal it. So go ahead and do that- both of you, you can go ahead and do that now.

KEITH: That's a four, so I'm down to zero Echo stress.

AUSTIN: Okay.

KEITH: For what it's worth I would love to take Mind stress here.

AUSTIN: Uh huh.

JANINE: I also got a four, but I only have one to clear anyway, so.

AUSTIN: Yeah. That's how-

JANINE: It's fine.

AUSTIN: That's how it goes sometimes, right? Yeah.

JANINE: That probably would've saved me from taking that fallout, but oh well.

AUSTIN: In retrospect.

JANINE: Yeah.

AUSTIN: Well, you know, it evens out in some ways, you know, I didn't-

JANINE: You didn't like hurt me any, like-

AUSTIN [overlapping]: I didn't do- Right. Exactly, I didn't.

JANINE: It was just a thing that happened.

AUSTIN: Yeah. Yes, exactly.

JANINE: It was fine.

AUSTIN: So. I'm gonna roll this stress is what's gonna happen here. Alright, both of you take five stress. And you're gonna take five Blood stress. The bugs that move to you- you're talking to them, Duvall? At first they talk to you in a- or they- you commune with them, maybe, is more like it right? They're not little people you talk to I'm guessing, right? You can of read their-

ART: Yeah I think it's like, vibes?

AUSTIN: Yeah. Uh huh. So you get a very clear image of the vibes at first, which is like, hey, this thing, this spirit is in tune with the area around it. Some- the moment at which you are talking to it, the moment at which you're communing with it, and the kind of ecosphere around it, is one in which- what are the- how do I explain the vibes? It's like building a nest. It's like it has- once, this was an antagonistic thing, and it had- and in recent times, had been somehow reached equilibrium, not only with the other animals and plants nearby, and with the people nearby too. It's like, it was given space or it was given fertiliser, it was given food, it was given something that it valued, right?

AUSTIN [continued]: I mean specifically the thing I wanna say is, it is almost as if it were given a structure to build itself better around. Like a trellis, right? And I mean that metaphorically. It's almost as if there were some sort of magical trellis provided to it, in exchange for good vibes. But as you're talking to these bugs and vibing with them, a mosquito lands on you. And begins to pull away some blood from you. Which is bad, because you don't have a lot- it's mostly bees in there,

ART: Sure.

AUSTIN: You need the blood you have.

ART: Yeah.

AUSTIN: And, meanwhile, I think at the same time Lyke, you are following your nose wherever it goes. And it has led you to a small like little collection of trees, a little alcove of trees, and I guess rose vines and parts of the rosebush that close in around you. And kind of reveal the sharp, pointed thorns, and between the bugs slowly turning on Duvall and the thorns turning on Lyke, this thing has begun to directly hurt you.

AUSTIN [continued]: And for you, Duvall, the thing that happens here is, there is almost as if there is a metaphorical, like, page-turn has just happened. The beginning of the conversation- they weren't lying to you. It's as if you are rapidly feeling how this god changed over time. It got the taste for blood, right? The first time a mosquito bites at you it isn't even that hungry. It's almost as if it's like, "oh what's this like?" And then bit by bit, as the bugs start to ming- as its bugs start to mingle with yours, you realise these are not the orderly bugs that you care for, thank you very much. And two, it's like something has given it the taste of blood, overriding its previous equilibrium with the local population you know, of flora, fauna and people. So yeah both of you take five Blood stress, which is a lot.

KEITH: That is a lot.

AUSTIN: And give me your fallout test. Click on that good old fallout test button. Duvall takes minor fallout here. [someone whistles] Keith you do not, thankfully you've just cleared your stress from that advance? Otherwise you would definitely be taking minor fallout right now.

KEITH: Yep. Sure would.

AUSTIN: Because you rolled a-

ART: [overlapping, uncertain] That clears the stress...?

AUSTIN: Yes it clears your- just the Blood, yeah, correct. And Duvall, I think as the- hmm. God, that one's gross. These are all so gross, we're playing a gross-o game. You all ever notice this? [Art and Austin chuckle] I think the thing that has happened to you here, is- ooh, that's really bad. God.

KEITH: This does seem bad. I don't even know what it is, but it seems bad.

AUSTIN: Uh huh. Yeah, I think the wounds that they've put on you, they don't normally not heal. But it feels as if the mosquitos are almost like a- they've connected a sort of magical like oil well to your body, between your body and the god here, right? Aterika- Aterika'Knoll- Aterika'Kaal, Knoll was a different name I was playing with. Aterika'Kaal, where you're bleeding, so you have the Bleeding minor fallout, which is at the end of every situation where you have this fallout, mark D4 stress to Blood. [someone whistles] Not good.

ART: Yeah, no.

AUSTIN: You're gonna want to have this taken care of. [chuckles] But the thing that's, like, happening is almost as if- there is no- you're not bleeding, we don't see any wounds on you. There isn't blood pouring out of you. It's that the blood that pumps through you goes into its vines and its trunk and its you know, its branches instead of yours, right? It is moving through its vessel instead of yours. You're like an external organ for this thing.

KEITH: Gross. That's nasty.

AUSTIN: Mhm!

KEITH: I can maybe do something about this- I apologise Janine that I maybe can't do something about your minor fallout.

AUSTIN: Oh, but that minor fallout's gone.

JANINE: Yeah I'm fine. I'm fine, I'm done.

AUSTIN [overlapping]: That minor fallout- yeah, we're good now. Yeah it was an immediate one.

