

Sangfielle 53: Six Travelers: Hazard

Transcribed by: Iris (@sacredwhim)

[MUSIC INTRO BEGINS - ["Six Travelers" by Jack de Quidt](#)]

AUSTIN (as NARRATOR): Ah, Hazard. Hazard... Now, what was Hazard's last name? I feel like we never caught it. That's not a tease, I know the stories in this publication love to tease the reader, but in this case, I am truly befuddled. I am... [PAPERS RUSTLING] I'm checking my notes here, and, da-da-da... Mask, one-horned devil, Uno Riscano—well, he don't matter anymore, let me cross that off. You ever have this situation, reader? You get to know someone real well, and then you realize that, actually, no you didn't? Could be they're a private person, could be you dominated the discussion with your own matters. But it could be something else. It could be...

[RECAP]

SYLVI: So Hazard is my new character. My class is the Incarnadine.

[STITCH]

SYLVI (as HAZARD): Ooh. Long story there, friendo. I'm gonna just have to say it's a little, um... a memento of sorts.

[STITCH]

SYLVI (as HAZARD): Hey, you haven't seen any devils with one horn come in here lately, have you?

KEITH (as LYKE): What's their name?

SYLVI (as HAZARD): Can't tell you that. Wish I could, can't tell you that. I know they've got one horn.

[STITCH]

AUSTIN (as CAT): He took more from you than you know.

SYLVI (as HAZARD): He took everything.

[STITCH]

SYLVI (as HAZARD): Well, guess I'm sticking with you guys a little longer, then, huh?

[STITCH]

AUSTIN (as ONE-HORNED DEVIL): We played many games that night. You don't remember, do you?

SYLVI (as HAZARD): You know I don't.

[STITCH]

SYLVI (as HAZARD): I remember waking up and seeing a man walking off with a very bloody bag.

[STITCH]

SYLVI (as HAZARD): Hey, no, let him talk. What do you know about him?

[STITCH]

SYLVI (as HAZARD): Okay, so before, I just thought Uno was just kind of a, um... what's a nice way to put this? A greedy prick.

[STITCH]

AUSTIN (as UNO RISCANO): Oh, my luck...

SYLVI (as HAZARD): Finally ran out, huh?

AUSTIN (as UNO RISCANO): Seems like it.

SYLVI (as HAZARD): Where's the coin?

[STITCH]

SYLVI (as HAZARD): Uh, this is mine.

AUSTIN (as MALEISTER PRICE): It was in my office, which means it's mine.

SYLVI (as HAZARD): Okay. Why do you have a severed head in your office?

[RECAP ENDS]

[MUSIC ENDS]

AUSTIN: So, Hazard, where are you headed after you leave Blackwick?

SYLVI: So, I think—I gotta find this coin. It is still pulling me towards it, you know?

AUSTIN: Yeah.

SYLVI: But unfortunately, any hints about that have sort of been whisked away by everything that's been going on.

AUSTIN: Right. Right, we didn't get a scene of you talking to Es—and Es isn't even really sure it's the coin—

SYLVI: Yeah.

AUSTIN: Dyre didn't tell you there was an interesting—you know what I mean? There was no exchange there.

SYLVI: Never got the chance.

AUSTIN: And even if you knew that it was in the circus, or in the carnival, the Carnival of Moted Light, at this point that's moved away, maybe someone else has taken it, you know, has traded for it, who could say?

SYLVI: Yeah.

AUSTIN: But that doesn't mean that you're not on the hunt.

SYLVI: No, absolutely not, and I think going off sort of what Hazard believes is going on, which is that Uno was lying about having it, and had already passed it onto someone, I think they've started heading towards the tower that the Wrights were building.

AUSTIN: Mhm. Down towards Bell Metal Station.

SYLVI: Yeah.

AUSTIN: What was Bell Metal Station, what's increasingly this tower that is turning into—I mean, it was—you know, Bell Metal Station was already pretty tall for a regular structure in Sangfielle, but with the opening of the Bluestone Quarry, and the moving of a bunch of this whelkin stone over, it's been getting taller and taller. I think it can be hard to see it on a clear day, because the stone takes the same shade as the blue sky. And maybe just the sky in general. It kind of adapts that color. But sometimes it—

SYLVI: It's like reflective, almost? Or...

AUSTIN: It's almost reflect—it's actually, it's not that it's literally reflective—

SYLVI: Okay.

AUSTIN: It is that the stone changes color. If you held it in your hand, and held it up to the sky, with—you know, it would look like the sky you were looking at, and not the sky behind—not the light that's hitting it. Does that make sense?

SYLVI: It's more of a chameleon vibe.

AUSTIN: Yeah. Yeah, exactly.

SYLVI: Okay.

AUSTIN: Yeah, yeah, exactly. And so yeah, let's see you begin heading down that way. To do this, like with the rest of these, we are using the Delve Draw system that's in *ICHOR-DROWNED* by Sillion L. and Brendan McLeod. I hope I'm pronouncing both of those names right, because I've said them a bunch of times now and I feel like maybe I've been mispronouncing, and if so, I apologize.

SYLVI: Do you want to do a 'Killian' just one time? See if that—

AUSTIN: A 'Killian?' A 'Killian?'

SYLVI: Isn't—didn't you say 'Sillion' or am I missing—not knowing this?

AUSTIN: It's Sillion, it's Sillion.

SYLVI: Okay.

AUSTIN: It's S-I-L-L-I-O-N.

SYLVI: Oh, it's spelled with an S.

AUSTIN: It's spelled with an S, yeah. This is the thing. It's not 'Sillion-Killian,' right.

SYLVI: Yeah.

AUSTIN: It's not that—that—yeah, sorry, I should be—

SYLVI: I apologize, I apologize. I'm—I haven't been paying attention.

AUSTIN: No, I get why you would think that. It would make perfect sense. But no, this is S-I-L-L-I-O-N. Maybe it's to help prevent that sort of 'Killian' mistake, you know?

SYLVI: Yeah.

AUSTIN: Is it Cillian [PRONOUNCED 'SILLIAN'] Murphy or Cillian [PRONOUNCED 'KILLIAN'] Murphy?

SYLVI: It's 'Killian' Murphy, which is why I think of that—

AUSTIN: [OVERLAPPING] It's 'Killian' Murphy. It's a soft C.

SYLVI: —because a lot of people say 'Sillian' Murphy.

AUSTIN: Of course.

SYLVI: Anyway, sorry to Sillion who wrote this game.

AUSTIN: Uh-huh. Yes. And I'm guessing it's McLeod, M-C-L-E-O-D. Two—you know, both of those names are names that I've heard pronounced different ways.

SYLVI: Yeah.

AUSTIN: And, you know, I don't—and both of them are northwestern European names, I guess, right? McLeod is Scottish, I want to say.

SYLVI: Yeah, it's sort of—

AUSTIN: And 'Sillion/Killian' is Irish? Is that right?

SYLVI: Yeah, I'm pretty sure that's got Gaelic roots.

AUSTIN: I mean—I mean, at the very least, Cillian Murphy is Irish, I believe, so.

SYLVI: I mean, his name's Cillian Murphy. You better be.

AUSTIN: [LAUGHING] Yeah. So anyway, we're doing this Delve Draw system. And the way this works is—and we've talked about this a little bit already. We're gonna open with a pair of cards. You can tell me if you want your above card or your below card first. Your above card will flavor “that which is fortunate, positive, and hopeful; the lights at the end of tunnels, and more literally, your potential allies, resources, boons, and haunts,” places you can heal, people who might help you in a fight—and we can also read these metaphorically, right? The card below will flavor “that which destroys and hinders; the Heart itself as well as the adversaries, banes, and obstacles that the Delve will consist of.” And these can come up as often or as little as we want, but they kind of are there to help give us some extra flavor. So do you want your above card or your below card first?

SYLVI: Ooh.

AUSTIN: You don't get to know what these are, to be clear.

SYLVI: Yeah, I know. Um... let's go with the above.

AUSTIN: Okay. Get ready to roll a d6 to help me zero in on what this is. The two of spades, which gives us a category. Give me a d6.

SYLVI: Okay, I'm ready to roll. I got a 6.

AUSTIN: You got a 6. [CHUCKLING] Alright. Two is “new lovers, fresh and ravenous.”

SYLVI: [LAUGHING] Okay.

AUSTIN: And a 6 is “half-transformed Delvers craving blood to fuel their metamorphoses.” You got some baby vampires here who are in love.

SYLVI: Oh my god.

AUSTIN: You got a couple of new lovers, who have transformed themselves into vampires and crave blood, and they're on your side. We can—

SYLVI: Love that. Love this for me.

