

## Sangfielle 12: The Secret Ledger of Roseroot Hall Pt. 4

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: 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. In the middle of this rosebush,

[MUSIC - "*Sangfielle*" starts]

AUSTIN: There is an absence in it, that if you look at it just right, looks like a skull. And the moment you see that you feel a chill run through your body. 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. The blood pools out of your hand, and as it hits the dirt, immediately there is this reaction of little buds beginning to sprout on the rosebush. Little green leaves starting to pop out. The deep brown of the wood returning to it. 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.

AUSTIN [continued]: Between the bugs slowly turning on Duvall and the thorns turning on Lyke, this thing has begun to directly hurt you. For you, Duvall, the thing that happens here is there is almost as if there is a metaphorical like page turn has just happened. 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. And then bit by bit, it's like something has given it the taste of blood. And there's something literally in the vines where there is something else, there's an object in there that wants something else. And that has been overwhelmed by this greed. Once there was this god that was ambivalent, it was given this- this object that you can't quite make out from here. And it was able to grow around that thing and spread and become as vast as it is now. And then it was corrupted.

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

AUSTIN: It answers in action. It you know, a vine tries to curl around your leg and you can feel the thorns reaching, trying to draw blood from you, but you have that move that says you can't bleed. [chuckles] So you kind of step away from it easily.

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

AUSTIN: 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.

[music ends, recap ends]

JANINE (as Es): Why'd you ask me if I had a door-making power when you have a door-making power?

KEITH (as Lye): It wouldn't have helped then.

JANINE (as Es): I guess.

KEITH (as Lye): I wasn't the right kind of dirt- see, now the question makes a lot more sense. I do have a kind of door-making power.

JANINE (as Es): [sounds of reluctant agreement]

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!

AUSTIN: And you're able to put this in a much safer place than the one that's been defended, so everyone, can get through this thing.

KEITH: Yeah.

AUSTIN: You've come into a temple, this is all off the dome right? In the middle- in the middle of this temple, there is a vast, a large kind of grand statue of the rat god, the rat man god of knowledge and language and education. And I think it's like a big open space? Where people are in- there are a bunch of people here. And they are being, they are being lectured to by- they're like- in my mind there's kind of four quadrants. It's this big open floor temple with this big rat-headed god in the middle in a kind of a- like built around the fountain, or built in the middle of a fountain. And in each of the four quadrants there are different like lessons going on to people who are sitting cross-legged, some of them with writing implements and paper, some just listening intently. And each of them- each of the lessons that's going on which is being led by some sort of elder in the temple, I don't know if they are dressed as shamans, or as- I don't know what the vibe is-

KEITH [overlapping]: They have little whiskers drawn onto their face with like a mascara thing.

AUSTIN: Love it. Fantastic. And they're speaking a sort of, if this is a god of language, is it a dead language? Not a dead language obviously, but something that would- widely is thought to

be a dead language? Is it like an Esperanza, like a blended language of a bunch of different languages? What could it be?

KEITH: Did it in- I guess it doesn't matter what it said in the fake prompt that generated nonsense.

AUSTIN: Uh huh, yeah.

KEITH: [chuckles] I think that it is a- it's gotta, I think it's gotta be like a- like the church's own language? Like they have-

AUSTIN: Sure.

KEITH: Created like a church language in a way that is like an extremely academic like, it is like becoming a priest means you have to learn this fake language. Like it's almost like your priest thing is to become fluent in something that was, is just part of the religion. Like it's not a useful social language outside of this church.

AUSTIN: Mhm. Mhm. Love it. The name of this god is, is it just this? Is it- I don't know, something like auto-completed for me? And it auto-completed to Genburi. Genburi. G-E-N-B-U-R-I. And that's not anything. Like I did a search for it, there's like 800, 814 results for that string of characters? Which to me means we're allowed to make it- we're allowed to make it a god now?

KEITH: Yeah, I'm not seeing anything about this.

AUSTIN: Genburi. I just- I mean it's nothing, right?

KEITH: Yeah.

AUSTIN: It's not a real thing.

KEITH: Yeah.

AUSTIN: So. I think we're good. So Genburi is this rat-headed god of education and language. So we're here now.

KEITH [overlapping]: I say, I whisper over,

KEITH (as Lye): [whispering] There's usually not a lot of people. This is a popular one.

AUSTIN: Have either of you done this before with-?

ART: Wait, it's usually not this many people, or it's usually popular? These are contradictory statements.

KEITH: No no. This is a popular one, usually there's not a lot of people. Cause I go to a new one every time.

ART: Mm.

KEITH: So it's usually like, kind of empty. A little sad.

ART: I've decided I've done this before because it's a place to be crappy about something.  
[Austin and Keith chuckle]

AUSTIN: How do you be crappy about it?

ART: This just kind of being like.

ART (as Duvall): What you're saying doesn't make any sense! God!

KEITH: But really you've just misheard me.

ART: Yeah, really I've just misheard you. But- [Austin and Keith laugh] again, whoever has never been tired and unreasonable in your life before, god bless I mean. Couldn't be me.

KEITH: Yeah, same.

AUSTIN: Es, what were you going to say?

JANINE: I was going to say that I'm gonna stop being a thrumming, swimming eyeball woman?

AUSTIN: Cool.

JANINE Cause-

AUSTIN: You can just- how- can you just flip that off?

JANINE: Yeah. I can just fucking do it. I mean it also happens whenever-

AUSTIN: Oh it's at the end of the current situation right?

JANINE: Is it?

AUSTIN: So that is the end of the- yeah, it's at the end of the current situation you revert to your humanoid form.

JANINE: Okay sure.

AUSTIN: Yeah.

JANINE: It's all over saying that whenever I suffer major fallout it just happens and I don't have a say in it, so.

AUSTIN: Yeah, totally.

JANINE: That'll be fun.

AUSTIN: Art, take one Blood stress because we're in a new situation.

ART: And I re-roll fallout?

AUSTIN: And you re-roll fallout.

ART: Yeah, of course! Remember those are ones! [Friends laugh in disbelief]

AUSTIN: I think this is mind stress, right? At this point. I feel like.

ART: Is that how- it's not the fallout of the thing?

AUSTIN: It doesn't have to be. It can be- it could be the thing that makes the most sense? And I feel like the way we're building from you started bleeding, then you got tired and you're crabby, I feel like we're slipping into like that part of what's getting to you, you know what I mean?

ART: Sure, great.

AUSTIN: If that makes sense- if that makes sense to you. Or maybe its Fortune. Maybe Fortune does make the most sense here? Because of how things keep breaking bad for you?

ART: Well I have to tell you, I do have a move that would negate my first Fortune fallout, so.

AUSTIN: Then let's do that, because I want you to get a win, bud.

ART: Because of my thrice-warded bugs, the first time you take minor Fortune fallout avoid the fallout and do not remove stress from Fortune.

AUSTIN: Okay. Then the thing that happens is, you're going to get the minor fallout 'in trouble', you upset an important figure in this or a nearby Haven. And you're about to piss off whoever the like lead monk here is, or the lead priestess, or whoever it is. Whoever the leader of this place is. Probably something to do with like, the lead didact right? Some sort of word about

teaching, right? And you- you're raising your voice and I think you get one look from them. And you're about to- whoo, it's gonna happen! But then you calm it fuck- you calm it down, you lower your voice.

ART: It's like seeing him, how- what kind of looks he gives, he's covered in bugs soon, that's what's gonna happen. [Keith and Austin chuckle]

JANINE: Okay Duvall, that's gonna happen-

AUSTIN: Alright. [laughs]

KEITH: Just gonna give it extremely-killed-by-bugs look.

JANINE: I'm still holding a skull, right? Okay.

AUSTIN: You're holding this strange, giant skull that has been- now that you have it in your hand, you can look at it. You definitely get the sense that- it's hard to say if it's- okay, so. A real human skull does not have enough skull-stuff to make the cube shape up top, right? Because you have to carve- if you carved away a human skull, you'd get into the brain cavity eventually, right? So one, there's just more skull here than there could be if it was carved away. But then two, you also get the sense that the cube part of this, the top of this weird skull, is natural. Like this thing had a cube shaped top of the skull, but there is engraved- there are engravings in it. There is like, some sort of ancient language carved into it, but also kind of like lines and patterns, geometric figures. There's kind of like- I wish I could just draw this thing but in my mind it's like it has kind of four intersecting kind of gutter, is the wrong word, but sort of- like you know how a sword has a gutter on it? Has a slot carved into it?

JANINE: Mhm.

AUSTIN: It has those carved up like kind of on each- in the middle of each side of the square coming inwards. And there is kind of a circular slot- or not a slot, but a circular divot at the very center of the top of this-

JANINE: Fuller.

AUSTIN: -squared skull? A fuller.

JANINE: A fuller.

AUSTIN: Thank you.

KEITH: Mm yeah, fuller. Yeah.

AUSTIN: Yes, that's the word. That's the word, yeah, totally. So it's a very strange object? You don't know what it is, but it is- it definitely has a lot of power.

KEITH: And sorry- you got this from the bush?

JANINE: Yeah.

AUSTIN: Yes.

KEITH: Okay, that's what I thought.

JANINE: It was the thing inside of the bush that got put there at some point.

AUSTIN: Mhm.

JANINE: And seems spooky.

AUSTIN: I'm drawing it really quick. This isn't a great drawing, apologies, I'm not good at drawing. That mouth is rough. What do skeleton teeth look like? Skeletons have teeth.

ART: Skeletons have teeth. Yeah it's just all the teeth no lips.

AUSTIN: No lips.

ART: No mouth.

AUSTIN: No lips, no mouth, sure.

ART: All tooth.

KEITH: I mean skeletons have as much teeth as the person did when they died.

ART: Yeah they don't get more teeth.

AUSTIN: Sure.

JANINE: Well, mm.

AUSTIN: Sure.

JANINE: Nah I'm not gonna say anything I was gonna say.

AUSTIN: Okay.

JANINE: It's like sad, so.

KEITH: They get more teeth if they're babies.

AUSTIN: Wise. -that up a little bit. This is actually terrible. You have to understand that this is all skull. Actually if I get rid of these it might start to look better again. Boom. Bad. But you get it, right?

KEITH: Oh. I get it.

AUSTIN: It comes to a very, *very*-

JANINE: Oh.

AUSTIN: Structured top.

KEITH: I understand why it's bad, and I also understand that it could never would've been good. This is a difficult thing.

AUSTIN: How am I- you know, I drew it in what, two minutes?

KEITH: Yeah.

AUSTIN: You know.

ART: Yeah.

AUSTIN: Three minutes? I don't know. I'm not an artist. All those artists out there, they could take more than three minutes and make it look really cool. But it's very- it's beautiful and it's dense. You're holding it and it's thrumming with power. It's thrumming with- and again it has that aura. You can sense that aura? This is something that wants to- it wants to protect the things around it. Or it's actually not as vague as that. You don't have enough context but you sense a desire to protect from it. But it's not like talking to you or anything. Not yet anyway.

KEITH: Mmm.

JANINE: Great.

ART: Hmm.

KEITH: Can we talk- I'll talk to it.

AUSTIN: You could- I mean- you could really quick write it down for now at least as a resource. This is a D12 resource.



JANINE: Dang, should've taken that thing.

AUSTIN: And I guess just say 'mysterious skull' like I. You don't know whose skull this is.

KEITH: No. Some mind.

