

Winter in Hieron 06: All Violence, All Brains

Transcription by: Jackie @astronbot

AUSTIN: In the basement of the New Old Museum of Westshore-upon-Sea, there in Rosemerrow, there is a long, curved hallway which leads around the circumference of the structure. On one side of that hallway rests our figures, our friends, Lem, Fero, Ephrim, and Fantasmio, along with some scattered halfling bodies. On the other side, near a stairwell leading down, is Mother Glory, the gnoll alpha, all muscle, all brains, and all fury. And she is heading towards you, growling, snot and mucus coming from her lips and nose as she shouts. What do you do?

KEITH: What is she shouting?

AUSTIN: I think she's specifically shouting a battle cry? Maybe, Fero, you know what it is. Which is that she is shouting a kind of perennial gnoll battle cry, which is "We were once wolves."

JACK: I'm gonna try and do some "Archian Art".

AUSTIN: What's that look like?

JACK: This is more musical pattern magic, because I can't cast spells. These aren't spells? (AUSTIN: Right.) This is as much spells as, I guess like, using a protractor is magic. Which is to say, kind of.

AUSTIN: Uh huh, (amused) sort of magic.

JACK: Yeah. So, I'm sitting against the floor ["Inside" starts playing], my violin in my lap, and as Mother Fury approaches—

AUSTIN: *Mother Glory*, thank you.

JACK: Mother Glory. Who's got the least health?

(overlapped)

AUSTIN: Ephrim,

SYLVIA: Probably me!

AUSTIN: who is currently trying to carve his way into the vault with his fire hands.

JACK: Is it worth my while, realistically, healing you? Because one of the other things this move does is gives plus forward on damage? So I wonder whether or not—

SYLVIA: I think I'm one of the harder hitters, actually. I do d8 damage.

JACK: But you're cutting into the—

SYLVIA: I mean we gotta fight this... Yeah, true. I don't know.

AUSTIN: (amused) I like that your gut reaction here — Huge hyena woman charging at you, claws out, and your thing was like “[clicks tongue] maybe I can heal my friend” [JACK laughs] That shows so much about who Lem King is.

SYLVIA: It's very nice!

JACK: He's had a bad afternoon.

[AUSTIN laughs]

[“Inside” continues until 00:03:28, then fades out]

—

AUSTIN: Welcome to Friends at the Table, an actual play podcast focused on critical worldbuilding, smart characterization, and fun interaction between good friends. We are playing *Dungeon World* by Adam Koebel and Sage LaTorra, which is a hack of D. Vincent Baker's *Apocalypse World*. My agenda is to portray a fantastic world, to fill the character's lives with adventure, and to play to find out what happens. I am Austin Walker, your host and GM. Joining me this week, Jack de Quidt:

JACK: Hey there! You can find me on Twitter @notquitereal, and download or buy any of the music featured on the show at notquitereal.bandcamp.com. I'm ill.

AUSTIN: You are ill, but we'll manage your illness. Keith Carberry, also ill:

KEITH: Hi, my name is Keith “ill” Carberry [AUSTIN chuckles]. You can find me on Twitter @keithjcarberry. You can find the let's plays that I do at youtube.com/runbutton.

AUSTIN: Nick Scratch:

NICK: My name is Nick Scratch. You can find me at nickscrat.ch. I'm also ill, but ill as in like, a villain.

AUSTIN (over Nick): Like good?— oh, that kind of ill.

KEITH: Ill as in *sick*. He's ill as in he's *sick*.

NICK: Ill as in *Sick*. [chuckles]

AUSTIN: [chuckles]. Sick boy clique. Got it.

NICK: Yeah.

AUSTIN: and, Sylvia¹ Clare:

SYLVIA: Hi, I'm Sylvia. You can find me on Twitter @captaintrash, and I don't have a joke about being sick!

AUSTIN: Are you sick?

SYLVIA: I have a cough but that's it.

AUSTIN: Okay, that's not really sick. That's just a cough.

SYLVIA (over Austin): Not really, yeah. It's winter for me, that's just how it goes [AUSTIN chuckles].

AUSTIN: Alright, to bring us up to speed, last time we recorded, you all were all trying to break into the New Old Museum of Rosemerrow, where you each had something you were trying to recover. Lem, you were looking for volumes nine through thirteen of a series of books written by some gnolls, I suspect maybe gnolls with relation to the past archives. I decided the name of that book is "Pruning the Thrones: The Etymological History of Rosemerrow and Its Surrounds"—

JACK: Great.

AUSTIN: —Which is, again, The Archives have volumes one through eight, which *suggests* that maybe the gnoll vision of history is correct? But if you had volumes nine through thirteen, boy you would definitely be able to actually figure that out.

KEITH: I would love to have those books (AUSTIN: Sure) —not me personally— but I'd love those books to be found, I guess.

AUSTIN: Yes. Fantasma, you were here looking for Isaac Ableton, who is... is that right? Ableton... No, *Adelton*.

NICK and JACK: Adelton.

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

AUSTIN: Ableton is one of the many names of Lenny's— The mayor's grandfather, and one of his many names. He has slightly different names because that's how it works, but Ableton is still one of his names. But you are looking for *Isaac Adelton*, who was a former pupil of yours back in the day, Fantasma, and is the last person who checked out this book you were looking for, that we decided was about The Disciples of Samot which, has some connection to, you believe, The Disciples of you, The Disciples of Fantasma, and the name of the book is "The Didactum Samot" which is a history of the dogma and practices of this old group of mages.

KEITH: He's arrested— we arrested him, right?

NICK: Yes.