AUSTIN: Again, we can—[LAUGHS] We can read this metaphorically if you want to, but we can also be extremely literal and get some details on who they are.

SYLVI: I mean, we—the thing that immediately jumps to this is like that Virtue has lesser vampires working for her now, because she's also eyeing the tower.

AUSTIN: Yeah, totally. Yeah. And maybe you encounter them on the way in, you know?

SYLVI: Yeah. Like, hey, I met the people that came out of the mountain—

AUSTIN: Right.

SYLVI: 'Cause I don't know if she's exclusively—like, I don't know how much of this is a Clone Wars thing, not to cross over with your other podcast too much.

AUSTIN: Oh, thank you, I appreciate it.

SYLVI: Yeah.

AUSTIN: A More Civilized Age is on Patreon. [Patreon.com/civilized](https://patreon.com/civilized).

SYLVI: [OVERLAPPING] [Patreon.com/civilized](https://patreon.com/civilized). [LAUGHS]

AUSTIN: Uh-huh. Yeah. Uh-huh. Ah, the funniest patreon.com there is.

SYLVI: [LAUGHING] I do laugh every time.

AUSTIN: It's so stupid. It's so funny. I'm glad we got it and not some weird, like, right-wing fascist, you know, trad podcast. You know?

SYLVI: Oh, yeah, absolutely.

AUSTIN: That's why we took it. Anyway, let's see what your below card is, then.

SYLVI: Yeah.

AUSTIN: Turn that sideways and flip it. The three of hearts. And a 1d6.

SYLVI: I rolled a 1.

AUSTIN: Wow, low rolls today. Alright, the three of hearts—

SYLVI: Well like, a high roll and a low roll, right?

AUSTIN: Yeah.

SYLVI: I got a 6 and then I got a 1, that's wild.

AUSTIN: That's true, that's true. A three of hearts is a "gutterkin's folly," and a 1 is "a wretched marketplace with even more wretched deals."

SYLVI: Oh.

AUSTIN: Which is really fascinating. Maybe this is where we actually begin our journey. How are you journeying? Are you journeying by foot, by horseback, by carriage, by...?

SYLVI: Yeah, I don't—I'm trying to—so—

AUSTIN: By train?

SYLVI: Probably not by train.

AUSTIN: Yeah, okay.

SYLVI: I don't know if Hazard is trustworthy—trusting enough of trains without someone who knows them around.

AUSTIN: Yeah. Yeah, totally.

SYLVI: I'm actually, I guess, realizing now Hazard didn't really do like a Pickman thing, so I didn't really get to hang out with train people much.

AUSTIN: No. No, not too much. Well, let's say you're—let's—

SYLVI: I was gonna probably say on foot or by horse, if there is like a horse available after what happened to Blackwick and stuff.

AUSTIN: [OVERLAPPING] Yeah, I'm sure you can get a horse at this point. That's true, fair enough, fair enough. Let's say you get a horse, and you've ridden for a couple of days. The path that we took last time, the easiest path, seems to be going over to Last Rest, and then heading south from there, walking the train line, effectively.

SYLVI: Mhm.

AUSTIN: You could also go south through the mountains, towards—but that brings you a little closer to Yellowfield as we've seen in the past.

[10:00]

And so I think the thing that makes sense to me is, you go to Last Rest and you can hear the sound of some sort of marketplace there, which is not how it was the last time we saw it, you know? The last time we saw it was an abandoned town. As a deep reminder, this was the last of the towns that the now Sunken Empress Altapasqua last visited. She visited there, and then tried to take a boat across this lake to Blackwick, and then vanished. Never showed up, and seems to now live deep under the water where there's a warring civil war—there's a civil war between skeletons, I guess, now?

[SYLVI LAUGHS]

AUSTIN: We've not seen her empire. But, Last Rest, when we last saw it, was basically abandoned except for some of the Gandy Dancers, the weird insectoid sort of repair-bugs, mechanics and maintainers of the trains and the stations, and then Katonya was there along with some of the then-tollkeepers, escorting the south. And so, you're surprised, maybe, to hear this kind of loud vibrant marketplace has filled in the gap here. And it's not a Caravan of the Coin marketplace. I don't know if there is some other type of traveling market, if there's some sort of night-market, if there's some sort of, like, you know—I don't know, you tell me. You're the person with the connection to the Caravan of the Coin. Is there a rival market out there?

SYLVI: [CHUCKLES] I don't know if it's necessarily, like, there's like one big organized rival, I just don't know if, like, traveling caravans aren't uncommon. Right? Like, I don't—

AUSTIN: Right. This makes sense. Yeah.

SYLVI: I feel like it's just a thing that other people would have adopted, especially within Sangfielle itself.

AUSTIN: Yeah. Then let's say here's what happens. I think there's a group of people—there's a group of this particular, you know, kind of market, that go from place to place, and the places they choose to go, are places either already abandoned and failed—ghost towns and failed mines, and places destroyed by, you know, natural disasters like dust-storms, and other types of—you know, natural and supernatural disasters. And they pick through the rubble to find things worth of value and then sell them.

SYLVI: Ah.

AUSTIN: And then they bring what they can sell to the next place. You know, they are—

SYLVI: Archaeologists. I understand. [CHUCKLES]

AUSTIN: Right, archaeologists. Yeah, yeah, yeah. Exactly. You know, maybe that's how they began. I kind of like that as their starting thing, right?

SYLVI: Yeah.

AUSTIN: It's like, they came to Sangfielle to pick it clean, and like, wound up deep in debt, and without enough money to get back to Aldomina or the Republica or whatever, and so, they ended up flipping what they'd found, and then just started doing this again and again and again until this became this whole clown—this clown. Jesus. This whole clan of archaeological quote unquote “archaeologists.” Yeah, it's the Archaeologists' Market. That's what it's called.

SYLVI: Okay, cool.

AUSTIN: And yeah, they just like, one hundred percent roll into—and sometimes they go to a place that's not quite over the edge yet into being a ghost town—they help it go the rest of the way. You know? Maybe they're eyeing Blackwick, even. As we—as you come in.

SYLVI: Yeah.

AUSTIN: You know, this is—a market, but in some ways it's a staging ground for crossing the water. You know?

SYLVI: Have they been following with the movements of that sandstorm?

AUSTIN: I think maybe—yeah, that's a fun one. They've followed that—yeah, that's a good—there's a sort of like, vulture-like ambulance chaser style quality here.

SYLVI: Yeah. 'Ambulance chaser' was what like immediately popped into my head when you started describing these people.

AUSTIN: Yeah. I love it. And this will be, of course, where you meet your vampire lovers.

SYLVI: Yeah.

AUSTIN: Let's see what else you meet here as we flip your first encounter card. The eight of diamonds. I will once again need a d6.

SYLVI: Okay. Another 1.

AUSTIN: Another 1. "A soiree; forbidden smoke and song fill the air." This is—this is gonna refer to a Spire thing. "An aelfir rager that has popped through a very, very unfortunate cursed doorway." Aelfir are like the high elves of Spire, which I think our closest connection at this point are Aldominans, but I want to actually—I'll give them a strange and different character. Which is, I think these are Aldominans from Zevunzolia.

SYLVI: Oh.

AUSTIN: You know? There was that Dyre scene back at the end of that last full arc, where Dyre kind of lays it out that there are—there is a world of Aldomin—there is a world in which Aldomina conquered the continent and built—started to build Zevunzolia. There is a world in which the Pale Magistratum did it. There is a world in which the Republica did it. Or, I mean, they didn't build—the ones—the people who are winning the race to Zevunzolia are the terrible imperialists, not the kind of head-in-the-clouds mage scholars, not the proto-communists who, you know, are busy defen—preparing for 'what if someone from Zevunzolia invades them, how do we keep our people safest?' I'm sure they're trying to think of things that are not Zevunzolia to build and arguing about whether it's worth doing that, you know, but Aldomina has—

The world of Aldomina—if this is the world of Sangfielle—the world of Aldomina has begun building their Zevunzolia, and this is like a bunch of—you know, you think the Aldominans in our world are a bunch of fuckin', you know, elitist kind of 'disaffected from the reality of the world' assholes, let me tell you, the ones who live in Zevunzolia, who like, 'ah, yeah, I'd like to move to the utopian frontier, and then occasionally crash into one of these other worlds to throw a big fuckin' party,' that's—they're worse than that. And so that brings—that is like—this is the clientele at this terrible archaeology market, this Archaeologists' Market tonight. It is a bunch of Aldominans, devils, from a world of even greater luxury and depression.

SYLVI: God.

AUSTIN: So—and they are—their unfortunate cursed doorway was a cursed doorway that took them here to Sangfielle, instead of taking them to—you know, they thought that they would probably end up in the Magistratum's version of the world, right? Where it would be like, I don't know, more cowboy-ish, or more religious, maybe. Right?