AUSTIN: Wait, which thing? Should've taken which thing?

JANINE: Should've taken the thing that would've given me a point for doing that but it felt really cheap because it was like the middle of that thing, I was like. I'm not gonna do this.

AUSTIN: Mm. Are you going to use this opportunity to heal, Duvall? Lye?

ART: Yes.

KEITH: Yeah.

ART: That's probably a good idea, yeah.

AUSTIN: Which of these two things are you gonna try to resolve- or try to heal?

KEITH: So one of them is really bad, and one of them is just-

AUSTIN: They're both pretty bad.

KEITH: One of them is just that- isn't one of them just Art is rude?

AUSTIN: No, it's Art can't use skills.

KEITH: Oh right! [chuckles] Yeah yeah yeah I remember that.

AUSTIN [overlapping]: And Art is rude.

ART: But the bleeding-

KEITH: That is bad.

ART: Is worse cause I-

AUSTIN: Yeah the bleeding's probably worse.

ART: Because I keep getting more stressed every time.

KEITH: Yeah.

AUSTIN: Yeah.

KEITH: Yeah yeah.

AUSTIN: I also think the bleeding is the thing you could heal, whereas I don't know how you would necessarily immediately heal Tired in this.

KEITH: Yeah.

AUSTIN: You know? So.

KEITH: Hey, does- skill doesn't say- heal whatever in a second only if it makes total sense

AUSTIN: Yeah but that's just the game. Anyway, so yeah. This would be a Mend-

KEITH: Be a Mend-

AUSTIN: Religious check. You're still in a Religion domain so. Mend + Religion.

KEITH: Mend, and Religion, and um, do I have an extra dice from anything? I don't think I do.

AUSTIN: I think you could- if Es wants to help with this, I'd let you have an extra help die? But I also don't know if Es wants to take the risk of getting stress.

JANINE: I have zero stress at all right now.

AUSTIN: Oh, then yeah. So yeah- I think specifically, Es your ability to read auras is able to be like, here is where you should be putting this de-cursing-

KEITH [overlapping]: Gotta plug up your chakras.

AUSTIN: Ink or whatever. Yeah, cause of-

JANINE: I mean I do also have Cursed as a domain so does that make more sense to just be like, this is some sort of curse-

AUSTIN: This is not a Curse.

JANINE: Curse.

AUSTIN: Curse is very specific in this setting for us? It's tied specifically to the capital you know, 'W' Weirdness of the Heart? Not just any magical thing. So Occult would work here.

JANINE: Okay, well I have also Occult.

AUSTIN: So yeah that works. That works. So yeah go ahead and take that extra die, Lyke.

KEITH: Okay. Nine.

AUSTIN: Ey there you go, there's a nine. So yes.

KEITH: I'm king to this.

AUSTIN: Yeah, uh huh. The magical spider ink moves through your body and somehow this is better [chuckles] than whatever the mosquitos put in you that turned you into an offboard kidney for the rosebush? And that is purged from you. You can feel your body resanguinating. And you're coming back towards your normal self. You're still very tired though, you know?

ART: Yeah, yeah.

AUSTIN: You've had blood drawn, you've not had your sugar cookie, you know?

ART: Love to have blood now.

AUSTIN: Mhm [chuckles]. And you have a little bit of a moment of a breather here in a way. I feel like this would be a place where, this is a haunt that has Echo- and Echo stress heal if people need that? But I would also say it has Mind stress heal, this is a peaceful temple that has like books and stuff and you can hang out and kind of you know, relax with each other and you could trade resources for that here. But I don't think it's like, I don't think there's like a doctor here for Blood stress. I don't think there's a, you know.

KEITH: That's me. I'm the doctor here for Blood stress.

AUSTIN: It's true. I mean you know. Don't try to heal your own Blood stress it's literally Risky in a way that could go really bad.

KEITH: Oh yeah? Is that true.

AUSTIN: Yes. It becomes- it's a Risky roll to try to heal yourself.

KEITH: Okay.

AUSTIN: I mean you can do it, but it is a Risky roll, which means you-

KEITH: Oh, I could've used my other roll, my other thing, I could've made my overstuffed coat dangerous and unreliable [chuckles] and made it good, which would've made it a standard roll.

AUSTIN: Mm. Right, sure.

KEITH: I would've loved to have dangerous, unreliable medicine. [laughs]

ART: Is there like a basic mechanic for- to- can you only get rid of fallout from specific ways or anything that like? Would-

AUSTIN: Yeah, so, so. It's from specific ways. It can be from things that would do it. Taking a nap will not get rid of your tired, right? Tired- when you get Tired fallout, it's deeper than that. It's like having a tired week. It's like having a tired month. You're gonna need to like. You could take a, you know. You could take some real time off to get rid of that Tired. Or when you go to a place that has a Blood haunt, which is- a haunt is a place that heals you, you could spend resources to get rid of it there, right? So when you go back to- when we get back to Blackwick, there are people there who could help take care of that for you.

ART: Oh so- but it's not enough to just let the bugs take over.

AUSTIN: Not unless that move says-

ART: It says it provides rest, but it- what it says the rest does is refresh your resistances, so it seems that it is not-

AUSTIN: Yeah, I wouldn't say that's enough to clear fallout. Fallout is like a, is a key- fallout managing it is like the key economic thing in the game, so I'm cautious about over simplifying it you know what I mean?

ART [overlapping]: No no, I get it, yeah.

AUSTIN: You want a good reason to get back to havens to get to landmarks, to explore and find places where stuff is available for you etc. so. Anything- is there anything else, anything that anyone else wants to do here in the temple of Genburi?

JANINE: This is so trivial after everything else. I was gonna say like, do they have like, how are they studying language? Do they have workbooks? Do they have like a notebook- [chuckles] do they have free notebooks or something?

AUSTIN: Some of them have notebook- yeah, I think that there's probably like a- something free, but if you make a donation you know, of like a D4 you know resource basically, they will give you a, some sort of thing.

JANINE: I'm not gonna trade my boots for a notebook.

AUSTIN: Ain't nothing free in this world.

JANINE: That's a bad trade.

AUSTIN: No, sorry. I mean, listen, if you wanted to trade your D6 boots for a D6- your D6 Haven boots for a D6 Religion something, I would let that trade happen, you know-

JANINE [overlapping]: No that's okay. This is a silly thing, it's fine.

AUSTIN: Mhm. I'll let you take like a non resource version of this. Like if you want to find a basic printed pamphlet-

JANINE [overlapping]: I mean I'll tell you why I wanted it. Cause, it's caused I wanted to take the major beat 'catalogue your exploits for an extended period either do it yourself or hire a bard'? And I just thought it'd be cute as shit-

AUSTIN: Oh, yeah! Yeah! Take-

JANINE: [chuckles] to open like, a journal to write it in here.

AUSTIN: Totally, I mean, how bout this. How about there's just like. There is an empty you know, notebook or something, that is resting by an unused like cushion, where you can sit down and listen to whoever is giving this, one of these lectures. And it like has like a small you know pen with it, or pencil probably. And you can just let, sit there for a moment and then leave with the notebook when you're done.

JANINE: Am I stealing it?

AUSTIN: I mean it's for people who attend class, you know!

JANINE: Okay, that's fair.

AUSTIN: You're here!

JANINE: I could sit down and take notes, but it's actually about the shit that just happened and not at all about the class-

AUSTIN: Yes, yes. Totally, yeah.

KEITH: I would not hate to do a resource trade here. I think that would be actually pretty good for me.

AUSTIN: Mhm. What are you looking to get?

KEITH: I'm looking to get something with the Religion domain.

AUSTIN: Totally. I would say there is-

KEITH: And I wouldn't hate to have something that has some of the actual language in here just for fun.

AUSTIN: Yeah well maybe there is like a, you could make a donation to get like an icon of Genburi. Like a little statuette of Genburi. With like some sort of key phrases, you know, carved into it?

KEITH: Right.

AUSTIN: Carved into-

JANINE: Resin gauche kit of Genburi.

AUSTIN: Yeah, exactly. [Keith laughs] Your Genburi Gunpla is here. With instruction guides. I think it's like a statue with some like key tenants of Genburi written into it, or onto robes or something right? That Genburi is wearing. And it's- actually I think, what if the language is actually as it's written? Is basically- we know that there are geometric shapes right? What if the shapes are actually the language and it's like, almost like just looking at a line going up and down and sometimes it's a type of square or rectangle or it's just kind of like visual patterns? It's just like geometric art? And then you start to realise, oh that's the language. You see like certain patterns repeating right? You see like, tiny square into a sort of triang- a long wide triangle and you're like, that means something [Keith laughs]. You know?

KEITH: The picture Janine put in the Discord-

AUSTIN: Uh huh. It's Master Splinter with a bow. That's it. That's it. Genburi.

KEITH: In a purple- in purple armour.

AUSTIN: In an amethyst gi, yeah, uh huh. Sexy- yup! [Keith laughing]

JANINE: Doesn't have any pants!

AUSTIN: Doesn't get better than this.

JANINE: No pants!

AUSTIN: Doesn't have any pants on, it's true. Really showing that tail off. It's a literal tail, and I'm not being gross. He does literally have a tail in this image [laughs]. So yeah, you're able to make a trade for that. What do you- what is the donation you're making here?

KEITH: I have my ammo. My satchel of ammo.

AUSTIN: Oh yeah, go for it. Yeah, that's a fun trade. I think that's exactly the sort of like yeah, you're giving up a life of yes, you're giving up a life of violence to learn to pick up the ways of Genburi, or Genguri- Genburi, it's a 'b'.

KEITH [overlapping]: Genburi has a gun buy-back program.

AUSTIN: Yeah, uh huh. So boom. Also I'm reducing- remember this vial of cursed ink is now a D4 not a D6.

KEITH: Yup. Oh no no I used the ghost water, I just didn't delete it.

AUSTIN: Oh, then delete the ghost water. Right right right. That's right. Okay. Anyone else do anything in this temple before- I think that the way time is running out, Lye, is the bells start to ring to indicate that class is ending? Which means that you need to find your way to the weird corner of this place where your rose teleportation place is and leave before you're locked here.

KEITH: And this is not- it does not describe where you come out when you come out. If it's where you went in-

AUSTIN: Where you got out, you come out yeah, where you went in.

KEITH: Okay. But it- we would've not, we just don't have a bush-

AUSTIN [overlapping]: So you manage to catch your breath- correct, yeah. I think it would've calmed down. I think that that's fair. Yeah. It's been an hour, you know?

KEITH: Okay.

AUSTIN: That's enough time for it to chill.

KEITH: I'll give a polite you know, polite kneel at a thing, wherever you kneel and head out.

AUSTIN: Mhm.

KEITH: They get mad at you if you just come in and fuck around for an hour and leave.

AUSTIN: Yeah, totally! Yeah. You can hear like outside- maybe this is, this is like in a mountain retreat somewhere, you can hear the sound of the wind outside. And you kind of peek outside the big entry hall as its, as you're getting ready to leave and for a moment you could just see a vast you know, vista of hills and mountains and snow.

KEITH: Yeah.

AUSTIN: Maybe you're further north on the mountains. The mountain line that Blackwick is on. And then yeah, the three of you leave. You're going back.

KEITH: I bet every time I go through one of those it's like, minute fifty five, and I'm like, what if I just stayed here?

AUSTIN: Yeah? Maybe you've done that before.

KEITH: I probably have.