KEITH: Oh you've healed it? Oh, great.

JANINE: It didn't have to be healed.

AUSTIN: It was just to teleport away.

JANINE: Yeah.

AUSTIN: Yeah.

KEITH: Ohhhh!

JANINE: It was-

KEITH: I thought something happened in addition to that.

JANINE: No, no. The idea of that is just to take me out of play for a bit. That's the punishment.

KEITH: Ohhhh. Okay well,

AUSTIN [overlapping]: But you're back now.

JANINE [overlapping] Yeah.

KEITH: Then, Art, good news.

AUSTIN: Mhm. Speaking of Es, as your compatriots come under attack by this vast god, what do you do? What are you up to?

JANINE: Uhhh. My question would be like, why am I not getting bit by mosquitos, but I know the answer to that actually [chuckles], so.

AUSTIN: Yeah, [chuckling] the answer is you don't fuck around, so you don't have to find out!

JANINE [overlapping]: The answer is- the answer to those actually- I don't bleed unless I choose to bleed, technically.

AUSTIN: True. Yeah, fair.

JANINE: Canon, now.

AUSTIN: Uh huh.

JANINE: So [chuckles]. Don't waste your time. Uhh [sighs].

KEITH: That's a useful one for blood-sucking bugs and trees.

JANINE: Uh huh. I would- so we're standing in front of this big rosetree bush thing,

AUSTIN: Mhm. And this is like the core of it,

JANINE: Yeah.

AUSTIN: It is all around you, but yes.

JANINE: And this attack really does just look like mosquitos, it's not like, there's not like a lot of big stuff. Or is it-

AUSTIN: It's the mosquito, and then the thorns wrapping around-

JANINE: Oh right.

AUSTIN: Lyke. That's pretty obvious, you know what I mean?

JANINE: Yeah. Yeah. Okay, I would like to- is it, is there like a vine that I could like cut?

AUSTIN: Sure. Totally!

JANINE: Okay.

AUSTIN: Well within your- what are you looking to do with it? What is the goal here?

JANINE: To discourage, although- I guess the thing I really wanna do is kind of like scold it.

AUSTIN: Mhm. [Keith laughs]

JANINE: Like- more than chopping it to bits, I kinda wanna be like, fucking stop that! Like, but [laughing] I don't know the most effective way to say that to an ancient bush goddess.

AUSTIN: I mean that's a Compel roll, the thing you're saying, right?

JANINE: Yeah, it is.

AUSTIN: That to me makes sense. And maybe you're doing that- are you doing that in some way that is tied to your various witch knowledge, do you know what I mean? Like is it not just- I mean I think cutting its- cutting a vine could totally do that, but I also think if you had some other flavour there that would also be fine.

JANINE: I also- so I know what move I'm taking for that thing that I set aside? But I don't know if we want to wait to-

AUSTIN: Mm-mm. Go for it.

JANINE: Do that between things. I mean my second move from a thing I set aside, the one I set aside this session.

AUSTIN: Yeah that's fine, take it right away.

KEITH [overlapping]: I think- yeah, I think we said we could do it right away, which is fun, usually you can't do that.

JANINE: Okay.

AUSTIN: Anything that isn't like a super major "how would you have done that thing?"

JANINE: Yeah.

AUSTIN: I'm good with just being like, you did it.

JANINE: Okay. The move I took then is Of the Old Blood, "you inherited the disease from an ancient bloodline; you are strange and powerful and can see the echoes of things that others can't. Gain the Discern skill. When you observe someone for a few seconds you can read their aura and discern their surface-level emotions, whether they are angry, happy, frustrated and so on."

AUSTIN: Interesting.

JANINE: So I don't know whether Compel is better here or Discern- I guess I wanna like,

AUSTIN: I think Discern would give you- here's what I'll say. A successful Discern roll would give you Mastery in an attempt to Compel. Because what it would do would be to give you perspective that you could leverage if that makes sense.

JANINE: Yeah.

KEITH: At the risk of having to roll twice.

AUSTIN: Right.

JANINE: Yes.

AUSTIN: Exactly. Just Compelling- and it's a rough, it's a rough roll for you because you don't have the Wild or Religion domain.

JANINE: No.

AUSTIN: Right? So this is- this is a difficult thing to do. But it's worth trying, right? Up to you if you want to do the Compel or if you want to do the Discern part. But I would give you information on surface-level aura stuff and maybe even more with a successful- I mean actually here's the thing. I'm just gonna, you can observe safely- I can give you the aura, right? Without you rolling. But if you wanted to also get Mastery, you could roll Discern. So let me just give you the aura as just like a step here.

AUSTIN [continued]: This is a being whom- the sense you get, and it's not a very optimistic thing. This is not like- this is someone who's learned, this is a being who's learned to be greedy. Has learned to be selfish. The aura that you sense is one of a deep desire for more. And it's like a learned desire. There is no like, there is no sadness or nostalgia for an easier time, there is no- it is at the state at which you're seeing this thing, in this weird metaphorical lived space of just strange time warp you've gone to or whatever it is, this- you've entered into its true domain, it is in a mode of you know, unbottled desire of wanting to consume more. And that is not a particularly easy thing you know, to reason with, or to try to compel, to listen to you? Without some sort of something. Maybe what I'll give you cause it is about literally reading auras, right?