SYLVI: Yeah.

AUSTIN: Or they thought maybe it would be the Republica version of the world where there would be more magical schools or whatever, and instead they got the cursed blood fields. You know? But that does not stop their party. So at this point, we're kind of just doing kind of an open RP kind of vibe. The thing you have to do is get through this place and start heading south to your destination without being, you know, presumably picked apart by these devils who see everything in the world as their playthings, or taken for everything you've got by these archaeologists who are looking to add new things to their collections to sell. And to do that, you're going to end up picking either a skill, a domain, or an ability. For each of these three encounters, you'll need to pick one of those three things, and then cross that off the list of things you can call on. Not literally, like, the particular skill, but like, no more skills. You get to use 'skills' once, you get to use 'domains' once, you get to use 'abilities' once.

SYLVI: Okay.

AUSTIN: Does that make sense?

SYLVI: Yeah, for each sort of scene?

AUSTIN: Yeah, exactly.

SYLVI: Yeah, okay, cool.

AUSTIN: But also, just tell me what's—as you begin to move through this place, what is up with Hazard? Also, what's Hazard wearing at this—what's Hazard look like at this point?

SYLVI: So, I was thinking about this, and I think that a mask that you built when you didn't have a face isn't gonna fit when you get your face back.

AUSTIN: Right. Right. Uh-huh.

SYLVI: I think like, the eye holes weren't in the right position, or were like, not the right size, and like, it's very rigid. I think what they ended up doing was they ended up—because they wanted to keep it, because it's like, 'this is more of my identity right now than this actual face is,' they broke off part of it and are wearing like a half-face mask over one of their eyes.

AUSTIN: Oh, I love it. You're Phantom of the Opera now.

SYLVI: Yeah, very much. Like, held in place with a piece of twine. They have like very long, dark hair, sort of—they're not wearing the hood anymore for similar reasons why they're not wearing the mask, where it's just like, 'I don't need to do it and it's warm now, I have a head that can sweat now—'

AUSTIN: Yeah, totally.

SYLVI: So I think they're wearing sort of like a—sort of like a—just more like a—I don't want to go—like, duster's not the right word, but like a high—sort of like a high-neck scarf thing with like a—like, they've ditched their card dealer look for more of a like, wandering—a little cowboy-ish look.

AUSTIN: A little cowboy-ish. Okay. Yeah.

SYLVI: A little cowboy-ish. Just 'cause it's—they've been traveling—like, I'm picturing this as them starting traveling at the end of the sandstorm, and so there's like some residual weather effects from that that they've had to deal with.

AUSTIN: Sure, yeah. Yeah, definitely. Yeah.

SYLVI: They still have the charms hanging from—like, they took the charms from the fake horns that they had and put them on their real horns, which have like some carving, a little bit, done into them.

AUSTIN: Love it. Yeah.

SYLVI: And yeah, I think that's—oh, wait—

AUSTIN: How big are Hazard's horns?

SYLVI: They're not massive. They're like—

AUSTIN: Okay.

SYLVI: I think they've been carved down a bit, is the thing, too.

AUSTIN: Okay, sure.

SYLVI: Like, sort of stylistically.

AUSTIN: Yeah.

SYLVI: And so they're like—I would say like, I don't know. I picture Uno as having very large ones, and these are more like medium. Or, a very large one.

AUSTIN: [OVERLAPPING] Yeah. I feel like there's—we've had a bunch of—yeah, Uno had one, right? I imagine Bucho—Bucho feels like—the sort of masculinity that Bucho is—big. Big Bucho. 'Big' is in the name.

[20:04]

SYLVI: Yeah.

AUSTIN: But I think we've also seen some devils who—like, I think Dayward YVE is someone who's like, you know, very 'I don't want to be—I don't want to seem obtrusive. I don't want to seem like I'm trying to be intimidating.' That's not the type of power that Dayward wielded when he was alive. RIP to that motherfucker.

[SYLVI LAUGHS]

AUSTIN: Truly rest in piss.

SYLVI: Yeah. [LAUGHS]

AUSTIN: So, what is—I mean, I guess—it sounded like you had one other thing you wanted to say, maybe, while we're still on Hazard's looks. Sorry.

SYLVI: Yeah, I had a quick question.

AUSTIN: Yeah.

SYLVI: I was wondering—are there like, any colors or anything like that associated with Ribbadon? 'Cause there is—

AUSTIN: You know, we—go ahead.

SYLVI: Well, 'cause there's something going on with Hazard's eyes that are reflecting the magic that's keeping them alive.

AUSTIN: Ooh. Interesting.

SYLVI: And I just want to know what color they are.

AUSTIN: Right, because you did—you were alive without a head. Right.

SYLVI: Yeah.

AUSTIN: I have to imagine it's like—we have to just lean on the silver coin stuff, right?

SYLVI: Okay.

AUSTIN: You know, we—a lot of other colors are taken in my own head in terms of stuff, including maybe some other stuff I've already recorded during this finale, but like—

SYLVI: Silver works.

AUSTIN: I don't think it's like, green, but I think a silver, like an almost liquid metal silver. Do you know what I—

SYLVI: Yeah. I think—

AUSTIN: Not liquid metal, because that's kind of Alaway, but like that glowing silver. You know?

SYLVI: Yeah. I think the thing that's giving away that Hazard's not necessarily like, standard devil, and there's some magic thing going on, is that the sclera of their eyes—I think sclera's the one I'm looking for. The whites of their eyes are black—

AUSTIN: The whites. Ooh.

SYLVI: —and then the rest of their eyes are that silver color.

AUSTIN: Love it. Love it. Fantastic.

SYLVI: Yeah.

AUSTIN: And—but you're still wearing—we can see your eyes, then, through this mask, in a way that we've previously—

SYLVI: Yeah, you can see through the eyehole, and they have one eye exposed, so.

AUSTIN: Okay, gotcha. Cool. Alright, so how are you getting through this Archaeologists' Market that has been—that has been at least partially invaded by—is being perused by—I mean, it's a party. It's a rolling party. Right?

SYLVI: Yeah.

AUSTIN: They used the word rager, we didn't, of these Zevunzolian Aldominan devils.

SYLVI: So, I'm gonna use a skill here. I have Sneak, and I think that—just immediately, like, the vibes are off. You know?

AUSTIN: Yeah.

SYLVI: I think that more than—knowing that the—that Uno worked with other people and assuming they are also devils has made Hazard very wary around other devils, and Aldominans in particular.

AUSTIN: Right. Yeah.

SYLVI: And so I think seeing this going on, just trying to sneak through, stay as inconspicuous as possible, while trying to see if these guys are connected, and figuring out like 'no, these are just planet—' or not planet, like plane-hopping dick-heads.

AUSTIN: Yeah. Uh-huh.

SYLVI: Just kind of avoiding them.

AUSTIN: Yeah. I think this is where you, then, probably bump into—as you're sneaking around, you find that you've sneaked into a shadow already consumed by a pair of vampires who are making out.

[SYLVI LAUGHS]

AUSTIN: I think one of them is Lenore. Lenore Voivode, who is the—I've described as a human vampire with K-Pop curly hair—I described him as "a human vampire K-Pop curly hair boy" with light brown and tortoiseshell glasses and fangs. He was once thrall to Lord Asator Crosley, one of Virtue's many rival vampire lords. This is the—was the head librarian at the Rotundana, the night library of Sapodilla, and I don't know who he's making out with. I don't have a name.

SYLVI: Oh, shoot.

AUSTIN: I'm at a vampire name generator, but these are all bad. You know?

SYLVI: Yeah, most vampire name generators are not gonna really land on something good.

AUSTIN: You know, that's just not... no.

SYLVI: Um... oh.

AUSTIN: Do you have another vampire name in your heart?

SYLVI: I don't have one off the top of my head, but I'm really—I'm searching.

AUSTIN: Damn.

SYLVI: Also I'm making sure to turn my phone alarm off.

AUSTIN: Good. Yes, good. Well—

SYLVI: We'll come—we can—

AUSTIN: We'll come back, yes. We can come back. I will continue to—

SYLVI: Do you have like, an idea in mind for what they look like at all, or no?

AUSTIN: For the second person? Not especially.

SYLVI: Okay.

AUSTIN: If you have any ideas, I would love to hear who your other vampire in this secretive makeout session is.

SYLVI: I'm... The—I'm thinking about it from Virtue's perspective, of who would she send with Lenore, and it would be like—

AUSTIN: [OVERLAPPING] Right, yes, yes.

SYLVI: —someone who she thinks is gonna keep an eye on him. But...

AUSTIN: Keep an—yeah. I think it's like—I think we got someone buff.