AUSTIN: Yeah, right? You're like, I don't know I am, but it's better than where I left.

KEITH: Yeah. [chuckles]

AUSTIN: I'm gonna stay here actually. And just be wherever I am. But yeah, you go back and a funny thing happens, which is as soon as you re-enter the kind of domain of Aterika'Kaal, you- and I think again this is Es, you notice this because of the aura reading? But it's back at like the start of the kind of, the cycle? It's at that point at which it's still peaceful and in equilibrium with the surrounding world. It has not yet been corrupted. And then almost immediately you can sense that corruption soaking into it. So it's almost as if everyone someone comes here it's that moment of its final corruption kind of being communicated or kind of being re-lived over and over and over again. But in this moment you're able to sneak from here back through the main entrance before it can kind of turn on you. And you're able to return to the top floor of Roseroot Hall.

KEITH: Should we burn this bush?

AUSTIN: The little bush or the big bush?

KEITH: The little bush.

AUSTIN: Good question.

JANINE: I feel like we should talk to our host and maybe ask if this skull is a thing that the family maybe did something with or something?

AUSTIN: Mmm. As you- as you like come back through into the main hall, you see that the door cross the way to the master suite is open, and a door stop has been put in, or under it to keep it open.

JANINE: Oh Dayward.



AUSTIN: And you can hear the sound of voice- you can hear the sound of voices coming from downstairs. And as you go to investigate, you see everyone in the parlour, and has served tea, and snacks. The colour has returned to the place for now at least. And in the parlour which we haven't seen yet, but is, the parlour is interesting because I wanna say it kinda has two things going on. The first is the kind of eastern wall, the wall that you don't see as you step into it, is covered with things from around the Heartland, from around Sangfielle, that were taken by the YVE family, right? They are masks and you know, weapons, and hunting trophies.

AUSTIN [continued]: And on the western side of the wall, are things that have been, things that represent Dayward's specific desire. And like as you can kind of very quickly you know, Duvall, you're up against some psychoanalytic stuff, I think your very quick armchair read of this dude is like, he has a lot of guilt about being from a family of colonisers? And his like art tastes show that? As he's started to like- and he doesn't understand he's just doing the same thing, but it's lots of like, oh yeah! This painting comes from a little artist up in the hills, and I purchased it you know, when I was visiting and they have a line that goes back generations to a tribe that used to live here.

JANINE: This guy's panama hat collection is- [Keith bursts laughing]

AUSTIN: A hundred percent! A hundred percent, yes! And he thinks he's doing better than his ancestors who- I mean he isn't killing people and taking their shit the way his ancestors did, right? But-

ART [overlapping]: So I guess-

KEITH [overlapping]: But his house has all the nice paintings automatically because of it.

AUSTIN: Right, exactly, but- exactly that! He had the wealth to do that partly from that, right? And so he is- this is Dayward, right? This is who this guy is.

KEITH: Not just the wealth to do it, but the literally tree who's literally giving-

AUSTIN: Yes.

KEITH: -him things.

AUSTIN: Un- he did- the things that he- the things- I guess yeah, I guess I did mention that it was putting up different paintings and shit right yeah?

KEITH: Yeah, yeah.

AUSTIN: Yeah, fuck it. It's in there. So I really like this but I have no idea where it came from.

JANINE: Mmm.

AUSTIN: But I think it really speaks to a sense of history, of legacy.

ART: It's amazing how you've never even met my grandmother, and yet here we are. [Austin and Keith laugh, Janine chuckles]

AUSTIN: Oh! In this room, along with Mr. Kenson and Ana and Dayward YVE, is our good friend Dyre Ode whose red mask is sitting on a table and has been replaced with a different type of mask. Now he is wearing- there's another type of mask I forget the name of it. It's another Venetian mask. What is it called? I know it's Italian or like a specific Venetian type of Italian? Here it is. It is called a moretta mask, which traditionally was worn by women, and obviously Venice isn't a real thing here. But I really like this mask because it's the creepiest thing I've ever seen in my life. I'm gonna show you a picture of this. I'm gonna find it. I should find the one I sent to Janine, yeah here it is. These are oval black masks that were worn by women-

KEITH: Wow.

AUSTIN: -during, completely black. And not blackface black. A- like a void.

JANINE [overlapping]: That scene in Twin Peaks: The Return.

AUSTIN: Yes, a hundred percent. Yes, a hundred percent Janine! I thought the same thing when I first saw these images. And they are held in place by a button in the mouth?

ART: Oh!

AUSTIN: So that the don't have any straps, they don't have any- there's nothing- it's not wrapped around anyone's face.

KEITH: So you just hold it in your mouth.

AUSTIN: Yes. And the idea was this was a good way for a woman not to have to talk to anyone she didn't want to have to talk to.

KEITH: Wow.

AUSTIN: And for it to be a big show when she finally removed the mask to be like, ah, *you* are cool enough for me to talk to!

ART: I'm all the way back in on this, okay yeah!

KEITH: Yeah.

ART: Anything, any big formal way to not have to talk to people in a social setting is great!

AUSTIN: Uh huh! Now here's the thing-

KEITH: Like what if they made headphones just for being cool at a party?

AUSTIN: Exactly, yes.

ART: That's how I took up smoking.

AUSTIN: And it's very pale, Dyre Ode's face like around the trim of this is really pale. And is not talking. Everyone else is talking, and is like, I hope that they get back soon. [conversations noises], it's that thing. Finally you come back in and I think Dayward is like,

AUSTIN (as Dayward): Our guests have returned!

AUSTIN: Big open arms, you know?

AUSTIN (as Dayward): Is everything settled?

JANINE: Oh-ho! No...

AUSTIN: And Dyre like turns his head to look up at you.

KEITH (as Lye): I would call it not- I would say not yet settled.

JANINE (as Es): Quite far from settled.

KEITH (as Lye): It could be close! I don't know it's that- I don't know.

JANINE (as Es): Mmm-hmm.

ART (as Duvall): Yeah, maybe if you just burn some stuff it's settled, but it's fucking bad right now.

KEITH (as Lye): Yeah, we don't- we're somewhere between one and four steps from settled.

ART (as Duvall): He doesn't know.

AUSTIN: Dyre reaches up- yeah I think Dayward is like.

AUSTIN (as Dayward): Well that sounds like you're making good progress. Perhaps we should retire for the night here in the room where we know we'll be safe, and then in the morning we can move back to Blackwick and you can stay here and deal with everything.

JANINE (as Es): Why would we be safe in this room?

AUSTIN (as Dayward): I mean together, there's more of us. A greater chance of things not happening to us one at a time, we almost lost Mr. Kenson before because he was alone.

KEITH: Was that a slip-up? Was that something like he knows something about something and about this room?

AUSTIN: No.

KEITH: No? Okay, just like a genuine thing?

AUSTIN [overlapping]: It's not a slip-up. He's just like, I wanna be around people right now?

KEITH: Right.

AUSTIN: Instead of in my big lonely master suite where I live alone?

KEITH: Well. You made the wrong choice of house then.

AUSTIN: [chuckles] Yeah, well. I realise I've gotten him- he's starting to sound younger than he is. He's starting to sound even more naive than I was playing him before. I started playing him just now as the shitty rich kid from- not rich kid, but like, rich young dude who moved to Deadwood instead of the rich industrialist who moved to Deadwood. I'm playing him now as a patsy in a scheme instead of you know, someone who also has patsies in his own schemes. So I'm gonna try to dial it back a little bit. In any case, what actually matters here, is I think you know, as this conversation is happening, Dyre reaches out a hand towards you, Es? As if in request. But holding the maretta mask in place.

JANINE: Yeah I did figure.

AUSTIN: Mhm.

JANINE: I'd just like to ask, it seems- I guess, it seems so rude to ask Dayward when Dyre got there when Dyre is right there, but also Dyre can't talk?

AUSTIN: Mhm.

JANINE: This is like- is it rude? I don't know. I think Es takes a- just a- just like a, not even a step back, but maybe leans back a little and just says,

JANINE (as Es): Oh, I suppose I must have lost track of time. It's daybreak then, if Mr Ode is here?

AUSTIN: He was always in the-

JANINE: Oh right he, so-

AUSTIN: Always in the parlour.

JANINE: Well no, didn't he say he was going to go into town to sleep when I talked to him on the balcony or something?

AUSTIN: Oh did he say that? No, he said he was going to, but he's just- the weather.

JANINE: Oh, okay.

AUSTIN: The weather went bad. Yeah yeah yeah.

JANINE: Maybe the thing then is like,

JANINE (as Es): I wasn't expecting that you brought a change of mask.

AUSTIN: Just like tilts his- oh, actually I think what happens is, before he can even emote, you get Dayward speaking for him, because that's who this person is. And he says,

AUSTIN (as Dayward): Oh you know, with Mr. Ode, he is always- change of mask for every occasion. He has masks for doing-

KEITH (as Lye): Mask for every task!

AUSTIN (as Dayward): Exactly! A mask for meeting new people, a mask for a ball. A mask for ritual sacrifice, probably, given his history.

KEITH (as Lye): Excuse me?

JANINE (as Es): Pardon me. Pardon?

AUSTIN (as Dayward): Oh, he's seen so much! He's sort of a- I like to think of him as an expert of all things of the Heartland. All things Sangfielle. I feel like in my experience, Mr. Ode has some degree of personal experience, sociological, you understand? And he is able to speak on so many matters. I don't know why he's taken to silence tonight but this happens from time to time.

JANINE (as Es): Have- how- if I might ask. How did and Mr. Ode come to be working together on the house?

AUSTIN (as Dayward): It's actually funny you asked!

JANINE (as Es): I imagine.

AUSTIN (as Dayward): Do you remember when- Do you remember when I was in Sapodilla?

JANINE (as Es): Mmm.

AUSTIN (as Dayward): The little town by the ocean? Beautiful place, the sea grapes. Mm! To die for. It was there when I first came across Mr. Ode. How did he put it to me? They said, well you see, I met them at a party and he said, well you know. They were wearing the most wondrous mask, as big as a small Carpana's torso it was, and from behind it, he announced himself to me and, again, I think he would speak for himself if he was in a position to do such. But he said to me, how did he put it? Ah yes! "*Dyre with a 'Y', but Ode as you please. A poem set in praise, or a debt gone unpaid. It bothers me little, how you say that name*". It was like a little poem, he said to me. And so I said this is a man I need to come to meet. This is a person whose partnership could mean great things for the evening!

KEITH (as Lye): Anyone who knows even one poem is someone I've gotta meet.

AUSTIN (as Dayward): [chuckles] I could sense something from him. And so he helped me with this and that, and we're similar, Mr. Lychen and Lady Es, a similar ways, acquiring things, connecting me to other people as a guide. He didn't so much as join the household, but we've kept him on retainer and it was he who located the family home Roseroot. And saw to its transposition here, and oversaw the reconstruction efforts. And is- who even told me, that perhaps I should get in touch with you, the Blackwick Group, in order to understand what may have happened here.

JANINE (as Es): Would you say that he was able to locate the house more quickly than you would have had expected?

AUSTIN (as Dayward): A very efficient contributor to this process I would say, yes.

AUSTIN: At this point, I think Dyre stands up. And reaches a hand to his face. The hand that does not have- that is not outstretched waiting for obviously the skull that you have in your pack or whatever.

JANINE: Yeah.