AUSTIN [continued]: There is part of it, deep in its kind of mix of branches and thorns and vines, where there is a different aura. There is something else in there that has this aura of great sadness mixed with a sort of like, a desire to protect- there's very protective feelings, there's something else, and you know this, you know enough to know that this is not like, oh deep inside its heart it feels- it's a distinct thing. There is something literally in the vines, you know, in the branches of this bush, in its heart, where there is something else. It's the thing that I talked before as being like a trellis to it, right? There's an object in there that wants something else. And that has been overwhelmed by this greed.

AUSTIN [continued]: I think it's fair to say between the things you've all put together that this is like, a corruption happened here, right? Once there was this god that was ambivalent, maybe not positive? But not corrupted in the way it is now? It was given this- this object that you can't quite make out from here because it's deep within its depths. And it was able to grow around that thing and spread and become as vast as it is now. And helped people, or at least be in equilibrium with them? And then it was corrupted. And then it was turned into the thing that you now know what it is.

AUSTIN [continued]: In which- again, you can kind of make this obvious kind of jump that like, right now, it's tied to whoever last used the master key on the mansion. It used to just be in the woods, it was probably not tied to anyone turning any key cause there ain't keys out in the fucking woods [chuckles, Janine chuckles]. So it's kind of become centralised and tied to an individual figure in a way that it was not originally. And so like, you get all of that from- it's not even a Discern roll, that's just like the information you've gathered plus reading its aura now. How you want to use all the information, totally up to you, as you're, you know, watching your friends deal with its more direct attacks.

JANINE: Yeah. Now I'm torn between trying to Compel it and trying to like, get at that thing.

AUSTIN: Mhm.

JANINE: I would say Duvall and I both have reasonable enough methods by which we could get at a thing. For the moment though, I think I wanna ask it a question. Like I think this is a compelling question that I wanna ask.

AUSTIN: Mmm. Mhm.

JANINE: Which is,

JANINE (as Es): Were you happier to be forgotten?

JANINE: Like, when the family left-

AUSTIN: Yeah. And it- right. It answers in action? You can step away from this easily enough, but it you know, a vine tries to curl around your leg and you can feel the thorns reaching, trying to find- trying to draw blood from you but you have that move that says you can't bleed? [chuckles] So you kinda step away from it easily. And you know, it says in as many words, and this thing is a deity in a sense, so it can speak back to you directly in your mind.

AUSTIN (as Aterika'Kaal): I am happier to be *fed*.

JANINE: Okay, well that's not really a choice. Should I just do the thing?

AUSTIN: That's up- what you wanna do is up to you [chuckles]. You are facing off against a distant evil-

JANINE: Yeeeah... [chuckles]

AUSTIN: Corrupted god, I don't think this is, you know.

JANINE: Yeeeah. This just feels, yeah. Okay, I think I'm just gonna do the- I'm gonna shit or get off the pot, I'm gonna do a thing.

AUSTIN: [chuckles] Yeah, uh huh.

JANINE: Then I think what I wanna do is, I wanna try and get at the core of this thing.

AUSTIN: Okay.

JANINE: Which yeah, I don't know what this roll's gonna be but, the thing I wanna do is I want to use my True Form, which is really fucked up and is great. So, I think there is a sort of moment where Es has the shimmery eye thing that happens.

AUSTIN: Mhm.

JANINE: But then, it's hard to- the eye kind of becomes the entire- her eyes kind of become her entire body? The way I described it to Austin in the sort of early character talks is that it's like if instead of your eyes being two things in your head, the entire inside of your body was eye material, and your eye holes were just like two little windows into it. [chuckles]

AUSTIN: You also have-

KEITH [overlapping]: What happens to your skin?

ART [overlapping]: Is that not true? Is that not what we- is that not what's in there?

AUSTIN: No it's bugs. It's bugs.

JANINE: No so it's like, so like, I don't think there's any- I don't think it's like a graphic 'all the skin peels back' and stuff, but all the skin is gone and it's just sort of this like, white but also very pink kind of sort of glistening material that's shaped like a person. It is still shaped like Es.

KEITH [overlapping]: You're- person-shaped eye.

AUSTIN: Does it still have eyes- do you still have eye holes where there are eyes inside of it?

JANINE: No, you just see the irises there, that's where the irises are.

AUSTIN: I see. Gotcha.

JANINE: And the pupils. And there are-

KEITH [overlapping]: Okay. So everything else is like the white of your eye?

JANINE: Yes.

KEITH: But it's two of them, and half of your body is left eye, half of your body is the right eye-

JANINE: No it all blends together.

KEITH: Okay.

AUSTIN [overlapping]: But there are still two irises?

ART [overlapping]: A revolutionary soldier would should at you right away.

JANINE: There's two irises, I'm also- also I'm not done. [chuckles]

AUSTIN: Okay.

JANINE: The sort of perimeter of this figure is framed with eyelashes that are kind of- I imagine them kind of like jellyfish tentacles that sort of float or undulate a little bit. Also like, what are the flagellae on like a paramecium, or like single-celled organisms, the little-

KEITH: Mm.

JANINE: Tendril-y things that wiggle to help them move?

KEITH: Yep.

JANINE: And so there are- yeah, so they sort of move kind of in unison but also a little bit strangely. There's opaque parts and translucent parts. It's very much like, it's eyelashes but also not. I have a lot of pictures- I have a lot of GIFs of jellyfish in my folder now. That move in certain ways and do certain things. And I think in this form, this is Es' true form in a sense, it's a little complicated but, this is the true form of her and her host, not just- not the true form of a Heritrix, but she-

AUSTIN: So the true form is like, is like a synthesis of something about the truth, about the-

JANINE: Yeah, it's-

AUSTIN: Heritrix *and* the host.