SYLVI: Yeah.

AUSTIN: I think we've got like—the, you know, buff protector style of like military vampire. You know what I mean?

SYLVI: Mhm.

AUSTIN: We got the sort of Vlad in the armor, not Vlad in the suit. You know what I mean?

SYLVI: Oh, I have an idea.

AUSTIN: Uh-huh?

SYLVI: Maybe they used to work with the—what was the name of the group that ran—

AUSTIN: The Macula?

SYLVI: Yeah, I think maybe—

AUSTIN: The Glim Macula.

SYLVI: I think maybe it was someone in the Glim Macula who defected, like, [CHUCKLING] immediately to Virtue.

AUSTIN: Yeah, like, ‘you know what? It’s time to fuckin’ get the fuck out of here.’

SYLVI: Yeah, I’m—

AUSTIN: ‘I’m happy to re-swear my—’ I mean, we do have—we did have the buff—god, what was her name? Basically one of the kind of town guards that you—Emma. Emma Serchilde, who was a devil with a “wide chest with sash” who had a bunch of extra—who had 7 Resistance and 3 Protection. That to me sounds like someone who would absolutely decide ‘you know what? It’s time to be a fuckin’ vampire. I was never in this for the ideology, I was in this for the money and the power.’

SYLVI: Yeah. Exactly.

AUSTIN: And I think Virtue would put that to work quickly.

SYLVI: Yeah.

AUSTIN: So that’s Emma.

SYLVI: ‘Money and power? I can give you both in spades.’

AUSTIN: Yeah, exactly. [CHUCKLING] You’re not supposed to play Virtue anymore, you’re Hazard now.

SYLVI: Sorry. Yeah, right.

AUSTIN: And so I think that they like, seeing that you’re a devil, you know, pull back, and I think Emma goes to grab her club or whatever and Lenore is like:

AUSTIN (as LENORE): No, no, no. Look at how they’re dressed. Not one of them.

SYLVI (as HAZARD): What’s that supposed to mean?

AUSTIN (as LENORE): Oh, you’re dressed for activity. You’re dressed for moving around, you’re dressed for transport.

SYLVI (as HAZARD): Okay.

AUSTIN (as LENORE): Not for what they’re doing.

SYLVI (as HAZARD): You got me there, okay. So you're not—you're also not with the... them?

AUSTIN: Lenore like, takes a handkerchief and like, you know, gets some lipstick off of his face.

[SYLVI LAUGHS]

AUSTIN: Or, not all of it. Not—the lipstick that's his on his lips he keeps on, obviously.

SYLVI: Oh, yeah.

AUSTIN: But the parts that have been kind of, you know, smeared, he does just a little clean-up, and says:

AUSTIN (as LENORE): No, we were just passing by.

SYLVI (as HAZARD): [SIGHS] Oh, thank goodness.

SYLVI: [LAUGHING] And I think Hazard lets go of the knife that they've been hiding under their coat.

AUSTIN: Uh-huh.

AUSTIN (as LENORE): I'm Lenore, this is Emma.

AUSTIN: Emma, you know, crosses her arms.

SYLVI (as HAZARD): Hazard.

AUSTIN (as EMMA): A pleasure.

AUSTIN: Says Emma.

SYLVI: Do they have any of the butterflies on them?

AUSTIN: Oh, they must, right?

SYLVI: Yeah.

AUSTIN: Or maybe—maybe those have been hidden for this, right?

SYLVI: Okay.

AUSTIN: I think maybe that's probably—or maybe it's—

SYLVI: 'Cause I was wondering if I could notice one, and then be like—

AUSTIN: Let's say yes. Yeah.

SYLVI: That's how, like, I'm—'oh, you're with—'

AUSTIN: You know what it is? Yeah.

SYLVI (as HAZARD): You're with those knights.

AUSTIN (as LENORE): The knights... oh, you've met the knights? [SIGHS] That's a bad first impression. We're not all so kooky.

SYLVI (as HAZARD): Yeah, you mean you guys didn't come out of a mountain, either?

AUSTIN (as LENORE): No.

SYLVI (as HAZARD): Oh. That's—I gotta be honest, I just assumed most of them would be like that. Yeah, no, we—I met a crew a few—a week ago? A few days ago? Time's been a little fuzzy lately. Haven't quite got my head on straight, you know?

AUSTIN: A little squint at you at that, and then just like:

AUSTIN (as LENORE): Yeah.

SYLVI: Oh, I need to mention one more thing about Hazard, is that their face just sort of naturally always looks like they're smiling a little.

AUSTIN: Great. So they've kept that kind of jubilant—

SYLVI: Yeah. Just a little, like—

AUSTIN: Joker-esque—

SYLVI: Not—I don't want to say I'm playing the Joker.

AUSTIN: Wow, I can't believe Hazard's the Joker now.

SYLVI: Oh, no! I've been Jokerfied!

AUSTIN: It's too late! [LAUGHING] You've been Jokerfied! You got your real head back and now you're Jokerfied.

SYLVI: Damn.

AUSTIN: Can you imagine if you were like—I get the bag and I go—you look inside of it and it's [LAUGHING] the Joker's head?

[SYLVI LAUGHS]

SYLVI: Oh my god. I feel the face tattoos. It's a picture of the Jared Leto Joker.

AUSTIN: Oh, it'd be so funny. Nooo!

SYLVI: Nooo! Okay.

AUSTIN: The worst of the Jokers!

SYLVI: God.

AUSTIN: There is something fun about thinking about Hazard as the Joker in the deck of the Wrights deck, you know what I mean?

SYLVI: [OVERLAPPING] Oh, for sure. Listen, I don't know if we need to write that off completely.

AUSTIN: Of being like the adversary inside of—no, no. But you're not *the* Joker.

SYLVI: But I'm not—I'm not green hair, terrorizing the Batman.

AUSTIN: Right, exactly. Right.

SYLVI: Yeah.

AUSTIN: Not yet, anyway.

SYLVI: Not yet.

AUSTIN: Anyway.

SYLVI: The Batman's a Bluff City character.

AUSTIN: Yes, exactly. Exactly.

[30:00]

So, yeah. I think with Sneak, you're able to sneak your way through here. They were—they explain that they were just kind of trying to kill time until this group left, because they were hoping to find—they were—you know. They're doing an investigation. After you're able to kind of like, establish your priors, your relationship to the Knights of Virtue, you know. I think, in fact—do you explain how you met the Knights of Virtue at Bluestone? The quarry?

SYLVI: Yeah, I think so. Because we met outside, but like not—like, in the vicinity of the tower.

AUSTIN: Yeah. Totally, yeah.

SYLVI: And we helped each other out, so I figured it'd be worth mentioning, like. 'We're not enemies, we've cooperated before.'

AUSTIN: Uh-huh. Yeah, so I think given all of that, they explain that they were here to look for information onto other nearby Wrights of the Seventh Sun kind of endeavors, but hearing that you're going to the tower makes them think 'hm, okay. We'll go with you. 'Cause, by ourselves, maybe that wasn't gonna be a viable thing, but with three of us—and maybe we can send word to Virtue to get some back-up, you know. Maybe we can get some more information there,' or whatever. Do you tell them about the coin, or do you leave that part out?

SYLVI: No, I think I'm playing that bit close to my chest. I think I'm saying I just had some business with a member and it's pointed this direction.

AUSTIN: Sure, of course.

SYLVI: There's like, a good instinct on Hazard just not to talk about the coin with people.

AUSTIN: This is wise.

SYLVI: Yeah.

AUSTIN: I—you know. They're good—they're on your above side—they're not good, but they're on your above side—

SYLVI: Oh, sure.

AUSTIN: But I think if you had the coin, they would kill you to try to take the coin. You know, like? That would be—

SYLVI: Yeah, I think Hazard thinks that, too. But I think also there's just like, almost a compulsion to be as protective of this thing as possible.

AUSTIN: Understandable. Alright. Let's flip this card. The six of hearts. We're very red today.

SYLVI: Yeah.

AUSTIN: Give me 1d6.

SYLVI: Another 6. I have rolled a 6, a 1, a 1, and a 6.

AUSTIN: Wow. Biib. B-I-I-B if that was in a calculator.

SYLVI: [LAUGHS] God.

AUSTIN: Let's see here. And this is the—this is also the six of hearts, so it's a double six.

SYLVI: Mhm.

AUSTIN: Ah, okay. This is a fun one.

SYLVI: Need one more, and then I'm really leaning into the devil thing.

AUSTIN: Yeah. Uh-huh.

SYLVI: I guess I rolled another one earlier, so.