AUSTIN: You're holding somewhere. And he's going to remove the mask but he's giving you a moment to like. He's basically saying like, do you really want me to take this mask off before you give me the skull?

JANINE: I think-

KEITH: Like as a threat?

AUSTIN: [exhales] It's not a threat, it's almost about politeness. It's almost like, I will- it's almost like, I'm giving you- I'm letting you- things are about to get weird in here if you don't give me the skull in a faux pas type way.

JANINE: Yeah, yeah, yeah.

AUSTIN: You know what I mean?

KEITH: Translates to a threat though.

AUSTIN: It's not a threat, it's a threat that the mood will get sour.

JANINE: Yeah.

KEITH: Okay. Okay.

AUSTIN: It's not a physical threat. It's a threat that like. There are ways to do the thing-

JANINE: Yes.

AUSTIN: -that's happening here. And it's to not show anybody but what's behind my mask.

JANINE: Yeah.

AUSTIN: Because to do so might make an already tense and difficult situation more so.

ART: But everyone thinks something's up with this guy right?

AUSTIN: Oh yeah, something is up with this guy, for sure.

KEITH: Should've worn a mask that allows you to explain yourself then.

JANINE: No I think I pick up what he's putting down.

AUSTIN: Mhm.

JANINE: I think Es like raises, just raises her you know her index finger just, it's you know. One of those- I just, just the gesture I did that no one could see which is you raise your index finger and then open your entire hand of just like, oh, you can- I don't know we need to do that quite yet.

AUSTIN: Uh huh.

JANINE (as Es): Mr. YVE, you've read the contract to which your family is bound, yes?

AUSTIN (as Dayward): Of course, I've read every, well. I wouldn't say that we were bound by the contract-

JANINE (as Es): You-

AUSTIN (as Dayward): You have to understand, my people don't write contracts anymore and so-

JANINE (as Es): Yes.

AUSTIN (as Dayward): If you could. If we could find a euphemism for talking about the contract in mixed company, because,

AUSTIN: As an out of character reminder, devils don't write contracts anymore.

JANINE: Right, yeah.

AUSTIN: It's an important thing that is like, they've gotten out of contract magic because they used it to take over empires and know how dangerous it is. And so the fact that one of their own would have contracted the deity that is in the realm upstairs would be- would itself be a sort of social faux pas. More worse than a faux pas right? This would be a magical crime of the sort- this is the sort of thing for instance that the Unschola Republica where you're from, Lyke, wants to be able to do but the Throne of Dominion, Aldomina, says don't do that, it's too risky.

KEITH: Right.

AUSTIN: And so like, Aterika'Kaal is the sort of- writing a contract to Aterika'Kaal is a crime in Aldomina, and it's the sort of crime that could get your family banished, you know? And so I think that is- you're seeing a little bit of Dayward YVE be like, let's not talk about that please?

JANINE: [chuckling] Okay.

AUSTIN (as Dayward): I'm aware of the circumstances regarding Roseroot Hall as well as I could be I suppose and I know that there are more discoveries tonight. And it's not my field, you understand. I'm a bit more of a- I like to think of myself as an anthropologist of the people.

JANINE (as Es): Did you not find it curious when someone approached you and gave you a sweet little snippet of prose about debts to be paid?



AUSTIN (as Dayward): I didn't think much of it! And you'd need to understand that Mr. Ode has been nothing but helpful.

JANINE (as Es): I'm sure.

AUSTIN (as Dayward): Has responded to all of my needs and requests, not only the ones to do with Roseroot Hall.

KEITH (as Lye): And you also didn't feel like it was necessary information for us that you knew about the contract when we were asking you all the stuff about what was going on here?

AUSTIN (as Dayward): Those were the new discoveries I speak of. I did not understand it needed to be filled in

JANINE (as Es): Mmm.

AUSTIN (as Dayward): On the matter of various contracts to various- various agreements let's say, besides normal ones. I simply don't know the specifics, didn't know the specifics of the situation until tonight. And frankly I am embarrassed. I can't say that I am fully surprised, but I am not pleased to hear that my kin dealt in such matters.

KEITH: When did- out of character, when did YVE hear about the details of the contract then, if Duvall found the contract and then basically went to the-

AUSTIN: Presumably Ana or someone who overheard you explained it- this is not a lie.

KEITH: Okay, got it.

AUSTIN: He is not lying to you about this.

KEITH: Okay.

AUSTIN: Dayward YVE is a well meaning for his time and culture person who is incredibly restrained by the limits of what that can fucking be. And who's still fundamentally selfish and fundamentally greedy and fundamentally interested in what Sangfielle can do for him, you know? He might not know that about himself- I mean that is like- the key of this story is, here is a person who is being met, being shown his own desires without knowing them, right? Without being at peace with them. And so that is what you see here. He is not lying to you about this.

ART: Can I ruin this scene real quick. Can I just-

AUSTIN: Always.

JANINE: Ohh...

ART: No go ahead, I have-

JANINE: What do you mean ruin!

ART: I'm about to tired my way toward the end of the scene.

KEITH: Okay. I don't mind. Janine?

JANINE: Okay...

KEITH: I wasn't sure you had a big reveal you were going to do.

JANINE: I've sort of held the skull hostage and kind of wanted to do something about that. Which is why I don't- I don't wanna make Dyre angry and stuff.

AUSTIN: Yeah, you don't.

ART: I don't- angry is a strong word.

AUSTIN: I think the thing that if you gesture towards wanting in exchange? Do you know what I mean? If you can figure a way to code that, I think what you will receive is- I can't just like say that right, but like, there is a, Dyre is a master at communicating through posture, right? And so I think, seeing you go back and forth on this maybe, what happens is, pulls back the hand, and reaches below the cape which he's refastened to his outfit, into a coat pocket. And produces some sort of symbol, right? Something that is like of, a sort of like I.O.U, but-

JANINE: Oh, I don't want anything!

AUSTIN: -like in fancier form. Oh, okay.

JANINE: I'm not playing Adaire! This is no, no, no! My-

AUSTIN: No, then I've misread you then.

JANINE: No the thing- [sighs] the thing that I'm dancing around and the thing that makes me nervous when Art says can I ruin this scene, is,

AUSTIN: Mhm.

JANINE: I wanna like clarify intentions. Like, I don't wanna give this skull to Dyre if Dyre is going to be like, ha ha! Thanks sucker! And then the whole house implodes.

AUSTIN: Right.

JANINE: And kills everyone.

AUSTIN: Dyre is wearing a mask that will prevent him from doing that without making a scene. And in a way that I think is fair to start reading intention into in some direction, you don't know if that's a test for you. You don't know if that's, if that's like, he has purposefully muted himself here it seems.

JANINE: Yeah.

AUSTIN: And there might be good reason for that to some degree right? Maybe there's a more comfortable mask to wear than the one that he was wearing before.

KEITH: The button-mouth mask?

AUSTIN: For him. I mean, that's what the Italian- that's what the Venetian- how the Venetian masks work.

KEITH: Sure, okay, that's fair.

AUSTIN: We don't know how a similar thing here is. Especially for someone like Dyre Ode.

JANINE: Yeah.

AUSTIN: I'm interested in how Art wants to ruin the scene.

JANINE: Mhm.

AUSTIN: And we've kind of gone back and forth with Dayward enough times to make- I'd like the idea of playing tired, you know?

ART: Yeah. I mean I could start, and if we want to rewind it, we can rewind it right?

AUSTIN: Yeah!

ART: This is-

AUSTIN: All this is in our power.

ART: But just like,

ART (as Duvall): Oh my god, if I wanted to have these endless conversations I would've stayed at home and carried my brother's purse for the rest of my life! What are we doing? Your man's acting weird. We don't wanna give the skull up to someone who's acting weird! Are you made of vines, did the vines get you when we weren't here? Did the vines get you? Did the vines always have you?

AUSTIN: So I think at this moment they reach up their hand to their mask. And he pauses for a moment. And takes the glove off of his hand, revealing a skeletal arm and hand. And removes the mask to reveal nothing. And then echoing through the room is,

AUSTIN (as Dyre): My good man you have my skull. I would like it back, nothing more.

ART (as Duvall): Great! Problem solved. Give the man his skull.

KEITH [overlapping]: I think we found a renowned weapon.

AUSTIN [overlapping]: Ana screams at the highest- Ana screams so much it like echoes-

JANINE [overlapping]: Yeah. Yeah.

AUSTIN: That it resonates with the glasses in the room? Mr. Kenson says,

AUSTIN (as Kenson): What devil-

AUSTIN: I can't say devilry, because he works for a devil [Janine chuckles, Austin laughs]-

KEITH [overlapping]: What hellery-

AUSTIN (as Kenson): What cursed nonsense is this-?

AUSTIN: Yeah, what in- he can say what in hell, no one likes hell.

AUSTIN (as Kenson): What hellery is this? B-behind me, Mr. YVE!

AUSTIN: And steps in front of Dayward and, you know. I think in this moment Dyre's hand is back to being reaching out, waiting for his skull back.

JANINE: Yeah.

ART (as Duvall): I think you should give him the skull.

KEITH (as Lye): Yeah I think he deserves the skull.

JANINE (as Es): Yes, I agree! [chuckles] I have agreed this entire time and didn't even wanted him to have to take off his mask to get it, it feels rude.

AUSTIN (as Dyre): I'm glad we're in agreement-

JANINE (as Es): My concern-

ART (as Duvall): I think what's rude is talking so long.

AUSTIN: [chuckles] We're all very tired!

ART [overlapping]: Yeah, some of us are sick of doing this.

JANINE (as Es): Duvall, why don't you have some tea? That dear Ana so kindly set out.

ART (as Duvall): I don't remember being offered tea. It's set out tea, it's not offered. You learn that in these conversations-

JANINE (as Es) [overlapping]: [sighs] In a house like this, one can assume-

AUSTIN (as Ana) [overlapping]: I'll pour you-!

ART (as Duvall): Sometimes you take tea and people are like, that's not your fucking tea, you know!

JANINE (as Es): We spent the night here.

KEITH (as Lye) [overlapping]: Thank you for the water earlier by the way, Ana, I appreciated it.

JANINE (as Es): Ana, I'm very sorry about this. Mr. Ode, I'm also very sorry about this. I-

ART [overlapping]: Grabs a cup of tea and like slams the saucer against his leg.

AUSTIN [overlapping]: Hands shaking as she pours you a cup of tea.

KEITH (as Lye) [overlapping]: I'll also have some tea.

JANINE (as Es): None for me.

AUSTIN (as Ana): Nothing more stable than the tea.

JANINE (as Es): Mr. Ode-

AUSTIN (as Ana): You can always trust the tea.

AUSTIN: Go ahead.

JANINE (as Es): [very considered tone] I'd like to enter into relationships with people assuming the best of intentions. And the best of faith. Given what we found I would hope you could understand that I might have some trepidation. In dealing with matters that are not fully clear, I regret that you felt compelled to remove your mask. There is some short tempers at the moment, it's been a trying few hours. I am concerned that we are missing a piece of the puzzle in terms of how best to prevent the suffering that is demanded.

JANINE: And then she offers the skull.

AUSTIN: Takes it. And then places it where it should go, but you recognise there's no spine showing. There's no lower- there's no rest of like an upper body structure.

KEITH: Reverse Rayman?