JANINE: It's basically a representation of how the Heritrix perceives being in a body?

AUSTIN: Mmm.

JANINE: So for Es it's very much about being seen and seeing in that way.

AUSTIN: Mhm.

JANINE: So in this form I think Es sort of launches up into the air, the style of movement I imagine for this is if you look at people who- like underwater dancers? Not synchronised swimmers, but the people who like, stand on the bottom of a pool and then like do sick jumps and stuff? That's kind of-

ART: Is that- is that a thing?

JANINE: I got a GIF, yeah, I'll send- yeah. For this and there.

ART: Pooljumpers?

JANINE: Yeah, so it's like, very, it's- the best way to describe it would be like, very elegant motions, but they're interspersed between very violent motions because you have to propel yourself and then do the elegant thing, you know?

AUSTIN: Mhm. You can find this-

ART [overlapping]: This seems impossible.

AUSTIN: You can find this performance from [AMA - a short film by Julie Gautier](#).

JANINE: Yeah.

AUSTIN: G-A-U-T-I-E-R, on Youtube.

JANINE: So doing this-

AUSTIN: There's a point at which, Julie Gautier like does this huge jump upwards-

JANINE: Yeah.

AUSTIN: Inside of a pool.

JANINE: It's extremely cool.

ART: Don't try that at home. If you're listening to this [Janine chuckles] and you go look at that, don't- you're gonna drown I think [Austin chuckles].

JANINE: Yeah, it's-

AUSTIN: It's scary.

JANINE: It's very scary, I can't imagine. She's very talented. So yeah I think it's- this is this sort of style of motion that Es has in this form and I think in that you know, doing that is going to sort of essentially dive into the heart of this rosebush and try and cut the- the thing out.

AUSTIN: Yeah. So I think this could be Hunt or Kill which is good because this move gives you those skills. And it makes-

JANINE: Gives me those Masteries.

AUSTIN: Wow, yeah, with Mastery, so that's really good.

JANINE: I think that's the thing is it doesn't give me the skill, but it gives me the Mastery.

AUSTIN: I see. Cause that means that if you had the skill it would actually count twice, yeah that does- that is an important distinction..

JANINE [overlapping]: I do have a weapon that has Kill on it, so that's-

AUSTIN: You don't get- that just means you get to use that on damage, that doesn't give you the skill.

JANINE: Ohhh, okay.

AUSTIN: Yeah. Mhm. Again, things that the book could be clearer about.

JANINE: Yeah, a little.

AUSTIN: Mhm. But still, you- because you're rolling with Mastery that means you get a die from those, and then yeah, that's- this is gonna be dangerous for sure- again, not actually Dangerous, but we'll see how this goes. Are you- you're more focused on ident- on finding this thing than like hurting this being, right?

JANINE: Yeah, I would like- this is more of a thing for me of like, the ideal situation is to not even neutralise, but,

AUSTIN: Mhm.

JANINE: Deescalate firmly, maybe is the- like, I would, I don't think I want to kill this ancient being, right?

AUSTIN: Yeah yeah yeah. I got you.

JANINE: I just want to get it into a position where we can decide what should happen.

AUSTIN: Sure. Give me, again, give me a Hunt then. This is a Hunt- is anyone helping in this moment, somehow?

JANINE: Everyone's being very good distractions.

AUSTIN: Yeah it's my- if someone wants to like help with-

ART [overlapping]: Yeah think of how distracting we are being bleeding all over here. [Janine chuckles]

JANINE: I mean it's hungry, it wants to-

ART [overlapping]: Do you want me to like wail, or flinch, I can do it.

JANINE: It wants to eat blood and y'all got blood, and I do not have blood.

AUSTIN: That's true.

ART: Oh, my blood!

AUSTIN: Yeah, I think- I think between either one of you, I think- again Lye has the Religion domain, whereas Duvall, especially given that you're bleeding in a more difficult way, maybe Lye is the one here who's able to help-

KEITH [overlapping]: Well how would- I could- yeah, I could help.

AUSTIN: If you're willing to take that risk, your stress is pretty high, so maybe-

KEITH: My stress is pretty high and actually what I was about to do was go try and heal Duvall.

AUSTIN: Mmm. Then maybe we let Duvall do it, who's already taken some stuff. I guess I can be like, you could theoretically Delve, right? You could use Delve to try to like go through the-kind of bush in a way that's like, distracting?

ART: Sure.

AUSTIN: Right?

ART: Yeah.

AUSTIN: You're also cutting your path forward- you also have Hunt right? So both of those would work. So yeah take another one from that Janine. And give me a-

JANINE: So it's plus one?

ART [overlapping]: I would really appreciate succeeding on this roll.

AUSTIN: Plus one.

JANINE: Okay.

AUSTIN: Plus one.

JANINE: I would also really appreciate it, frankly.

AUSTIN: Mhm. This is- I'm not making this Risky because I think being in the form you're in is the appropriate like, evens it out a little bit? But if you end up in multiple rolls deep inside of that thing, it will be rough.

JANINE: Yeah.

AUSTIN: Alright, take stress- succeed at a cost. It's a six and a five. Very close [chuckles] rolls.

JANINE: Yeah.

AUSTIN: Oh you roll- well roll one more die, you rolled one too few die. One is base, then with Mastery, and then with a help is a third die. Hey, there you go!

JANINE: That's an eight!

AUSTIN: That's an eight.

JANINE: Alright! Eyy!

AUSTIN: That's a no stress, there we go. Alright.