AUSTIN: You did, you did. Alright, so you begin to head south, you sneak out of this place, you avoid the eyes of the devils from Zevunzolia-version Aldomina, or the Aldominan plane, I guess, right? As you called it. But, I will say that I think you—as you leave, I think that maybe some of these archaeologists have been following you from about, you know, a 3-hour remove, or a 2-hour remove. We get that thing of—did you watch *The Terror*?

SYLVI: No.

AUSTIN: Okay. You should watch *The Terror*. I've only seen the first season of it, I think it's like deeply underrated. It is an adaptation of a novel I have not read about the loss of—the loss of. God, you need to watch this fuckin' show.

SYLVI: Yeah, no, I'm looking at what it's about right now, it's cool.

AUSTIN: The Terror and the—I forget the name of the second ship.

SYLVI: The Infamy?

AUSTIN: No, the Erebus. The Infamy is the second season.

SYLVI: Erebus. Infamy's the second season. I just guessed.

AUSTIN: Infamy's next season. The Erebus and the Terror were two British ships that were looking for the Northwest Passage, and got lost there, obviously, and everything went to hell, and it has like a supernatural tint to it—

SYLVI: Okay.

AUSTIN: And as always, the truth of both the real life and this kind of slightly more fantastical version of it, is that Indigenous people already know what the fuck happened and know what they're doing, and like, don't disc—I mean, in real life, the real thing that fuckin' happened with this ship is that it got—supposedly, it got quote unquote “lost” for well over a hundred years, except the Indigenous people who live nearby—or, it was like 200 years—were like, ‘oh no, it's over in this bay over here.’ And the white people who went to, you know, to this area in quote unquote, you know, “northern Canada” basically, where the Nunavut live—or I guess Nunavut is the territory, right?

SYLVI: There's always quotations around Canada. It's not real.

AUSTIN: Yes. Yeah. Uh-huh. They were like, ‘well, no, your story doesn't make sense, that's not where the ship should be, and you said that they turned to cannibalism and white people would never do cannibalism.’

SYLVI: Oh my god.

AUSTIN: And, of course, it was exactly where they said it would be, and in like—two years ago or something, three years ago now, someone finally was like ‘hey, could you lead us to where you say that ship is?’ And it was exactly where they said the ship is.

[SYLVI LAUGHS]

AUSTIN: Anyway, all of this is to say—like, of course. Like, of course it was.

SYLVI: Yeah, of course.

AUSTIN: One of the things that happens repeatedly in this show is just that classic thing of like ‘oh, there are people following us, but they're following us from half a day away.’ And you can

see them on the horizon, because it's slow-going out here. You know? And it's flat. And so I think the thing that happens is a couple of these archaeologists are like, behind you by half a day. Three hours, maybe. And you're like, 'they're following us.' Like, they're too far away to turn around to do something about them at this rate. But like—and if you stop, they stop. Right? They're keeping that distance. Right? Or they get a little bit closer, but they never get too close. Like a hundred percent that ambulance chaser vulture thing. Right?

SYLVI: Mhm.

AUSTIN: And I'm keeping them involved because they are, of course, for your below card.

SYLVI: Yeah.

AUSTIN: So they are kind of your—the thing that you can't quite keep control of here. The whole marketplace hasn't come with them, but like—

SYLVI: No, but people from—

AUSTIN: Their acquisitions department has. You know?

SYLVI: Oh my god.

AUSTIN: Anyway, maybe because the two vampires who are with you, Emma and Lenore, don't like this, they're like—at some point, there's a choice made to try to like, go through a little tunnel. One of these train tracks goes through a tunnel, and it kind of splits off for a little bit. It's like, 'I bet we can lose them in the tunnel, I bet they won't come in the tunnel. We can see in the dark. We can—we'll be fine. We'll lead you through here. There's three of us, we'll be safe.' And with a six of hearts, and a rolled 6, you have found yourself "a rot; clinically bare walls filled with the hum of machines."

And you end up walking through these mountains, and the mountain stonework begins to give way to raw technology. The walls themselves shift from being rock to being sort of polished cold metal, of a sort that we've not seen in Sangfielle before. You know, this is a pretty gritty setting where we're drawing a lot on kind of wild west stories, on dark fantasy stories and Gothic horror, so lots of cluttered rooms, lots of—even when we've done technology, it tends to be this almost organic technology, like the Oratorio. Right? This looks closer to like a fucking spaceship, right?

SYLVI: Okay.

AUSTIN: It's that polished metal. And again, there's no—it's not like you've walked through a door and it becomes that. It's as if the rock itself was transmuted into this shape, or into this material. Into this texture. And you can hear that cold hum of machinery purring away as you begin to move through this. And you suddenly realize that like, you've taken one or two turns, and the three of you are like, this is a little more complex than you thought it would be. You know? There is—there's a labyrinthine quality to this place.

SYLVI: Yeah. So the three—just to refresh my memory on the three things I can use, because that'll paint—

AUSTIN: A skill, a domain, and an ability.

SYLVI: Okay.

AUSTIN: So you've used your skill. You've used Sneak. So that means you have an ability and a domain left. I don't remember what domains you even have as Hazard.

SYLVI: The domains I have as Hazard are Haven, Occult, and Warren.

AUSTIN: This could be Warren. I would say that—yeah.

SYLVI: I was looking at that. I do have an ability I think could work for this too. But it's the ability that gives me Warren, so like, I might as well just use the Warren domain.

AUSTIN: Might as well just use Warren at that point, yeah.

SYLVI: Yeah. It's the one that's like 'you've navigated shifting alleyways and stuff.' Which I think makes sense here.

AUSTIN: Right, right. That makes perfect sense. Yeah. Totally. I would say just use Warren and leave yourself the opening for all of these abilities, yeah.

SYLVI: Yeah, that's what I'm gonna do.

AUSTIN: So what do you do? How do you begin to make sense of this strange maze?

SYLVI: I think part of it is markings. I think Hazard starts—they have their hooked blade still, I don't think they got their gun back from Blackwick.

AUSTIN: Right, sure.

SYLVI: I just don't like—as much as I want it, I'm like hand-waiving that as like, too much of a stretch for me.

AUSTIN: Yeah, I getcha.

SYLVI: So I think they've been leaving, like, knife marks when they pass by a place so they know if they're heading the same way, like on turns and stuff.

AUSTIN: Mhm.

SYLVI: And I think that like, helps at least, when they first start. They sort of get into loops a little early, and then when they've started breaking out of them and trying different paths, they notice different sort of like, archaeological tells that the structure has, and like, things that look as if they're—it's like 'oh, you go—' this is pointing this way, stuff like that.

AUSTIN: Yeah. I will tell you the thing you start to notice specifically is—I talked about this being an almost transmuted space in a way, you know, rock turned to this polished metal, the ore drawn out from its veins and onto the tunnel walls almost, right? And it's as if the person doing it is getting better and better at it the further in you go. You find less blemishes, you find kind of

fewer seams, there's that sense of like 'oh, they're mastering this technique.' Of changing this type of—one type of matter into another type of matter.

[40:00]

And then you break out into the final kind of—the space that it was leading to. It's a space we almost saw onscreen eight months ago, and unfortunately, no one here knows what it is. There is a huge transmutation circle in the middle of an empty room. There are long-burned-away candles, you know, wax dripped all over the floor. Blood and books, and the smell of violence.

SYLVI: Oh, boy.

AUSTIN: This is where Calen fel Dynestia created the Red Zephyr, turning their lover Fezh into a train.

SYLVI: Oh, wow.

AUSTIN: You have found the secret laboratory of a now-rising member inside of the Wrights of the Seventh Sun. I don't remember if Calen has a card yet. I should check my card list to see if Calen's made it onto the—I mean, Calen has a—yes. Calen is the Sixth of Bread. Not quite a face card.

SYLVI: Yeah. Did they just earn that card?

AUSTIN: They earned that through joining up and helping with the tower. You know, they were literally a zero before that.

SYLVI: Yeah. Okay.

AUSTIN: But they got moved up to the Sixth of Bread, which puts them underneath a Sergeant of Bread, Karston Leberge, who I recently said the name of somewhere else. It may have been another recording. Who could say? I have no idea what the origin—or not the origin, the order of these recordings is gonna be when people hear them, so.

SYLVI: [CHUCKLES] Part of the fun.

AUSTIN: Yeah.

SYLVI: It adds to the vibe of Sangfielle. I'm trying to...