AUSTIN: Not exactly. In fact I think you notice like, now that you're like looking for it, is the way the clothes hang on him, is that like yeah, he has one of his ribs. And he has- and you can see it as he moves, there is something under part of his shirt. You can see that he has like, one of his you know femurs, but not both of them. And he places the skull on his head, and he kind of hovers there for a moment. And then reaches down to the red mask on the table and puts that in place. And says,

AUSTIN (as Dyre): My dear Lady Es, I hope you understand that the conditions that saw my- the conditions which saw me spread across the land you call Sangfielle limit my ability to share what information I've gathered in some key ways. Now that you've returned the skull, which has been gone for many centuries now. I can tell you that I simply could not have told you about what was upstairs. Burn it. It will be done.

KEITH (as Lye): Called it! Sorry.

AUSTIN (as Dyre): Mr. YVE I am greatly sorry to have brought any shame or any degree of discomfort to you or your staff. I will remain at your disposal through the week, and after that I will return to traveling this great land.

KEITH (as Lye): Hmm. I have a question.

AUSTIN (as Dyre): Yes Mr. Lychen.

KEITH (as Lye): How- how is- the bones work on you?

AUSTIN (as Dyre): Very forward question, as expected from mages of the Republica. And a question I suspect you should spend some time researching.

JANINE (as Es): Got 'em.

KEITH (as Lye): Got me.

AUSTIN (as Dyre): Yeah.

JANINE (as Es): When you say burn it, do you mean the roses or do you mean the house?

AUSTIN (as Dyre): Both have cause, I suspect you understand. But the roses alone will return this to just being a hunk of wood and paint. Perhaps get rid of the wine in the basement though as well. That comes from the old house. Perhaps carries some of the stench of poor corrupted Aterika.

JANINE: There's like a degree of this where me as a player I'm like, it can't be that easy, where's the fucking catch? But I think that's- the more I think about that, the more I have that thought of like well, no, there's- what's the- where's the- I think that's maybe a canon thought like, I think to Es the idea that you get rid of this body and then the power within it is gone kind of does not make sense.

AUSTIN: Mhm. Does she follow up with like a question of that?

JANINE: I think maybe she just says like,

JANINE (as Es): It seems strange that a being that endured being made into a home would be killed by fire.

AUSTIN (as Dyre): There was a time when you would be right, dear Es. This is not that time. I come from a little town. It was a village when I was born, and I left it like many do to travel the world. To learn to commune with nearby tribes. To build a repertoire of knowledge, mundane and spiritual. I did things many praised. And in my final days, sensing perhaps what was coming—the nature of what was coming if not the particulars—I gave myself back to the land. When I was born our town had an agonistic relationship with Aterika'Kaal. We lost people to it, but it also provided. With this—

AUSTIN: Pointing you know, his face.

AUSTIN (as Dyre): It found a new way of life. Ease. Peace. Prosperity. Unfortunately, the suns-

AUSTIN: Actually I think at that point it would've been just the sun.

AUSTIN (as Dyre): Unfortunately the suns would come to split as time would continue. Aldomina would come. Mr. YVE's great great grandparents- they weren't even his- much further back than that you understand, of course, would come to seize the land. And I speak only in truth here Mr. YVE you understand.

AUSTIN: And he's like,

AUSTIN (as Dayward): Yes I know, I know.

AUSTIN (as Dyre): And would introduce something new to Aterika'Kaal. Would teach it to gorge itself the way they did. Not only was equilibrium broken but its shape and size and nature changed again into something that needed to devour and consume to live. And that's what it was hundreds of years ago. Since then, it's barely eaten anything. So yes, at its first height or its second or its third, a little fire would do little to it. But now, it's a husk. It has starved until tonight. And though I was not capable of touching it, because of old vows, you were perfectly able. And now all that's left of it, all of its animating spirit is in that room above. It might not burn easy, but it will burn. As it should. Sour though it leaves me. It is sometimes too late for pruning.

AUSTIN: A statement which you wonder if he holds for Sangfielle writ large.

JANINE: Well that answers my other question, so that's.

AUSTIN: Mhm.

KEITH (as Lye): Well, I don't mind burning it.

JANINE (as Es): Well I suppose we know what we have to do.

KEITH (as Lye): Yeah we gotta burn- burn the thing and probably not keep a little bit of it?

JANINE (as Es): I think that would be a terrible, terrible idea!

[Austin laughs]

KEITH (as Lye): I was just saying that!

ART (as Duvall) [overlapping]: It does sound like a terrible idea.

JANINE (as Es): I would think the thing about pruning also applies to not keeping clippings.

KEITH (as Lye): I have- I feel like I said "not take any of it" out loud.

JANINE (as Es): Mhm.



KEITH (as Lye): And the wine, we'll dump it out, but maybe keep some of that?

KEITH: I'm looking at Dyre I guess.

JANINE (as Es): You were in that place as well.

KEITH (as Lye): Yeah... I was there.

JANINE (as Es): Is that a place you'd like to bring with you.

KEITH (as Lye): Exactly why I was looking to take a bit of it.

JANINE (as Es): It's an experience you'd like to keep in your many pockets just to revisit how it wanted to take your blood for example.

KEITH (as Lye) [overlapping]: Would be safe with me!

JANINE (as Es): Oh, the opposite. So much the opposite.

ART (as Duvall): You can't burn wine.

JANINE (as Es): Well you can- I mean you can. Someone's never forgotten about their sauce on the stove [chuckles, Art and Keith chuckle]. Let me tell you, you can burn wine.

ART (as Duvall): Can you burn it to nothing? Can you burn it to-?

JANINE (as Es): You can burn it to like a sticky, black paste.

KEITH (as Lye): That's nasty.

JANINE (as Es): Yeah I think- well, the wine was a maybe, so it's probably safe to dump it, it's probably not a like- you need to incinerate this. I feel like there would've been more urgency on that from Dyre's part if that was the case.

AUSTIN: Yeah it's more of a safety. It's more of a safety dump you know what I mean?

JANINE: Yeah.

KEITH: Just in case dump. Which means, also safe to have some.

AUSTIN: That's not what that means- I think what Dyre says is like to this ongoing debate is just like,

AUSTIN (as Dyre): What you do from here on out is beyond my care. I'm not here to right some wrong.

KEITH (as Lye): Right you're here for the skull, which, fair. I guess I'll ask Dayward, can I have-

AUSTIN: You've let him that stand, yeah. Go ahead-

KEITH (as Lye): You're- ah it's fine, nah, don't worry about it.

AUSTIN (as Dayward): If you would like some of the wine, we could- you could try it, we could-

JANINE (as Es): [exasperated] Oh my god.

AUSTIN (as Dayward): Pour you some? Perhaps Mr. Ode is right and we should better be safe-

KEITH (as Lye) [overlapping]: Get a flask- Yeah it's fine burning the thing.

AUSTIN (as Dayward): We can always get more wine.

KEITH (as Lye): Yeah. Well, it's not dirt wine from a cursed god but, it's rare.

AUSTIN: There is some dirt wine outside [Janine laughs] perhaps from a different god. Who could say?

JANINE: Take the- yeah, take the newer one. Let's burn this fucking bush- I also wanna comfort Ana, kindly. I just feel bad for her.

AUSTIN: Okay.

JANINE: She was so spooked, I just wanna like.

AUSTIN: Yeah. She was very spooked.

JANINE: Just like reassure, like look,

AUSTIN (as Ana): It's alright, miss.

JANINE (as Es): Some people just don't have skulls.

[Keith laughs]

AUSTIN (as Ana): Mr. YVE.

[more laughter]

AUSTIN (as Ana): I suppose that's true miss. Mr. YVE did say if I came with him here to the Heartland, things would be unpredictable. I simply didn't understand the- how unpredictable it would be.

JANINE (as Es): But you've done so well! You didn't leave the room or anything!

AUSTIN (as Ana): Oh. Oh, that was just because I was scared I'd be eaten by the tree people.

KEITH: Oh, the tree people.

AUSTIN: Also-

ART: That'll help-

AUSTIN: Or the weird resin people- or the, sorry, the weird wax people that Art left behind.

JANINE: But that's-

AUSTIN: In the main hall.

JANINE (as Es): But that's important, you in a crisis understood how to weigh the risks, and that is exactly what will help you flourish in a place like this. It's a fantastic natural skill to have!

AUSTIN: I don't know how little capybara people blush, but she's blushing.

AUSTIN (as Ana): Aw well, thank you miss- [lowers voice] I'm gonna prepare you some of the special, the special tea for before bed.

JANINE (as Es): Oh that's very sweet of you. Thank you.

AUSTIN (as Ana): Ease the spirit.

KEITH (as Lye): YVE's the spirit?

AUSTIN (as Ana): I'll make some for myself too- *ease the spirit*.

AUSTIN: While you're busy burning yeah, while you're busy burning the tree upstairs, she'll be putting on some sort of special herbal tea to calm everyone down. Actually it's just her-

KEITH [overlapping]: Okay, as a compromise I will take a little bit of the dirt from the [Austin chuckles] pot.

AUSTIN: Okay. Yeah I'll give you D4 Cursed dirt, sure.

KEITH: D4 Cursed dirt.

AUSTIN: Or Occult dirt.

KEITH: Occult- oh right, because you weren't doing Cursed.

AUSTIN: No, we're not doing Cursed. This is not a Cursed thing. In fact maybe this is a Religion dirt.

KEITH: Okay.

AUSTIN: Cause we did- that feels more true at this point to what we've done with it. Actually no- I'm going back to Occult because this is the dirt that's in the house, which is part of the ritual, it's not the true nature of the thing.

KEITH: Right.

AUSTIN: So it's Occult dirt, yeah. So you go up to it, you get the dirt, is this a small amount of dirt? This is D4-

KEITH: Yeah, just a little dirt.

JANINE: Dirt four.

AUSTIN: Religion- or sorry, Occult, dirt four, yeah-

KEITH: You don't want so much that it can be dangerous, because I'm careful.

AUSTIN: Uh huh. But then again it's Aterika'Kaal, Kaal, spelled as it is on your knife. How are you burning this thing? What's the burning process?

KEITH: Mmm, last time I tried to burn something it didn't go great. We heard about that.

ART: Yeah I think we should just go real boy scout here.

KEITH [overlapping]: So it might be matches.

ART: Yeah.

AUSTIN: Who's doing it? Who's taking the lead?

KEITH: I've got pretty high stress right now.

AUSTIN: This could still break bad.

ART: I don't have any skills.

AUSTIN: Yeah, you do. You can Delve, Delve includes fire making-

ART: No I can't use any skills.

AUSTIN: Oh-! [laughs] Right!

ART: I guess I can help, at least I can help.

AUSTIN: You can help with Occult, yeah you can help-

KEITH: Okay. Alright. Here, maybe I can do this. Can I- I will use- can I get a D6 of dirt and use half right away and consume it with sacrifice to roll as a protection against-

AUSTIN: No because you are not- it is, when you cast a spell from this class. If you had a fire spell from this class you could do it-

KEITH [overlapping]: Oh right, I have to cast a spell.

AUSTIN: Yeah. And I'm being broad with that for when it makes sense for like, doing a big ritual should still be a spell even if it's not a spell from this class?

KEITH: Right.

AUSTIN: But I don't think setting a fire here is, you know?

KEITH: Yeah, I forgot.

AUSTIN: Not when you have fire spells you haven't taken yet, especially.

JANINE: I have Occult so I can also help, but.

AUSTIN: Yeah, we need someone to take the lead on it.

JANINE: What kind of roll is this. This is Delve, did we say, or?