JANINE: Love it.

AUSTIN: Yeah, so you're digging closer and closer to this thing, what do you- are you like, swimming between its branches? Or are you cutting through it? What does this look like? As you get closer to-

JANINE: I think because it's Hunt, to me it looks, it looks a little more like swimming between it, or like when a branch comes, there's sort of like pushing off of it like pushing off the side of a pool. I'm thinking of this in terms of swimming exclusively now [chuckles].

AUSTIN: Yeah, but that makes sense.

JANINE: But, a lot of evasion, maybe like, slashing it at like the thinner branches or things that get in the way. But it is very much just like this sort of swimming and navigating around.

AUSTIN: Yeah. And so I think the other thing that helps with this is that like, Duvall's able to cut a path out for you in some ways? Like there's more open space as you begin to come out, and the thing that you're coming out with is the skull with the kind of cubed top- the cubed top that you saw in relief before. At the heart of this thing is this strange, large, humanoid skull. And you're able to take it, and as you take it, you can feel some of the branches begin to wither away around it. Like it was using it, it was drawing strength from whatever this skull is. And you're able to pull it away. And escape back out into the kind of grove here.

AUSTIN [continued]: This thing is pissed at this point? And it's going to- it's starting to close the path back out with- by growing out in that direction, you know what I mean? It's like trying to raise a shield of thorns and branches to block your escape back into the manor. What do you do? Lyke I know you're trying to heal Duvall here, but you know, we're in pressure moment so-

KEITH: Yeah.

AUSTIN: You can do that right now or you can try to wait and- until there's,

KEITH: Well my move, it emphasizes how quickly I can heal.

AUSTIN: Oh, true!

KEITH: Yeah. it is Mark of the Weaver, "your hands are covered in spider web ink, you have the capacity to stitch, fix, and bind with a thought. Gain the Mend skill. Once per session you can fix someone or something in a matter of seconds even if it would usually take hours of careful work.

AUSTIN: That's true. You will still have to. Mmm. Mmm. So here is the thing. I'm double checking this. You could heal Blood stress, you cannot just remove fallout with a move.

KEITH: I can't check fallout-

AUSTIN: No. Fall- let me just- ongoing fallout usually can't be removed by a player characters without use of special abilities. This is a special ability.

KEITH: Yeah, it's special.

AUSTIN: These are serious problems that can't be solved in the chaos and tumble of a Delve, they need space, time, relative calm to put them right. Your move does override that.

KEITH: Yep.

AUSTIN: Normally you would do, is you would go to a haunt that can heal you basically. But you know what, I feel like is this a- what's the- how often can you do this?

KEITH: Once per session.

AUSTIN: Okay. Once per session that's rare enough that I feel like-

KEITH: Yeah.

AUSTIN: I'm willing to let that- let you roll it.

KEITH: It's totally great.

AUSTIN: It's not automatic. It's still a Mend.

KEITH: Yeah. So actually I am also going to use a spell that I have not used yet here.

AUSTIN: Ooh. Which is?

KEITH: It is Sacrifice. Before you cast a spell from this class, you can opt to destroy a resource with the Occult domain. Roll the resource's dice, the amount rolled is added to your protection value against any stress incurred as the result of casting a spell.

AUSTIN: So what does this look like? And also I am going to say, even though this is happening quickly, you are stopping to let this- to give this thing a moment to continue to close this door.

KEITH: Yeah.

AUSTIN: So I'm- there will be consequence- you know. That will have consequence.

KEITH: Okay.

AUSTIN: Because you are still stopping to heal. I'm not saying don't do it, but I am being honest to the situation here. Because you're not casting cure wounds-

KEITH [overlapping]: Well, does it help that resource works so well with my- with the ability here?

AUSTIN: What is it?

KEITH: Which is that, I have an Occult vial of cursed ink for my spider-web ink Mark of the Weaver,

AUSTIN: Mhm.

KEITH: I'm basically going to infuse the ink from this into my hand-webs.

AUSTIN: Uh huh. To then do this- the thing that's interesting is like remember there aren't like bite marks on Duvall. It's this sort of like, deep,

KEITH: Right.

AUSTIN: Interval stuff. So it's almost like you're pushing the ink, in like letting it do the cleansing or something?

KEITH: Mhm.

AUSTIN: As long as Duvall's down with this, [chuckling] it seems like Duvall needs to say yes thing to me.

JANINE: Should we do it after we-

ART: Yeah-

JANINE: Get out of the place?

KEITH: We can- I'm worried about the thing where Duvall takes like a bunch of stress at the end of every turn, is what-

AUSTIN: It's not the end of every turn, it's every situation.

KEITH: Okay!

AUSTIN: So it would trigger once if you wait until you get back in the manor because as soon as you get back in the manor it would be a new situation.

KEITH: This is Duvall's call- I'm going to heal Duvall unless Duvall says "do not- let's wait until we're out."

ART: Let's wait until we're out-

KEITH: Okay.

ART: And on that note I'm gonna dip. [Austin and Janine chuckles] I'm gonna go back to the house.

KEITH: Okay. I'm also going back-

AUSTIN [overlapping]: Flee from combat or a similarly dangerous situation?

JANINE [overlapping]: That's great.

AUSTIN: Yeah. Uh huh.

ART: Yeah, I don't think I got this one? I don't wanna be someone's gallbladder, or whatever.

AUSTIN: Alright. That sounds like- what do you- how are you doing it? Again, maybe Delve, maybe Evade?

ART: How- ping where I'm probably at.