AUSTIN: So yeah, I mean—

SYLVI: My instincts just from playing *HEART* is like, 'oh, is there anything like, valuable in here?' [CHUCKLES]

AUSTIN: That you can take? Yeah, as you go through the resources here. I mean, I think so, right? So like, yeah, I think between the three of you, you're able to pick this place over, and find a bunch of information on what exactly Calen did here, what the technique was, how it was rooted in ancient magic, what the various sorts of, you know, reagents that Calen needed were,

all that shit. Right? All the miserable specifics. Right? The terrible particulars are all right here laid out in writing. Left behind in an act of guilt and cowardice, you know? Not even, you know—I think that Calen had to go home and rewrite a bunch of these notes. Right? Because the originals were left behind, because he felt so guilty about what he'd done to his lover. You know? And—

SYLVI: Eugh. What a little worm.

AUSTIN: Yeah. He fuckin' sucks.

SYLVI: I hate him.

AUSTIN: And I gotta tell you, y'all were very close to him. I mean, you saw him, right? Did you see him in Bluestone when you did that, or did you see a different—I think you did. I think you saw him in Bluestone.

SYLVI: I don't—we might have seen him, but then it like—I don't think any of us in the party could have recognized him, because I don't know if Lyke—

AUSTIN: I think Lyke met him.

SYLVI: Oh no, Lyke could have done that, yeah.

AUSTIN: But I think it was just either you didn't actually see him, or it was just like, too many—it didn't feel like the right time to have a big fight, and it was time to just get out of here, or get out of there. In any case, here is that material. I think it's possible that even in that whole conversation Lyke or one of the tollkeepers would have told you enough. So maybe you could have put together what this place is, right? I could imagine walking past the Bell Metal Station, one of the tollkeepers or Lyke having told you 'yeah, there's a real piece of shit in there.' You know?

SYLVI: Yeah. I get—that sounds like Lyke.

AUSTIN: So. So yeah.

SYLVI: Okay.

AUSTIN: In fact, in fact, in fact, I'm trying to now remember—I feel like one of them in fact explicitly said that things went bad, and—after the crew left, and that Calen had like—that Calen had basically, like, broken that group apart and things broke real bad. And maybe I'm misremembering that, but I sort of remember one of the tollkeepers maybe saying that—one of the Knights of Virtue now—saying that, about what happened at Bell Metal. But maybe I'm—anyway.

SYLVI: It might have. I feel like it's something that would have gotten mentioned, but I don't think we focused in on Calen in session.

AUSTIN: Yeah, I think that makes sense. Yeah. Anyway. So there's not a roll here. There's not a skill—you've used your skill, you get this stuff, and I think the thing that you're getting, though, is

that Lenore and Emma are like, 'well, this is enough to bring back to Virtue.' You know? 'We're done here, frankly. Why go to Bell Metal?'

SYLVI (as HAZARD): Well, hey, you—their whole plan seems to be hinging on this tower thing. Don't you want to at least get a look at it?

AUSTIN (as LENORE): Fine, fine. But we're not making any promises. If it's—if they've got a sorcerer as adept as this on their side, it could be trouble.

SYLVI (as HAZARD): Eh, yeah, but, you know, it looks like they had to leave in a hurry, I don't know if they were—it feels like, I don't know.

AUSTIN (as LENORE): Fair.

SYLVI (as HAZARD): Something got the jump on them, why can't we get the jump on them?

AUSTIN: I think Emma is gung-ho about it. Emma is like 'that's right.' You know?

AUSTIN (as EMMA): I haven't fought anyone yet who can stand up against me. I'll lead the way. Follow me, you two.

SYLVI (as HAZARD): That's the fuckin' attitude! Let's go!

AUSTIN: And you head east out of the tunnels towards Bell Metal, which we have not been to in quite some time. Here it is, boom, Bell Metal Station. And let's pull this last card.

SYLVI: Yeah.

AUSTIN: Give me a die roll for the seven of spades.

SYLVI: Got a 3.

AUSTIN: A 3.

SYLVI: Not a 1 or a 6 this time.

AUSTIN: Not a 1 or a 6. Is that good or is that bad? You know?

SYLVI: I don't know, we'll see. It's also we drew a black suit instead of a red suit, so.

AUSTIN: Uh-huh. "An ancient lodge with signs of rebirth." And with a 3, you get "a marina with a single unharmed boat moored to its planks."

SYLVI: Oh. Hmm.

AUSTIN: What's your thought? Because I have thoughts. What are your thoughts?

SYLVI: I mean, there's like one boat we've seen in this season that I immediately thought about, but I don't—

AUSTIN: Oh, sure. I don't think it's that one. I think that has really and truly scuttled.

SYLVI: I don't think it's that, either, but—

AUSTIN: I think it's—I think—

SYLVI: I don't think it'd be a big boat, right? I'm not picturing anything that big.

AUSTIN: I don't think it's a technical boat at all.

SYLVI: Okay.

AUSTIN: I think that they've turned the part of the tower they've built up to at this point, now dozens of stories high, into an airship dock.

SYLVI: Oh my god.

AUSTIN: Right?

SYLVI: Yeah.

AUSTIN: Like a sort of—there's a—I guess it is a moor. Right? Like a mooring—what is it called? These used to be things, like blimps used to be able to—or zeppelins and airships used to be able to dock at these sorts of things at the top of huge skyscrapers and stuff. I guess it—yeah, a mooring mast or a mooring tower, where you would kind of attach a line to the top of a sort of tall, you know, almost like an antenna-looking structure on top of a building, and they are—they have built a sort of—I mean, you used the word 'planes' before. It's almost like it's like a planar airship.

We've never seen anything like this in Sangfielle before, right? We don't know if this is technology that the Wrights have built specifically, if this is something coming from Zevunzolia or what, but uh-oh. That's a lot. And I think the—you know. It's as if to say they want to get there before they can get there. Right, like—the plan is supposed to be you build Zevunzolia. Right? That's what the rules of the contest, as it were, are. Right? You're all rushing to build Zevunzolia. The Wrights want to build it first, so they're already behind, and so instead of just building it, they've decided 'we need to get there somehow.'

All of this is information you don't necessarily have, right? But the equiv—the thing here ends up being, you have a pretty well-defended tower and dock, and if you want that sort of information, if you want to figure out what they're doing, you're going to have to deal with it in some way. I suspect, you know, taking over the tower is too big of an ask, but if the three of you wanted to somehow try to infiltrate it, if you wanted to somehow try to sabotage this airship, if you wanted to somehow steal something and leave with something important, you could. One thing you will not find here is the silver coin owed to Ribbadon, unfortunately.

SYLVI: Yeah.

AUSTIN: But I think you probably knew that already.

SYLVI: I think there's a feeling in Hazard's chest once they get there that it's like, 'oh. I think I've gone in the wrong way. It feels further now.'

AUSTIN: It feels further. Yeah, yeah, yeah. Totally. I mean, in a literal way, right? Because one of the things—I mean, there is something scary about this. Or there should be something particularly scary about this if you can put—once you put together where that thing can go, because right now, the silver coin, the furthest place it can go is the other side of the globe. I'm assuming that Sangfielle exists on a globe. I guess some of our past settings have not, but I think that this is a globe. And I—if this thing becomes operational—or I guess you've already seen people from another fuckin' plane of existence. If one of them winds up with the coin? Suddenly it can be in any one of six worlds.

SYLVI: Yeah.

AUSTIN: Right? That really expands the—and your suspicion is it's still in Sangfielle itself. It hasn't left Concent—it hasn't gotten through the walls of Concentus, right? It feels like the curse is confined here somehow. And so—and so yeah. I feel like that could be a pretty scary thing. Anyway, so what is your objective? What do you want to do here?

[50:00]

SYLVI: I think my objective—like, talking through that and thinking about that sort of Hazard putting that together, that this could lead to the coin being whisked away somewhere they couldn't reach, or would have to do considerable, like, work to reach, makes them want to destroy this.

AUSTIN: Yeah.

SYLVI: Like sabotage this in some way that they can do.

AUSTIN: Sabotage the—

SYLVI: I don't know, like, what are these fueled by? Is there some sort of volatile thing that—

AUSTIN: I don't know.

SYLVI: Yeah. I mean, do they have glowing red barrels anywhere I can blow up?

AUSTIN: They must have glowing red barrels, right? But you have to like, get there first.

SYLVI: For sure.

AUSTIN: Right? Like, you have to sneak up like 20 stories of a tower, evade a bunch of patrols, you know, you're in—you're doing your fuckin' *Metal Gear* shit right now. You know?

SYLVI: Well, that—so, yeah, and I've been looking at my abilities, 'cause there's a couple I think that would help with doing that, that I could use—one is just 'Eyes in the Back of your Head' is a thing I can do to see behind me and like not, get, like—keep aware of my surroundings.

AUSTIN: [OVERLAPPING] Oh, true. That's fun. Yeah, that's huge.

SYLVI: But the other one was just 'A Red and Bloody Business.' Just like, I can—

AUSTIN: Which one is that again? Oh, that is the one where you kill people.