AUSTIN: I'd say Delve would work. Delve would work.

JANINE: I don't have Delve.

AUSTIN: I feel like, what else could work? Maybe- it's not Mend. It's specifically, you know, Dyre Ode is pretty clear that this is not pruning as the lead- Kill would work. Endure, if we wanted to frame it around, it's really resisting and potentially trying to hurt you as you do it?

JANINE: I have Endure.

AUSTIN: That's a good different framing than what I suggested, but is still, that's kind of interesting, right?

JANINE: The way I'd been thinking about it if it was Endure was that like, you know, being in the room with this thing after seeing what it's capable of, there is a degree in which like, yeah, it wouldn't want this to be happening. I don't know if it would be- if it's like a fall and attack, then it feels like it should be Evade or something, you know?

AUSTIN: Endure- you could use Endure against attacks also. Like the, you know, the knight who's holding up a shield and trying to block an incoming mace swing is Enduring just as much as someone trying to dive out of the way- dodge out of the way- I think Endure works for me.

JANINE [overlapping]: I wonder if maybe like it sends out the mosquitos or something so then Endure would be a thing-

AUSTIN: Yeah, totally.

JANINE: -of like, and then it would make sense for Es to be the one in there doing it.

AUSTIN: Totally. I think you all have to be there if you're all helping. If you're helping you know, because you could get that stress. So.

JANINE: Just in terms of who's doing the main roll.

AUSTIN: Yes. Yeah, totally. So then that's, Endure from Es, and then two helping dice from Duvall and from Lyke.

KEITH: That's a lot of dice,

AUSTIN: Four dice.

KEITH: You feel okay about that?

AUSTIN: Yeah, four D10.

JANINE: Is the domain Occult or Haven or-

AUSTIN: It's Occult, it's Occult here. So actually it's more than that right, because you have Occult.

JANINE: Yeah I have Endure, Occult-

AUSTIN: So that means you're at- this is a huge roll, this is a five D6- sorry, five D10. Five dice.

JANINE: You gotta get the shit done, you know.

AUSTIN: Yeah, totally. If it breaks bad, all three of you getting stress, so.

JANINE: [sighs] Yeah.

AUSTIN: In fact- wait, wait, before you roll this, this is Risky. It is Risky to try to kill even the remnants of a god.

JANINE: Yeah.

AUSTIN: So mark it as Risky. Which means I'm going to take your highest die.

JANINE: Should've clicked faster. Okay well,

AUSTIN: Oh my god.

JANINE: I got a six.

AUSTIN: It's so- it's a success. You got six five two eight five. That eight doesn't count because it's Risky, thank god you got that six, because the rest of those are failures.

JANINE: Yeah.

AUSTIN: And it's going to do D6 damage to you. Hey! Only one. That's not so bad. And I'm gonna say this is Blood again- um, is it Blood though? I think killing a god is Echo. I think it has to be Echo, right? You're burning- you're burning something that has lasted- you're burning the last living remnant of a thing that has lasted for millennia, presumably? At least since Dyre Ode said he was first alive and around, which was pre-colonisation.

JANINE: Mhm.

AUSTIN: So, longer than that, right? Colonisation was a thousand years ago, give or take I wanna say? Maybe it was less than that. Maybe it was- I don't remember my dates because I

don't have like my worldbuilding doc open. But somewhere in that range, right? Hundreds to thousand- anywhere from like five hundred to a thousand years ago. So.

KEITH: Well then I-

AUSTIN: So I'm going to say this is one Echo stress-

KEITH: Can I have a question?

AUSTIN: Yes?

KEITH: Which is, have I helped an important or influential figure in a Haven yet?

AUSTIN: You're in the process of doing it. You're not going to get a move until this is done.

KEITH: Right. Okay.

AUSTIN: You're in the process of getting that influential thing. So you're going to take this one stress, and then you're all going to do a fallout test unless you didn't get one stress which I think-

KEITH: Wow! I cannot believe I've passed four-

AUSTIN: Six is- six is right in the middle.

KEITH: Yeah, but-

AUSTIN: So, no fallout from anybody here.

KEITH: -it is my fourth one of these rolls this game, yeah.

AUSTIN: Totally. Totally. It's how it goes sometimes. [Keith sighs] And sometimes it goes like that when one of your beats is no minor- get a minor fallout. [chuckles]

KEITH: Yeah.

AUSTIN: So it can be annoying. Yeah. So this thing- actually do your- do your- you know I'm just going to let it roll at the end of this and I've talked about how this thing is already basically dead. It- you set fire to it, the three of you are able to like contain it, there is probably some degree of magic happening here between the three of you in terms of keeping it from spreading, or identifying where it's trying to escape? If any of you have any like images or emotional beats on this thing? I think that it's worth thinking through what that you know looks like? Duvall I'm curious how your bugs feel about killing something like this.



ART: I think they're for it, right? Isn't that-

AUSTIN: Mhm. I think so, I don't know. Is it- it seems like a chaotic thing for sure, right?

ART: And it's- I know we're not using Heart the same way, but like,

AUSTIN: No, but, it's not quite of- because it predates the Heart, right?

ART: Sure.

AUSTIN: It predates the truth of the Heartland. It predates these reactions. It predates the sort of like, the Shape, and the Course, and all of that stuff. As we know it now.

ART: Sure, but it's definitely disorderly and it's definitely-

AUSTIN: Yeah. Yeah. Es, how about you?

JANINE: I was gonna say just in terms of the idea of them using abilities to like try and keep it from-

AUSTIN: Yeah.

JANINE: Moving around, I was kind of picturing as this thing is burning, there is like- it would almost kind of be like dew, but heavy? Maybe it looks more like corn syrup-

AUSTIN: Ooh, sure.

JANINE: I'm thinking of kind of like a spin on Exsanguinate, right? Where it's that- where we've established sort of that Exsanguinate, the thing that comes from Exsanguinate, the molten glass, is more of a container for something than the something itself, and that the something can be taken out and then it falls away.

AUSTIN: Yeah.

JANINE: So I'm wondering if it just kind of looks like- because it's burning I keep thinking of like corn syrup or something of like these big, thick sort of hard-

AUSTIN: Yeah.

JANINE: Beads that are kind of like dripping off of it and stuff and landing on the ground as these like little glass-

AUSTIN: Mhm.

JANINE: Droplets, orbs, whatever, making a little like tinkly tinkly sound.

AUSTIN: Hey, Lyke.

KEITH: Yeah.

AUSTIN: A thing I'm gonna give you here.

KEITH: Okay.

AUSTIN: Is, you sense you know, through the- as you burn this rosebush, right, through the sort of door that you created to its growth, that thing is also burning, right? That, like, you're not- you don't have to go there and set it on fire right? But the realm of its true form has also begun to burn down.

KEITH: Sort of capture timespace-

AUSTIN: Yes. But something crawls- begins to crawl towards the exit, towards you. It is a little- it is like a little rose spider. It is like a rosebud on top of eight legs.

KEITH: Huh.

AUSTIN: And maybe because you've pocketed the dirt, it like senses "maybe you are someone who can pick me up".

KEITH: Mmm.

AUSTIN: And comes towards your boot. What do you do?

KEITH: I def-

AUSTIN: As this god is dying.

KEITH: I definitely- I mean I don't step on it. Let's take- let's pick it up. Let's look at this thing. Do I smell anything on it?

AUSTIN: I mean, as you pick it up- yeah, what's your- how's your thing work again? What's your smell?

KEITH: It says, [clears throat] you can smell sources of magical power, the more potent and active, the more pungent the smell. Different types of magic have different scents.

AUSTIN: I mean this is- this will be the last little bit of this god. This will be the last little bit of Aterika'Kaal. And it is Aterika'Kaal. If you believe that there is a way of getting Aterika'Kaal to be

someone who doesn't like eat people? Or if you don't care that that's what Aterika'Kaal does? And think maybe it could be a useful thing to keep in your, in a jar somewhere or whatever?

KEITH: Yeah.

AUSTIN: Here it is.

KEITH: Oh, absolutely take it. Yes.

AUSTIN: Are you like, quietly like, as everyone else is handling- I mean you're also helping to handle the burn.

KEITH: Right.

AUSTIN: But like, pocketing it kind of, yeah. Okay. This is d-, mhm?

KEITH: I would-

AUSTIN: Or are you shout- you're telling everyone?

KEITH: I don't know that I- it's neither. I'm neither discreet nor am I-

AUSTIN: Do other players get the chance to say don't do this. Or are you going to take this thing where I say, you can quietly keep this from them.

KEITH: I allow- yes, I'm allowing people to see me if they see me.

AUSTIN: They see you- if you don't dis- if you don't turn your back just so, they're going to see you take this.

JANINE: This is the easier question if we separate it a little bit from like. Cause me as a player, I want Keith to take this.

AUSTIN: Mhm. No, the opportunity exists- the visual opportunity- I'm saying like the camerawork can work such that you're busy handling the fire, that Duvall is busy managing the bugs or whatever right? If Lyke wants this thing to come with him without you noticing it, all it takes is for him to stand the right way, you know?

KEITH: Yeah.

AUSTIN: It's not especially deceptive. But it is- I'm making it available, I'm not going to allow you to have the alibi like "well they just didn't notice". You know what I mean? That's not interesting storytelling.

KEITH: Okay.

AUSTIN: It's not interesting storytelling to tell the truth later when you say "well you guys just didn't notice". It needs to be a choice for you to say this is a thing I want to have. Or to make the choice that says you know what, we agreed as a group to destroy this thing, I'm gonna destroy all of it. But one of those two things has to be arrived at.

KEITH: Okay. Hmm.

AUSTIN: I'm not making you roll to hide it because that's not- again it's not about like causing chaos or like mechanical difficulty or something. I think it's an interesting dilemma as the Junk Mage, the Junk Mage is all about wanting this stuff, right?

KEITH: Yeah.

AUSTIN: You crave this stuff.

KEITH: Then yeah, I do take, and I take it and no one sees.

AUSTIN: And it like crawls- it scurries into one of your many pouches.

KEITH: I'll put it with the dirt! I'll put it in the little flask that has my dirt.

AUSTIN: Yeah, mhm. It's too big for a flask. Maybe it's like a little jar-

KEITH: Okay, sure. Like a-

JANINE: Terrarium?

AUSTIN: Yeah, like a little terrarium that has holes in it or something right?

JANINE: I'm picturing this thing as a Strabby from Bugsnax, which I know it's a rose and not a strawberry? But you know.

AUSTIN: Yeah. That makes sense though, I can see it. Doesn't have the googly eyes but, it's close enough right? Mm, true. True. For now. It is a resource, it is a D8 resource, which is a- actually maybe it's- hmm. I'm gonna say it's a d- I'm gonna say it's a D10 resource.

KEITH: Okay. So.

AUSTIN: Religion. Taboo. Ah, maybe it's not taboo, because no one knows what it is.

JANINE: Like unreliable or something?

AUSTIN: What's a- it's a resource which means it doesn't have like a use like that. What I'm gonna give it is, hmmm. I'm gonna give it harmful, the resource has the capacity to harm those who carry it via black magic, illness, or strange energies. It doesn't mean it's going to use that on you, you've done it a favour.

KEITH [overlapping]: How many 'd' did you say?

AUSTIN: D10.

KEITH: D10, ooh. Hmm. Oh, okay. Well, okay.

AUSTIN: It's very high.