AUSTIN: In there, you know? This is a very rough-

ART: Like here?

AUSTIN: Sure, totally. You just gotta get here, which is- you're in the woods. Somewhere in the woods there is an archway made of a rosebush, but also that archway is slowly being covered and hidden by additional parts of this giant rosebush with you know, thorny spikes and you know swinging vines, and snares and all that stuff right? And that now probably additional bugs between you and it?

ART: Alright, I'll use Delve I think. I think Delve is-

AUSTIN: Okay, that makes sense to me. You do not have one of these domains.

ART: No.

AUSTIN: I think you should have to roll- I kind of think you should have to roll this alone because if you're trying to succeed at-

ART: Dipping? Yeah.

AUSTIN: Because you're dipping- "flee from combat or a similarly dangerous situation-" I guess it doesn't explicitly say that? But, that feels like it's the spirit, right?

ART: Well I think it's like,

ART (as Duvall): I'm gonna go see if they need help with that door!

AUSTIN: Bye!

ART (as Duvall): That's equally important right now I think!

KEITH: Are we all dipping? We're all dipping. I'm not staying, right?

AUSTIN: I think you are all dipping.

JANINE: Mhm.

KEITH: We can all- we can flee-

ART: I still don't think it counts as fleeing.

KEITH: Together.

JANINE [overlapping]: Yeah.

AUSTIN [overlapping]: I still think this counts as fleeing, I'm not gonna take it from you. But you know- but we're aligned with the vibe right? Maybe Duvall, you're surprised when it turns out they're also ready to leave?

ART: Oh! Yeah, I also think the door is gonna be stuck. Sometimes you need-

AUSTIN: But I do think-

ART: Someone at the handle and someone at the hinges you know?

AUSTIN: Yeah. So then yeah I do think you should be the one who rolls here though, if Lye wants to help with the Religion domain, or the Delve?

KEITH: Yeah Delve, yeah.

AUSTIN: Or if Es wants to help by Killing stuff on the way out?

JANINE: Yeah I'll slash up some vine-y stuff, no problem.

KEITH: Es, you're the only one who's not like in trouble right now, stress-wise, right?

JANINE: No, I'm a flickering, hungry zootrope horror with no stress.

KEITH: Okay, well, maybe-

AUSTIN: So then yeah, maybe take the- maybe you do it.

KEITH: Yeah.

JANINE: I don't have any of that stuff though.

AUSTIN: What-? But I'm saying maybe you help instead of Lyke helping.

JANINE: Oh. Yeah yeah yeah.

AUSTIN: That makes sense, so yeah, Duvall-

JANINE: I don't have-

AUSTIN: Go ahead.

JANINE: I guess I have Kill mastery, so that's-

AUSTIN: I think- yeah I'm gonna say that counts in this moment. I think it makes sense you're able to cut your way through this shit, with- as in terms of helping die? I'll let it roll. So Duvall that is-

ART: What the fuck!

AUSTIN: Delve. You rolled, wait?

KEITH: [laughing] Oh no!

AUSTIN: I guess it doesn't matter, huh.

JANINE [overlapping]: Huh.

AUSTIN: Discern, plus one, yikes.

ART: I had a move! And I was like three dice, and I don't need to move my automatic- use my automatic success move!

AUSTIN: You rolled one, one, two.

JANINE: Wow.

AUSTIN: At least you didn't roll a one. A one would've been worse.

JANINE: These were all the die that were supposed to be with that other roll that you- the damage roll you did, they all got put in here. [Austin laughs]

KEITH: So it turns out *I'm* the one that's gonna dip?

AUSTIN: [chuckles] Well we'll see how it goes. Well both of you take three stress. Take it to- I think it's been set up as being Blood stress at this point, as this is a physical combat situation in many ways.

ART: It feels like it's Fortune stress. *My* stress is with my Fortune right now.

AUSTIN: [chuckles] That's kinda fun. I do kinda think the idea of like, it being like bad luck is kind of fun here but. You can see the door, right?

ART [overlapping]: No I think it's true, I just a thing you know.

AUSTIN: Yeah. So take the three.

JANINE: I have three Blood protection right now, so.

AUSTIN: So you're golden.

JANINE: I'm okay.

AUSTIN: This doesn't hurt you at all. You in fact don't even need to roll the fallout check.

ART: What is happening to me?! What?!

AUSTIN: Hooo! Duvall is-

ART: Is?! Happening?!

AUSTIN: Minor fallout.

ART: To me?!

AUSTIN: You rolled a one! You rolled a one on a D12!

KEITH: He wanted to dip *sooo* bad that he couldn't wait three seconds for some spider-webbing.

AUSTIN: It's true, huh! God. So,

ART: Now it'll help more, I'm gonna be *more* hurt.

KEITH: Yeah because the encounter's gonna be over and you're gonna take another four.

AUSTIN: Yeah-

ART: And that I'll roll under that number too!

AUSTIN: And you're gonna have to roll again under that, yeah, totally. You're gonna take uhh, yeah I think this is fun. Do you want to be Tired or Winded? I'm gonna say Tired. You're tired. "You're weary, you're going to make bad decisions and snap at your friends. You cannot gain extra dice from skills." I'm gonna add that to your fallout list here, Duvall?

KEITH: Wait so Duvall can now not- not use things like Hunt or Delve?

AUSTIN: Yes, exactly. Uh huh. So that's-

ART: I've been tired, this sounds right, yeah.