SYLVI: "You are well-versed in the oldest transaction in the world, blood for blood." And I think just like, there is also just a thing here where Hazard's like 'okay, the easiest thing to do is just kill these people and break everything I can along the way.'

AUSTIN: So this is the—you've taken the elevator and not the stairs in the Shinra Building, you're going to walk into a big bloody fight, you're not going to sneak in the side entrance. You maybe do a little bit of sneaking, but at some point, this is just—you're going loud, so to speak.

SYLVI: Yeah, I'm...

AUSTIN: I think that that's fine. I think it paints a very part—I mean, I was gonna say it paints a very different picture of Hazard, but Hazard decapitated somebody the last time we saw them, right?

SYLVI: Yeah. A thing that I've been trying to do that I just haven't had much opportunity to with the way that we've—like, the encounters that I've had, is that Hazard has no problem with violence.

AUSTIN: Right.

SYLVI: Like, I—they're—like, I built them to be a revenge character, and part of that comes with that territory, but I think even now that they've resolved that, there's just sort of a like 'well yeah, but this is—getting from Point A to Point B the quickest way has a bunch of bloodshed there.'

AUSTIN: Uh-huh. I love it.

SYLVI: I do think that—I don't know, I'm trying to like... I think I'm gonna go with the sneakier route, but I think that it's not like it's bloodless or anything.

AUSTIN: Right.

SYLVI: Like, I think that there's a lot of—

AUSTIN: Right, this is—you're still using that move, it's just that you're using that move with targeted precision.

SYLVI: Yeah.

AUSTIN: You're killing the right guard to let you up the next bit, right?

SYLVI: It's also a lot easier when you don't have to actually look over your shoulder, but if looking over your shoulder through the back of your head lets you take out the guards, use it.

AUSTIN: Yeah. Totally. I still think that we get here is Lenore a little concerned that you're going so hard. Emma, all for it, obviously. And Lenore's not like, actually—Lenore's not mad, but I think—

SYLVI: They can have something to drink from it.

AUSTIN: This is true. This is true. This is true. Can't complain, you know? 'Thanks for the food.' [CHUCKLING] Finally, some fucking food.

SYLVI: Yeah.

AUSTIN: You know, y'all have been on the road for a little bit, right? So.

SYLVI: Yeah!

AUSTIN: So yeah, you get up to this airship, and I mean, I think—I mean, it has to be this. It has to be this. How did they build this thing? And it's like, 'oh. Calen did it again!'

SYLVI: No fucking way!

AUSTIN: Of course! It's the rest of the fuckin' Bell Metal Station crew!

SYLVI: [AWAY FROM MIC] Ohh.

AUSTIN: Tethered. You know? He did it. They trusted him a little too far.

SYLVI: Fuck.

AUSTIN: They didn't turn their backs quick enough.

SYLVI: This is why people need to listen to Pickman more.

AUSTIN: Uh-huh.

SYLVI: [LAUGHS] I'm saying that as a fan, Hazard has no idea what the fuck is going on here.

AUSTIN: No, no. Of course, of course, of course.

SYLVI: Oh, that's awful. I love it, but that's awful.

AUSTIN: It's pretty bad, right? Is it too bad? Is it too bad? It's not too bad.

SYLVI: No, it's great. I think it's great.

AUSTIN: Okay.

SYLVI: I think it really fits with—I think it's a good conclusion to that whole situation.

AUSTIN: [GROANS] It's so rough. Oh, it's so rough.

SYLVI: It's so rough, but listen. That's how the chips fell, you know?

AUSTIN: That's how the chips fall. RIP to the rest of this crew whose names I'm trying to recall for myself. The Bell Metal Band, of course, made up of Calen, Fezh, Omerra, and Erm. Erm is the little guy.

SYLVI: Yeah.

AUSTIN: Erm is the little cigar-smoking train knight, Shape Knight, and Omerra was the mage with like, the cool fuckin' big gauntlet thing.

SYLVI: Was Erm a Carpana, or am I misremembering?

AUSTIN: Erm was a Carpana.

SYLVI: Yeah, yeah, yeah.

AUSTIN: Erm was a Carpana for sure, for sure. Yes. A hundred percent. So yeah, anyway, both of them. Whoops. That's a shame.

SYLVI: That is a shame. Is the—refresh my memory, 'cause the Red Zephyr had some organic features to it still, or...?

AUSTIN: Yeah, when you were inside of it, yeah.

SYLVI: Okay.

AUSTIN: I mean, also, it could turn into a big werewolf mech type of thing.

SYLVI: Yes.

AUSTIN: Not a literal mech, no one was piloting it, Fezh was—it was more like a transformer than a mech, these are different things in my mind. Don't @ me. But yeah, so I think that there was that style of if you wander into the wrong place—at least in the version of it where it was free. Right? But I imagine here that's been contained somehow. I bet there is one room on the airship where that is true. Right?

SYLVI: Okay.

AUSTIN: Where if you go into it, you will find the, you know.

SYLVI: Is that the cockpit or the engine room?

AUSTIN: I don't think it—I think it's the engine room. Yeah, I think it's the engine room. I think it's supposed to be as far out of sight as possible, you know? And it's—

SYLVI: Sorry, my brain just went 'somewhere you need clearance to go to,' and those were the two places.

AUSTIN: Yes, exactly. I think the cockpit needs to be this very pristine, you know, 'oh, this is precious, and civilized, and the height of civilization, and technology,' and all that. It's the engine. The engine is where things are, you know, wet and sloshing and mewling at you as you make your way through. You know, you're literally just doing the—you are kind of immersive sim-ing your way through this place, you're crawling through air ducts, and popping out and snapping necks, and, you know, hiding bodies, you're *Hitman*-ing, you're hiding bodies places, you're tossing them off the top of the tower, or from the top of the—from where the windows—

SYLVI: Placing them in lockers, doing my best Raiden impression, you know?

AUSTIN: Yeah, a hundred percent. Yeah. And then yeah, you find the engine, and it's like—I mean, the same thing that was true for Fezh might be true for Omerra and Erm, which is like, there could be a way to undo this. You don't know the way to undo this. Or at least—unless you have a move instead of the bloody one, I don't know that you have a move to—or the sneaky one. I don't know that you have a move to undo magic like this, but maybe you do.

SYLVI: There is like, a world where I can do something with Transferral here, but it is from my Fallout.

AUSTIN: Oh, that's a very dangerous—

SYLVI: Yeah.

AUSTIN: This is Major. This is critical Fallout.

SYLVI: This is Zenith Fallout.

AUSTIN: Yeah, this is the end of the fuckin' line, IMO. You know? Yeah, this is the sort of Fallout that you get excited about giving yourself as you're done with a character, because you're like, oh my god, what a cool way to die.

SYLVI: Yeah.

AUSTIN: You know? So. So barring that, the three of you just destroy—just, decide to bring it down.

SYLVI: I think so, yeah. I think that's what we have to do.

AUSTIN: Yeah.

SYLVI: I think that there's like, a lot of disgust in Hazard at seeing this.

AUSTIN: Mhm.

SYLVI: And like, they don't know who these people were. They don't even know, I think, that there's multiple people that make this up.

AUSTIN: No.

SYLVI: I don't know how discernible that is. I think it's just like, 'oh, this was living.' And is still living, but is living in such an agon—living in such like, this agony way, that—

AUSTIN: You know, I think that there's—you wouldn't know enough to maybe put it together, but the photo of the Bell Metal band is there in the engine on the wall, you know? That photo of the four of them posing that I described forever ago, they're there. Yeah.

SYLVI: Ugh. Calen's such a creep.

AUSTIN: Uh-huh.

SYLVI: Calen's such a little creep.

AUSTIN: Yeah. Uh-huh. And I think we see Calen seeing you, and then maybe scampering away. You know? Getting the fuck out before—yet again, before consequences can come for him.

SYLVI: [SIGHS] Yeah. And do we get—

AUSTIN: I'm gonna upgrade Calen. Calen made them an airship? Calen's not the Sixth, Calen gets a real title now. You know?

SYLVI: Yeah. He was the Sixth before he made the airship, and then he made the airship.

AUSTIN: Yeah, exactly. Now he's whatever the wizard class is, maybe. I feel like that's the—still a Bread, because Bread is the kind of suit of supplies, it's about—though, actually, I wonder if now it's about transit, you know? If you've made this airship, that to me feels transit-y to me. I'm gonna move Calen over. Calen got a promotion and a transfer. [CHUCKLES]

[SYLVI LAUGHS]

AUSTIN: Over to Wheels. I need to figure out what the right title is. 'Cause they all have slightly different titles.

SYLVI: Okay.

AUSTIN: But the wizard tier in the deck.

SYLVI: Secretary of transportation.