KEITH: It is very high, and I do- I'm still, I could be on either side of 'help an important or influential figure in a Haven'?

AUSTIN: I mean does this in another different way, in a strange way, right?

KEITH [overlapping]: Right, well then I would- yeah, exactly, that was. That's part of it, but the other part of it is that there is a- 'claim a resource of at least D10 from a dangerous location'. So if the thing on fire, on I took this, do I get both?

AUSTIN: You don't- you don't get to no, cause you don't get to create new beats when you- in the middle of a session. You make beats between sessions.

KEITH: Make beats- got it.

AUSTIN: You know what I mean? But you can resolve a beat and take a new beat another session.

KEITH: Oh, I thought you do double- you do,

AUSTIN: No.

KEITH: Resolve, take a move, add new at the same time-

AUSTIN: Beats between sessions.

KEITH: Got it.

AUSTIN: No. Do new beats between sessions. Because otherwise you would be able to do a wild-ass combo like that and that's just not-

KEITH: Yeah, okay.

AUSTIN: The way beats are meant to be, the purpose of beats is to give me something to plan around, and if you're planning around beats I can't see, then that undercuts their ability to be used in that way, do you know what I mean? So, so yeah. So yeah. There you go. And that is like, you know, the last rose of Aterika'Kaal.

KEITH: I now have the Aterika'Kaal ritual knife, the Aterika'Kaal dirt, and Aterika'Kaal [laughs].

AUSTIN: Yeah. Uh huh.

KEITH: I'm a walking- I am a shrine to Aterika'Kaal.

AUSTIN: I feel you should get- god I feel like you should upgrade to- you could literally make- I think I like your move where you roll- where we just start rolling random gods too much? But you will eventually if you want it, have that upgrade to your go to shrine thing? Be go to a shrine of your- pick one? And it would sick if that was Aterika'Kaal, because now you've- you know, you've become Aterika'Kaal's new patron or whatever. But, anyway. You burn it. It's gone, its control over this house will end once Keith- once Lyke leaves it? [Keith laughs] With the last remaining, with this thing in a jar? So yeah.

AUSTIN [continued]: You sense as the- as it burns, and as you empty the wine out you know, the storm outside has passed but again it reeks of this bad wine and you're mixing it with this other old wine? When you go down into the cellar to get the wine casks, you do find that roots have like gone through some of the barrels, spilling some of the wine on the ground, but also potentially like, who knows what, infecting it? And so you do end up- the roots have like run from this rose bush through the walls of this house, down into the basement right? In a way that's very creepy. But they've all like pulled up now because of the fire and it's done. You empty the wine casks and the suns begin to rise on the next day. But before they do, I think you know with it burned away, the moonlight breaks through the windows. And you can see the moon you know, outside as it begins to set, revealing that whatever- the power that Aterika'Kaal had here, the shape that Aterika'Kaal was providing to the master of Roseroot Hall, has come to an end. The contract is void. And he is free of it. I think he's going to pay you, because that's how this game works.

KEITH: Mhm. He's free of one contract but not this one.

AUSTIN: [laughs] I always forget where that is, there's something in here that's like yeah you get-

ART [overlapping]: They must have really weird rules about- contr- you know, writing-

AUSTIN: They can do contracts, they can't do spe- magic contracts, that's the thing.

ART [overlapping]: They can read a terms- right?

AUSTIN: They can- yes, absolutely, yes. Yes yes yes. God I was just looking at how payments worked on shit, and now I can't find it. But- I think he's probably gonna give you each like some sort of- oh, do you know he gives you? He gives you all scrip. He gives you all company money.

KEITH: What company?

AUSTIN: To the YVE Mining and Exchange Consortium. Probably not like a consortium because it's only him. What's a better word than consortium? Concern? But we already have a concern- but the YVE Mining Concern. That's Y-V-E Mining Concern.

KEITH: I don't think we have a concern already, it's just that Day- Daybreak kept calling us a concern.

AUSTIN: Dayward.

KEITH: Dayward.

AUSTIN: Nonononono, I was saying in Friends at the Table, we have a concern-

KEITH: Oh! Different- okay, got it.

AUSTIN: It is the concern from Bluff City.

KEITH [overlapping]: Okay. This last session-

AUSTIN: But it's fine-

KEITH: He was calling us a concern-

AUSTIN: Yeah. You're a little- yeah, you are a concern, you know. In any case, he gives you each D8 scrip, basically pay, basically money that's good in his shop, which because his shop is going to become increasingly big, will be valuable in Blackwick. It kind of becomes a currency in a sense even though what it basically is is a gift card [chuckles] for his shop. What did I say, did I say D8?

JANINE: D8, yeah.

AUSTIN: I feel like that's right for what you all did. So each of you take D8 YVE company scrip.

JANINE: Are we-

KEITH: I guess it's not worth raising a stink about-

JANINE: Rolling for everyone individually or together?

AUSTIN: No no, you just take a D8 resource.

JANINE: Oh okay, okay.

AUSTIN: It's a D8 resource. It's like a- again it's like

KEITH [overlapping]: No domain or tag?

AUSTIN: -an I.O.U. A Haven.

KEITH: Haven.

AUSTIN: Haven tag.

ART: Spell that name again though? It's not-?

AUSTIN: It's just Y-V-E. You don't need to write the whole fucking long thing that's hard for even me to remember. You don't need to write yon Vantzou-Estonbergh.

[t/s note: I need to though, Austin, thanks]

KEITH: D8's not bad though.

AUSTIN: Which is what it's short for. D8's great! Yeah, it's a lot-!

ART [overlapping]: I'm going to trade it in for a comfy, comfy bed.

AUSTIN: [laughs] You know! That is literally a thing- I mean yes, the answer is yes, Art. Would someone like to give me the walk home the next morning as the returning Delve? I think having dealt with the bandits on the road for at least yourselves, or having scared them off and shown that there is stuff, this is a much easier trip home, it is a Delve, a Delve check or something else to kind of make the same hike back, but effectively this should be a light, an easy return. Again, what was it before- Delve, and Desolate, and Wild or something like that?

JANINE: Yeah, Wild.

AUSTIN: Yeah. I don't think anybody on this side has Wild.

ART: I don't have Delve anymore nor do I have Desolate, so.

KEITH: Janine do you have Delve?

AUSTIN: Es has Delve.



JANINE: No I don't. No.

AUSTIN [overlapping]: Do you- do you not?

JANINE: I have Compel, Discern, and Endure.

KEITH [overlapping]: I have Delve.

AUSTIN: Oh Lye has Delve. Lye has Delve.

KEITH: I guess I'm the only one who has Delve. I'm just trying not to roll anymore, but it's okay. It's okay.

AUSTIN: Uh, Endure would also work. You've had a long night in one of those ways that's like, like fuck man, I am- we just have to make this last walk home back to Blackwick proper, you know? So do you wanna take the lead on this?

JANINE: Sure.

AUSTIN: It's one of those mornings where yesterday when you started the day it was grey and dreary and brisk. But today you can immediately feel the heat of the sun is a little bit hotter, there's not as much cloud cover. It's also just bright in one of those ways that like stings.

JANINE [overlapping]: Mhm. But we haven't really slept well so-

AUSTIN: Is anyone helping? Could any- that's true. Lye are you helping, or do you wanna not involve yourself so that you don't get fallout still?

KEITH: I would love to not involve myself cause-

AUSTIN: True.

KEITH: I'm gonna definitely roll bad next time.

AUSTIN: If you- if you involve yourself then maybe it's a success though, and then it's nothing to worry about. But this is the dilemma.

ART: Well I'm in bad shape and I'm willing to help, it doesn't say I can't help.

AUSTIN: It doesn't but you don't have a domain or a skill that comes- I guess-

ART: I have the skill though, I cannot-

AUSTIN [overlapping]: You do. Yeah, you're right, you have the skill so yeah you can help.

ART: I just cannot get dice from skills.

AUSTIN: That makes sense yeah.

ART [overlapping]: Doesn't say someone else can't get dice from my skills.

AUSTIN: It does not say that, so yeah, you can help.

KEITH [overlapping]: I know- that's true, Art's hurt, I'll do it. It's fine, I didn't get hurt the whole time.

AUSTIN: It's true. Alright, give me- so then take an extra die, Es.

JANINE: One or two? Cause everyone's- there was a lot of talking. A lot of volunteering.

AUSTIN: It's up to Art if Duvall wants to still help despite the situation.

JANINE [overlapping]: Yeah. Still take an average-

ART: Yeah, whatever.

JANINE: [chuckles]

KEITH: Definitely [laughs].

AUSTIN: That's tired if I ever heard it. Yeah so take two, take two.

JANINE [overlapping]: Yeah.

ART: We're on the way home.

AUSTIN: Make sure you click off.

JANINE: Yep.

AUSTIN: Make sure you click off to make it stick, yup, okay. An unbelievable roll. An unbelievable roll.

KEITH: 2, 2, 2, 4, 5.

AUSTIN: Uh huh.

JANINE: Just fucking- eat it, one of my high heels slip-

AUSTIN [overlapping]: This is Supply stress. Everyone take three-

ART [overlapping]: Oh! I should've done my-

KEITH [overlapping]: Ooh, I have protection on-!

AUSTIN: Okay, what's that do? You just have a flat protection.

KEITH: I have a flat protection, back pocket arcana, your satchel's overstuffed with Occult leftovers, shavings of spire black amber, cursed squid ink, nails from wrongful crucifixions that you can press into service, plus two Supplies protection.

ART: Wait wait wait wait wait.

AUSTIN: Okay well so you still take- yeah?

ART: I don't wanna do this but it's literally the last roll of the session?

AUSTIN: Yes.

ART: Can I use my once per session- I led this and we just get a six.

AUSTIN: I think you do that after this roll is what you do. Sorry, we committed- I thought about it before, I was like, I wonder if Art's gonna do that. You take the Supply-

ART: You could've said that out loud. [Keith laughs] It's not against the rules-

AUSTIN: No I didn't. 'Cause it's not my job to play your characters. [chuckles] Take- everyone add that three stress unless they have protection on it, and give me a fallout test on Supplies.

JANINE: Love the minor fallout today.

AUSTIN: Es. Love- [someone whistles] love 'em.

KEITH: No fallout, five for five.

AUSTIN: Unbelievable, yeah. Five for five. And none from Duvall-

JANINE: Great.

AUSTIN: Oh, nine! You rolled a nine! You needed an eight or under for it. Es, you're gonna get some Supplies fallout here. As this trip is just kind of a pain in the ass. Take the- god,

KEITH: What does Supplies fallout look like? You just drop all your stuff?

AUSTIN: You don't drop it- I'm looking at- I was like, this stuff is hard, and I was like, I was looking at major Supplies fallout, like that doesn't sound fair. Here we go. On your- this is, it is literally the thing you just said. You said you broke your heels, is that what you said?

JANINE: That was- my thinking was, the thing that makes sense to me is, going down these shitty busted up steps that like,

AUSTIN: Mhm.

JANINE: Es either like trips and falls and hurts her ankle, or like the heel snaps on her boots if it's Supplies, like-

AUSTIN: Yeah, you're gonna reduce- you're gonna reduce your velvet and goldleather mid-calf boots from a D6 resource to a D4 resource-

JANINE: Yeah-

AUSTIN: As they're damaged on the walk back.

JANINE: Sometimes it happens.

AUSTIN: That's character, that's character, you know what I mean? You can always try to repair it.