AUSTIN: Yeah, definitely, right? But- and it's a failure, so you didn't get through the door even. I think one of the snares, one of these vines like grabs your leg and pulls you back towards the grove. This is bad. This is- you're able to like get your foot out from under it, you did not take any sort of fallout around being completely like knocked on your ass permanently until someone frees you or something?

ART: Take minor fallout, lost a foot?

AUSTIN: No that's probably a major fallout for sure. We could combine these two minor fallouts into a major fallout, but that's a rough world to step into.

KEITH: Okay I would like to step in here and do something.

AUSTIN: What are you doing?

KEITH: I- it is now- I can create a new way out of here.

AUSTIN: Mm! Okay.

KEITH: I just checked, it doesn't say anything about it taking time, it actually implies that it doesn't take any time at all.

AUSTIN: Is this your major move?

KEITH: This is my major move.

AUSTIN: Which says,

KEITH: Which says, "priests and prophets offer in a thousand voices a respite and maybe a place to pray. Roll Discern + Religion to cast the spell, on a success you find or spontaneously create a path to one of the halls or temples of the Boundless Conclave whose many priests offer a place to rest with the implication that maybe you'll offer something in return. When you meditate here, remove D6 stress from Echo. Your allies may use the temple in the same way, you may not open more than one path to a temple at any one time. After an hour or so, the path will seal shut but not without warning so you'll have time to leave."

AUSTIN: But we don't know where you'll go, and also you do have to make a roll for it, right? So.

KEITH: I do.

AUSTIN: This is fun.

KEITH: I do have to make a roll, but-

JANINE [overlapping]: Why'd you ask me if I have a door-making power when you have a door-making power?

AUSTIN: Well, the door doesn't open-

KEITH [overlapping]: It wouldn't have helped then.

JANINE: I guess.

KEITH: It wasn't the right kind of door- look, now the question makes a lot more sense, I do kind of have a door making power.

JANINE: [reluctant agreement sounds]

AUSTIN: Discern + Religion. Which is-

KEITH: And I actually still am going to blow my vial of cursed ink here?

AUSTIN: Okay, you're gonna do it here.

KEITH: Yeah-

AUSTIN: Let me give you- I'm gonna give you- one second, I'm gonna give you a thing that I gave the other side to let you know. Which is, that's a D6 vial of cursed ink, right?

KEITH: Uh huh.

AUSTIN: You could reduce that to two D4 vials of cursed ink? As long as- I imagine you have another vial on you, that you could put half of that cursed ink into, right?

KEITH: Okay.

AUSTIN: Resources work- make sense that you could break them down into smaller components?

KEITH: Yeah.

AUSTIN: You can do that too. And the way it works is that any resource is made of two of the resource level below it. So a D6 vial of cursed ink is like, two D4 you know, eye droplets of cursed ink or something, use the same vial again, right?

KEITH: Right. And then I can do it-

AUSTIN [overlapping]: A D8 is two D6s-

KEITH: I could do a D2 as well.

AUSTIN: You can't go as far as- D4 is the smallest die roll, is the smallest die in Heart. The way, yeah, that is just this.

KEITH: So that sounds perfect to me.

AUSTIN: So yeah you can do that, and in that way- but the reason I say that is, that means you will get- you'll potentially get less stress protection from it.

KEITH: Right.

AUSTIN: Your ward or shield or whatever you'll be doing won't be as strong?

KEITH: Yeah.

AUSTIN: So it is up to you how you wanna do that. But also, maybe you'd rather split it and do two D4 things than one D6 one, you know?

KEITH: Yeah.

AUSTIN: Also to be clear, there are certain resources where this just does not make sense to break up in that way? You know, there are things that are like,

JANINE: A beautiful hat.

AUSTIN: No, this is- right, a beautiful hat [chuckles], you're not gonna break it down to two slightly less beautiful hats. [Keith laughs] At least not without like a very good Mend roll, you know?

KEITH: What if instead of one, big, beautiful hat I have two small, beautiful hats?

AUSTIN: If you wanted to be like, it's an ugly hat and a feather, you know? You've taken the feather off- this is opening a bad door. Anyway, go ahead and give me your roll. Where should we start- let's start with your defense. How much defense you're going to get from this D4 cursed ink. So just roll me D4 really quick.

KEITH: Okay. I do have a, I guess just a question about how-

AUSTIN: Oh you know what! You should use your other D4 thing instead.

KEITH: My ghost water.

AUSTIN: Yeah, you should- you should hang on to that, here's the other thing, is that D6 resources are more useful, because you can trade them to get rid of minor fallouts at haunts.

KEITH: Okay. And-

AUSTIN: So it's better to hold on to it-

KEITH: I'm so glad. Look, this ghost water, I love it. I'm glad that I got it.

AUSTIN: Uh huh.

KEITH: I'm glad that I wrote 'water' on a piece of paper, that's why this happened, that's why I have it.

AUSTIN: Yeah. Mhm.

KEITH: I secreted it into- being a Junk Mage is like five percent the secret, but it's real because magic is real?

AUSTIN: [laughs] Uh huh? You're setting flags, but for the universe?

KEITH: Right, yup.

AUSTIN: Uh huh.

KEITH: So- which makes sense because you're here watching and that's where the universe comes from.

AUSTIN: Exactly. Correct. So yeah go ahead and- just hit roll that D4 ghost water, there's a little roll button there, that's fun.

KEITH: Four.

AUSTIN: Look at that, four protection. Love it. So then give me your Discern- what was it Religion? Discern + Religion?

KEITH: Discern + Religion, yeah. Discern + Religion, okay, gonna roll that- that's a nine.