AUSTIN: The secretary of—[LAUGHS] Ha ha ha!

[SYLVI LAUGHS]

AUSTIN: [LAUGHING] No, because—no because, we know that the actual secretary of transportation was in the suit of Bread. We actually know that to be literally true.

[1:00:05]

SYLVI: [LAUGHS] Ah, fuck. Holy shit.

AUSTIN: Anyway.

SYLVI: Anyway.

AUSTIN: Don't worry about how my company's fixing bread prices.

SYLVI: I think—

AUSTIN: They're our bread prices.

SYLVI: I knew it was the Wrights of the Seventh Sun who were behind high grocery prices in Sangfielle.

[AUSTIN LAUGHS]

AUSTIN: If you have not—if you don't follow American politics from the left in a very precise way, none of what we've just joked about makes sense. We're—I apologize.

SYLVI: Also, slightly relevant to Canadian stuff, because the price-fixing happened here.

AUSTIN: I guess the price was—right, it was Canadian price-fixing. Right, it was.

SYLVI: Yeah, it was a slightly international incident. I was directly affected by [LAUGHING] Pete Buttigieg fixing bread prices. Anyway.

AUSTIN: Hey, the campaign says he did not specifically fix the bread prices, he was just at the company at the time.

SYLVI: Mhm. Listen. That—

AUSTIN: Allegedly.

SYLVI: That motherfucker owes me money.

AUSTIN: Desus voice, "allegedly."

SYLVI: I think we probably—[CHUCKLES] allegedly. I think we're crashing the—like, we're sending it crashing down, right? I think like—probably—

AUSTIN: Yeah. Yeah, I think so. A knife in the heart of this engine or whatever, right?

SYLVI: Yeah.

AUSTIN: You find the right tendon to cut.

SYLVI: Just something that makes it so it can't fly anymore, and then just removing whatever mooring it has.

AUSTIN: Yeah. You know, sirens go off, or bells begin to get rung, as it starts to fall. Flares shoot up into the night sky. In the flare light, you can see those archaeologists, the

Archaeologists' Marketeers, begin to move in, hoping to pick clean the airship crash for new technology, and whatever other kind of trinkets might have been on board. You know?

SYLVI: Yeah.

AUSTIN: But you've done a good thing here today. And the archaeologists will let you be at this point because they have—you've given them bigger prey. You know? And again, I'm not gonna make you roll to escape here, but I am curious, you know. You all escape, they're gonna head back to Sapodilla. Where are you headed? What are you doing?

SYLVI: I think—well, I think the escape is a little more—

AUSTIN: Oh, yeah.

SYLVI: Hands-on, on the way out. I think that there's anger that Hazard's getting out at the airship.

AUSTIN: Ah, sure. Yeah. You've gone from wanting revenge for yourself to this kind of larger—vengeance, huh?

SYLVI: Yeah, well, I think it's like, the Wrights have fucked with life in ways that go beyond just killing people, and Hazard's been—Hazard's experienced it, at least to their perception.

AUSTIN: Yeah.

SYLVI: I think also just like, there's something—a thing that I will—spoiler alert, I'm probably bringing Hazard back when we come back to this setting, I like this character. Their memories—like, they've started getting some more memories, or like, having—not even like full memories, but like, sensory memories of things, or like, things that will evoke a feeling in them that they can't place what it is, but something about the—all the sort of Zevunzolia stuff and the Wrights sort of sets off this feeling in them that goes beyond just their history with Uno.

AUSTIN: Right.

SYLVI: And I think it really comes out here on the way out, and then—yeah, this place is like, burning by the time—

AUSTIN: This is the running gunfight. Yeah, everything is set fire to. The tower has not come down, right? Good fuckin' luck with that.

SYLVI: No. That thing's too resilient.

AUSTIN: But you have set them back in a meaningful way.

SYLVI: Yeah. Yeah, I—after this is done, Hazard—so we've been heading sort of down south this way, and I think that like, not really knowing where else to go, they're—my two thoughts are that they head either north, or they head over the mountain range, and sort of to the northwest.

AUSTIN: Interesting.

SYLVI: I don't—I think I'm leaning more towards the, like, more towards the north where they'd be—not—I don't know if they're going in, but near the border of the Pale Magistratum area of Concentus.

AUSTIN: Sure. Yeah.

SYLVI: I think that there's some pull from the coin that they're able to feel.

AUSTIN: Sure.

SYLVI: I think that maybe there's also—we haven't talked a ton about, like—because they are nomadic in nature, we don't talk about the Caravan of the Coin having places or anything, but I do think that there might be some form of like, holy site that people visit that is along the way, and I think that they're just like—

AUSTIN: It's easy to imagine that being near the river, maybe, you know?

SYLVI: Like a crossroad, somewhere.

AUSTIN: Yeah.

SYLVI: I think it's somewhere where like, people come through a lot, and it's sort of a like, 'do people come here a lot because this is here, or is this here because it's somewhere where people come through it a lot?'

AUSTIN: Right. Yeah. I love that. That's great. Yeah, yeah, I love that. Let's say that there's almost a place—there's a point where this river meets the kind of northernmost line of the Shape, and it's easy to imagine that being a place of crossroads where it's like, people who come in from Concentus or from beyond Concentus often get down to there, and that's the point at which they go 'okay, am I going west over the mountains, am I going east-southeast on this river, or am I going south on the train line?' And whenever those are, you know, having—or, people going north up to Concentus, right? So, huge crossroad. Easy to imagine there being a sort of holy site or some other sort of more permanent place. And also, near the water, it's easy to imagine there could be kind of a frog swamp—a frog-god swamp nearby, or something that has taken on that character, you know, from some of the streams and stuff.

SYLVI: Yeah. Some of like, nearby marshland, or something.

AUSTIN: Marshlands and ponds and stuff like that, yeah, exactly. o.

SYLVI: Oh, I like the idea of them having built a bunch of bridges over marshland.

AUSTIN: Oh, that's so good. Yeah, I love that, visually. That's fantastic. Cool. Any final images of Hazard before we close out the season? Do we get the sense that—you said that they started to remember having sense memories of who they are.

SYLVI: Yeah.

AUSTIN: Does that develop into any broader memories of who they are, or does it stay at that sort of fleeting sense, that smell, that sense of touch, whatever?

SYLVI: I think it's—there's things that are fuzzy, like it—there's nothing concrete that's back yet, I don't think—I think it's like, they just got their identity back, and I think that part of it is just, like, that they are—sort of like finding the way that they used to be before that happened, like the way that they behaved is sort of coming back to them a bit more, but I think that there's some memories of places outside of Sangfielle. Like, for some reason, when Hazard's heading north, they're thinking like, 'oh, if I go back to the Magistratum, I hope I can go to this one restaurant, I had a great meal there. I don't ever remember leaving Sangfielle while my head was gone, though.'

AUSTIN: Sure, yeah.

SYLVI: I think that there's—yeah. Some inklings of like—there are—I have a family out there somewhere that I'm related to, I come from a place, but I can't put my finger on it right now.' Everything's just sort of like—obscured, but—it's like just out of reach, basically.

AUSTIN: Yeah.

SYLVI: But I think that the—I think the finale is the right time to sort of have the big memory here. The one thing that they vividly remember is signing a contract.

AUSTIN: Ooh.

SYLVI: The terms of which aren't fully in their mind yet, but they remember doing that, and they remember people really, really—that found out about it, really reacting strongly.

AUSTIN: Huh. Which is—I mean, I want to remind people. You're a devil.

SYLVI: Yes.

AUSTIN: Devils are not allowed to sign contracts, culturally. Probably legally in Aldomina. They either have—they either do what Dayward did, which was, you know, kind of push it through some sort of corporate or, you know, house-based holding or something, but more often they simply do things by agreement and word, and recognize the threat and risk of that not being enough, and that being safer to deal with than the particulars of a contract, because they used contracts to get the power they have now. They used contracts with humans, the human founders of Aldomina, to slowly take over the entire government over time. You know, feeding on the greed of the emperors and the empresses, and the, you know, the imperial class, basically.

This is like ancient Rome—Aldomina already had its own sort of metaphorical devils, and it was the people who were turning it from a kingdom into a true global empire. And the devils, you know, smelled that and took it further and worked their way in.

[1:10:05]

And, you know, pushed that further. And a big way that they did that, you know, was, as all good capitalists—not that—I don't think that the devils are technically capitalist, I think that it's just the classic fae or devil thing of 'make an agreement with me. And put it in blood, and put it in ink, and put it in words.' And so they never sign contracts. They're never supposed to. And Hazard has.

SYLVI: Hazard has.

[MUSIC OUTRO - ["Six Travelers" by Jack de Quidt](#)]