JANINE [overlapping]: That's what happens when you wear boots like this up a busted-ass path [Austin laughs] in a wild place.

AUSTIN: It literally is!

JANINE: Like Wild domain-

AUSTIN: In Wild places, a hundred percent.

JANINE: That's how it goes.

AUSTIN: That is how it goes. That's immediate so you don't have to write it down anywhere. Art, do you wanna use your thing? Do you wanna use your Duvall instant success?

ART: Yeah once per session before you roll dice, resolve an action- oh but now we have to take stress again.

AUSTIN: Just you. Just you, cause it's a six, right?

ART: But I'm already at eight-

KEITH [overlapping]: Does that put- that puts Art in major fallout territory right?

AUSTIN: It's true. Yeah it does. Do you wanna take- this is an interesting dilemma mechanically for various reasons.

KEITH: Okay so there's stress so- is there something I can do to mend Duvall-

AUSTIN: Totally. You could.

KEITH: I could roll Mend on Duvall.

AUSTIN: You can roll a Mend on Duvall. You could slow down here, be like, you know what, let's just take it slow and-

KEITH: Es broke her heel, let's take a second.

AUSTIN: Yes, gather ourselves. That's Mend and again, Wild or Desolate, which you don't have but. You do have Mend at least, right? So that's two. Two dice.

KEITH: Mhm, yup. Let's see- oh I have a-! I have a move I was gonna take, does my move help me here? Let's see.

AUSTIN: Oh yeah what was your move?

KEITH: Cause I did help an important townsperson.

AUSTIN: You definitely did.

ART: Oh I have an idea.

AUSTIN: Okay.

ART: Do I have to be rolling Delve- I'm on a Delve, right?

AUSTIN: You're on a Delve.

ART: So can I do the fall asleep let the bugs take over and-

AUSTIN: Oh!

ART: Refresh a D6 from my resistances?

AUSTIN: You absolutely can.

KEITH: Wow.

AUSTIN: You wanna do that right away?

KEITH: Oh! And-

AUSTIN: Just do that, what's that look like?

ART: Weird I think. I think it's like-

AUSTIN: God.

ART: Everyone stops, and like Duvall kind of like is nodding off, real tired like you know.

AUSTIN: Yeah.

ART: And is like at one point just like the head snaps back up.

AUSTIN: Uh huh.

ART: And it's like,

AUSTIN: Is it when the heel breaks? Like whuh-! Just jump to.

ART: Yeah, uh huh.

AUSTIN: And then, take that d- you're rolling a D6 for that.

ART: Wow!

KEITH: Wow, perfect.

AUSTIN: That's six. Wow.

ART: So that clears my Blood stress.

AUSTIN: Clears your Blood stress, boom.

ART: But it can't go- it doesn't bleed over, right?

AUSTIN: I don't think so- what's it- how's it worded?

ART: It says refresh D6 from any of your resistances, so I guess any-

AUSTIN: Versus? Is it inclusive any or exclusive any?

ART: Any- refreshes any-

KEITH: Heart seems to me like you're refresh- you're rolling for one same way you usually are like for-

ART: Sure but it could've said from one of your resistances.

KEITH: Right, but that's what the any might mean.

AUSTIN: I'm gonna check very quick.

KEITH: I don't know if Es has this but I should've done this before we rolled the last fallout thing, but I got my other beat, so I should've rolled another D6 to also refresh.

AUSTIN: You should've.

KEITH: And so I'm gonna do that now and do Blood.

JANINE [overlapping]: That wouldn't have changed my outcome.

KEITH: Okay, I wasn't sure.

JANINE: I can take this one Echo thing down, but I still got a two, so. Would've been a two versus three.

AUSTIN: Yes, but Lyke you should do that, for sure. A refresh lets you remove stress from any combination of resistances.

ART: Alright.

AUSTIN: Unlike- so yeah you can tap- you're getting rid of most of 'em, huh.

KEITH: Nice.

ART: Yeah I guess I kept two in Supplies and cleared Echo? I don't know why I thought that-

AUSTIN: I do love reducing some Supplies with this because this isn't like- the bugs are making replacement Supplies for you? [Keith chuckles] Out of-

ART [overlapping]: There is a move that lets you just all the way do that? It sounds gross.

AUSTIN: I love it. That's great.

KEITH [overlapping]: So if you have-

ART: Where like it can Mend things, and they'll just make the parts for you. If you don't have the parts, those make parts.

AUSTIN: That's fantastic. Good class.

KEITH [overlapping]: So you can have a broken knife and instead you have a fixed bug-knife.

ART: Right.

AUSTIN: Presumably, yeah.

ART: Like fixing a car engine and make a bug carburetor.

AUSTIN: Right. Uh huh.

KEITH: Car-bug-retor.

ART: Car-bug-retor.

ART: Car-bug-retor.

KEITH: Car, but greater.

AUSTIN: Car- [chuckles] yeah, uh huh.

ART: Alright.

AUSTIN: Alright, do you- so you take the six-

ART: I take the six.

AUSTIN: What's this move?

ART: You blend together method and madness in pursuit of your goals, gain the Discern skill once per session, before you roll dice and resolve and action, instead state that your result is a six, you succeed but take stress. I think that like, this is just like the bugs are just like everyone shut up, we're going home. It's like you know,



AUSTIN: Yeah.

ART: It's south, it's east.

AUSTIN: Where do you think this- you get three stress here, where do you think- this is Mind? This is just like, I just have to fucking get through this.

ART: Sure.

AUSTIN: Right? Give me- a three, give me a fallout. Put it in Mind and give me a fallout test.

ART: Oh my god. I can't fucking with this anymore.

AUSTIN: [chuckles] Oh, it's incredible!

ART: [muffled] Oh!

AUSTIN: I'm sorry to Duvall who's had the most miserable day.

KEITH: After getting the greatest roll on maybe Friends at the Table history.

AUSTIN: Yeah, this is the cost isn't it.

KEITH: This is a roll where Adaire did like four thousand damage to the dragon [Janine laughs], and then this- but that was, Adaire- that was endgame Adaire basically.

AUSTIN: Uh huh.

ART: This is Duvall's like fifth roll.

AUSTIN: Let's see here.

KEITH: Those two-

JANINE [overlapping]: Sometimes the bees work for you, sometimes you work for the bees.

KEITH: [whispering] Oh, man.

AUSTIN: Art, I'm gonna give you a choice.

ART: Okay.

KEITH: A choice.

ART: This is probably gonna be two good things. What-?

AUSTIN: Oh yeah, definitely positive right? For sure. I think it's either fascination, you become obsessed with a strange topic, usually whatever caused the fallout, you must try to learn about it firsthand if possible, whenever you attempt to learn about your weird fascination roll with mastery. If you have the opportunity to learn about it but refuse, mark D4 stress to Mind, ongoing. I think that fascination is like, luck.

ART: Okay.

AUSTIN: It's like. Does this exist? Is it possible?

KEITH [overlapping]: Is luck a resource.

AUSTIN: That i've hit a- is luck a real thing in the Heartland, right? Or, it's clouded, your mind starts to shut down in an attempt to protect itself. You can't think straight and sensations are dulled. You cannot gain extra dice in domains, ongoing.

ART [overlapping]: No I can't take that, with that and tired I can't roll anything.

AUSTIN: You can heal- listen. Our next thing is just gonna be hanging out in the haven.

ART: Mmm.

AUSTIN: Do you know what I mean? And like going to recharge your batteries right? I'm pretty sure we have- you have the resources to buy and Blackwick has both Blood and Mind healing, both of which can heal minor, minor fallout.

ART: I think fascination sounds more fun to play cause I'm not buying this one off, I'm not giving up all my resources. That's not how I play games, you have to keep some resources and give up some resources.

AUSTIN: Yes, I got you. Alright, then take this fascination. I think- I like the idea of it being about luck, and the way we tie it into your personal enlightenment thing is like, do people have luck in them?

ART: Sure.

AUSTIN: You know what I mean?

ART: I think it's especially cool to think about how you get a fascination when you're not even controlling your brain.

AUSTIN: Yeah, uh huh. You like wake up with it-

ART [overlapping]: It's just like the thought buzzing around when you wake up, yeah.

AUSTIN: Literally, yeah, uh huh.

ART: I feel like it's happened to me before.

AUSTIN [overlapping]: Especially coming off of- that huge success, which is presumably the best you've ever used that swarm ability in character, right?

ART: Oh, by far.

AUSTIN: There's no other better time in the past off-screen where you've used that to be like, I was just like, we were clicking, you know what I mean? Like it was- I was *on it*. And then this. And then everything seemed to turn for me after that, is an interesting like. Is it me, or is it something else? Is it the shoes?

KEITH: This is also fun because Lyke is a character I think who operates largely on a belief in exactly the thing that now Duvall's fascinated with. In that like,

AUSTIN: Mhm.

KEITH: I think that- this is something that wouldn't ever be a question for Lyke. Of course there's luck, of course you can make luck in- you could make a spell- luck spell, duh.

AUSTIN: Yeah. Okay. Give me your-

ART [overlapping]: What does a luck spell do, you know? What does a luck spell affect?

KEITH: It gives luck to you.

ART: No, but where does it come- where are you giving it from?

AUSTIN: There we go, there's your two, that's what you needed, I hit your dimensional barometer for you.

ART [overlapping]: If I give you a dollar from my pocket, it came from my pocket.

AUSTIN: Is it like a pizza or, yeah-

KEITH: It came from when you drew six letters with dirt and lit the dirt on fire is where it came from.

ART: No that's not- that's how you got it! [Austin chuckles] That's not where it *came* from. You're describing opening the pizza box, you're not describing making the pizza.

AUSTIN: Mmm. I want pizza.

KEITH: What if you make pizza by opening the box? That it was an empty box until you opened it.

JANINE: Doesn't mean anything.

AUSTIN: What did you condense into pizza?

KEITH: Luck! It was extremely lucky that there's pizza in here now.

ART: No but the pizza's a metaphor for luck. [Keith laughs] It's like saying you made pizza out of pizza! [Austin laughs]

KEITH: Of course you make pizza out of pizza!

ART: No you don't! [Keith laughs]

AUSTIN: I like to imagine that this is again is an in-character debate as you- as we walk back into Blackwick proper. The light of the day is shining back in the HQ where you go to clock out effectively, the rest of the team is there, being like, you know. You guys look like you went through hell.

ART: Yeah it sucks out there!

AUSTIN: Which is fun. [Keith chuckles] Tell me about it, says one of the people who also went to a completely different dimension- they were stuck in like a poem, in a hymn for a while, so that's fun. You know. Good stuff. Good start to this pair of- or this group of adventurers. Any final things here before we wind down?

ART: We're trading scrip for a hotel room or whatever the fuck-

KEITH: Yeah, I'm gonna take- I'm gonna take the move rust and iron, which gives me the Technology domain and lets me roll Mend + Technology to improve a weapon but also make it extremely bad. [laughs]

AUSTIN: Love it. Extremely good Junk Mage shit. So yeah next session will be some sort of downtime I think, we're gonna try to get everyone together for it because, you know, Lyke you can help people with their Echo stress. And let me tell you, the other side of the game has some real bad Echo fallout.

[MUSIC - "*Sangfielle*" starts]

AUSTIN: On two different people so they need help, bad. And then yeah, I think we can look forward to that and we'll pick up after that.

[music ends]