AUSTIN: And there is a one, nine, one, Jesus. This is- whew!

KEITH: My second- two ones and a nine, now does my protection that stays, right?

AUSTIN: That's gone.

KEITH: Or it's gone.

AUSTIN: No, I think you've spent it. Preemptively, this is the risk, right? Is like-

KEITH: Yeah.

AUSTIN: Maybe you'll roll a nine and it won't be a big deal, you know? Unfortunately. Yeah it's as a result of casting of the spell is what it is. So where do you go, Keith? What sort of god- what's- first of all, what's the spell look like, what's the portal look like? Or the teleportation, or what?

KEITH: I think I would like- well okay, I'm gonna flip it. I'm gonna do- what is a god that is similar to Aterika'Kaal, do we have one that is like- who is like similar to Aterika'Kaal but not evil.

AUSTIN: Well you can't- the thing is you can't decide- it should be more weird and random than that.

KEITH: Okay.

AUSTIN: Because remember, an upgrade to this spell is, that you get to pick one. And that gets to become like your permanent chill spot?

KEITH: What I was thinking was that there is some priest out there who's like, someone's having a rough time with the plant god, I've got a plant god for them.

AUSTIN: I see.

KEITH: But if you wanna make it more random then,

AUSTIN: I think the Junk Mage-iness of it should be more like hitting you know, 'random' on your Back to the Future machine, do you know what I mean?

KEITH: Okay. This should be like-

AUSTIN: You should tap into Religion- maybe the case can be made is like, you're in a Wild + Religion domain, and so you're going to go to a Wild + Religion god? That could be kinda fun.

KEITH: Right.

AUSTIN: You know? Let's see.

KEITH: No I- I mean, we can do- it could be you know, the god of the-

AUSTIN: I've gotten here the seventh sanctum-

KEITH [overlapping]: The god of [unintelligible]-

AUSTIN: Here we go. Listen, seventh sanctum.com has a deity generator.

KEITH: Great.

AUSTIN: Time to visit the Boundless Conclave. Give me a number from one to ten, Keith.

KEITH: Four.

AUSTIN: Okay. I'm gonna read this thing.

AUSTIN [continued]: "The god of education takes the form of an elderly man with the head of a rat. [Keith laughs] He is very tall and has a masculine build. His eyes are chestnut. He is usually portrayed as wearing a sexy suit of armour that is mostly [starts to chuckle] amethyst in colour [Keith laughs, Janine groans], and which is covered in geometric designs. He can impart or take away the knowledge of languages."

AUSTIN [continued]: I'm gonna get rid of the sexy armour part of this? [Keith laughs]

JANINE: Really? Why?

AUSTIN: Okay but it's a geometric design- you know-

KEITH [overlapping]: It fits so well with everything else!

AUSTIN: [high-pitched] You know what, yeah, fuck it. There's an elderly man, with the head of a rat- what's the temple of that person look like? Also do we have a name for this god of education?

KEITH: You said it was amethyst armour, right?

AUSTIN: It is-

KEITH: Text says amethyst-

AUSTIN: Yeah, mostly amethyst in colour.

JANINE: Amethyst colour, yeah.

AUSTIN: To be clear we're not- amethyst *colour*, yeah, mostly amethyst in colour.

KEITH [overlapping]: Okay, well then it's gonna be- there is going to be covered in real amethyst, the actual temple.

AUSTIN: Right, big and amethyst throughout-

KEITH [overlapping]: It's a very smart colour, like a nice-

AUSTIN: Is this an occupied temple? Is there a priest here when you arrive? Is there-

KEITH: Of the sexy rat? Yeah, of course. [loud laughter from friends]

JANINE: Sexy rat *man*, thank you.

AUSTIN: Sexy rat man-

KEITH [overlapping]: Sexy rat-

JANINE: It's an elderly man with the head of a rat, not an elderly rat-

AUSTIN: Correct.

JANINE: How do you even make armour for a rat?

KEITH: A blacksmith.

AUSTIN: You could do it.

JANINE: [softly] Ratsmith. [Art laughs]

AUSTIN: Good. Alright. We need a- oh god.

KEITH: This is the place with an entire group of capybaras.

JANINE: They're not rats!

AUSTIN: Sure.

JANINE: That's very different.

KEITH [overlapping]: The rat- I just don't think that rat armour would be that different from capybara armour.

AUSTIN: Right.

JANINE: Mm.

AUSTIN: Anyway, you're in the temple of- and you, okay. So you do- do you make a portal that everyone runs through? Do you- is it-

KEITH [overlapping]: I think it looks, I think it

AUSTIN: Is it tied to the god?

KEITH: Blends in a little bit with like,

AUSTIN: Okay.

KEITH: It maybe changes as it goes, like it-

AUSTIN [overlapping]: Can it be that there is another door that opens in the kind of big bush, the big rosebush, but instead of being red roses, they are amethyst colour roses?

KEITH: I like that.

AUSTIN: That way it kind of incorporates both elements?

KEITH: Mhm. Yeah.

AUSTIN: How do you tell when you run through that thing?

KEITH [overlapping]: Gradient- can we get a gradient of roses on this?

AUSTIN: Sure. Yeah. Uh huh.

[MUSIC - "*Sangfielle*" starts]

AUSTIN: What do you say about this exit? How do you get everyone to go into this thing?

KEITH: I don't assume it will be a problem, and I walk in and say,

KEITH (as Lye): Alright, let's get out of here!

[music ends]