AUSTIN: Oh yeah, he's arrested. On the map, he's a little sleepy halving [KEITH giggles], sleeping on a little knapsack sleeping bag thing?

(overlapped)

AUSTIN: But in the reality he is,

KEITH (over Austin): Yeah, takin' a little snoozer

AUSTIN: Imagine he is handcuffed, or tied up with a rope, or whatever. There is also— Fero, I remembered you wanted to do something with your dad? Dad stuff?

KEITH: Yeah, my dad— This New-Old Museum had on display some things that belonged to my father, and like everything else in this museum, it turned out it was just fake—

AUSTIN (over Keith): Completely fake.

KEITH: But the exhibits didn't have the real versions of them in it.

AUSTIN: Correct, correct. And you're not sure where the real versions of those things are. Good question, maybe we'll find out. And Ephrim, I know it was something about Samoths, did you know more than that?

SYLVIA: I believe what I said what I was looking for was something that would sort of enhance Ephrim's abilities. (AUSTIN: Okay). Like sent to grant power to—

AUSTIN: Yeah, so you could maybe address this blizzard problem in a greater way.

SYLVIA: Yeah.

AUSTIN: Totally—

SYLVIA (over Austin): I don't know if we actually mentioned if it was directly related to samoths or not. I think we just said it was something to—

AUSTIN: A power, yeah. Gotcha.

SYLVIA: —enhance his abilities.

AUSTIN: Sounds good. So, Mother Glory gets closer and closer still. I mentioned this last week, but she is like, *hulking* in a way that she can barely be contained by this hallway. As she moves forward, it makes dents in the side of the... it busts up the plasterwork of this hallway with every step she takes, and her biceps just bulge out, and her elbows break holes into the wall. So make that roll, Lem, if what you're trying to do is heal up Ephrim and give him an extra little boost.

JACK: Okay, so I'm rolling charisma here? The actual description of this move is... I've got written down: "choose an ally and an effect" So, it's Ephrim, and I get to basically pick from a fun menu of things [light laugh]. I'm gonna try and heal one d8 damage, and next what I've got written— and +2 forward to damage via invigorate?

AUSTIN: Oh, sure.

JACK: (slightly sheepishly) I don't know what that means exactly, but I know I wrote it down at some point. So— [laughs lightly].

AUSTIN: I think that means that you *have* another move called "invigorate". One second... When you heal someone—

JACK: Oh I do! It's the that cleric move, yes! I got it for this *exact* moment— I mean not this moment, but you know.

AUSTIN: —When you heal someone they take +2 forward to their damage.

JACK: Okay, Ephrim, so what this is— I think this a tune that Ephrim probably recognizes? Probably because Lem plays it in taverns or by firesides, because it just has an effect of making people feel more comfortable or more excited. Let's see how this goes. [pause]. That's an eight.

AUSTIN: It is an eight.

JACK: So, seven to nine, my spell still works, but I draw unwanted attention, or my magic reverberates to other targets as well. Austin's choice.

AUSTIN: Ah.. I see. So either it hits— hmm... interesting. I think everybody in this room heals for— how much does it heal?

JACK: One d8 damage, so—

AUSTIN: Yeah, go ahead and roll that.

JACK: Oh god, now I'm hoping this a low number.

AUSTIN: Ah, well...

JACK: Yes! That's a two!

SYLVIA: (happy) Honestly, I was about to say I just need a two to get out of the very danger zone, so that's fine!

AUSTIN: [laughs]. So, is this one of the things—you've mentioned it before— sometimes people hear whatever version of the song they want, or is it just this one song?

JACK: No, this is just a song—

AUSTIN: What's the tempo? What's it sound like? 'Cause I want that in my head behind the picture of Mother Glory getting closer to you.

JACK: I think it's a song about winter. I think it's song about winter drawing in, and at the same time— you know, this takes real violin playing— at the same time it's kind of a sad ballad of long nights and snow and things. It's also kind of an up-tempo thing of warm fires and spending time with people you love.

AUSTIN: I think this is the actual opening shot of this episode, (slightly amused) in the HBO Original Series version of it? Like, Lem slowing down with no sound behind us, in the view? And then, taking the bow out and beginning to play this song and sing some tunes, as Ephrim's doing the lightsaber trick to try and cut this vault open, and Mother Glory moves closer and closer, and you just see the wounds on both Ephrim, Mother Glory, and the two halfling guards begin to knit themselves shut.

JACK: Oh god, does it work on me?

AUSTIN: No— uh, yeah! Totally, I said "everybody". Yup, totally!

JACK: Okay!

AUSTIN: Something about the architecture of this hallway just makes it bounce strangely. You didn't— maybe it's because of the extra heat coming out of Ephrim's hands? But you didn't account for *something*, so you couldn't keep it trained on Ephrim the way you wanted to.

JACK: Oh god, wait. I think I know what it is.

AUSTIN: What's that?

JACK: Which is, that Lem has just seen pattern magic do something he didn't think it could do? (AUSTIN: Right.) Which is, you know, impale one guy on his friend's sword, and then cause them both to completely freak out. So... I think without meaning to, Lem's almost doing this on purpose.

AUSTIN: Hmm... Kinda like getting people back up to... not being murdered?

JACK: Yeah, I think in the sense that he's reading the room like any musician is trained to?

AUSTIN: [lightly laughs] (amused) "Everybody needs to hear this song!", you think.

JACK: He's reading it badly, yes.

AUSTIN: It's worth noting that this does not resurrect the dead guard. He's still undead.

JACK: Yeah.

AUSTIN: I forget if— is this is Corey and Button?

JACK: Yes.

AUSTIN: Yeah, okay. We'll bring them back up, cool. Good. So, everybody else, that song was great but it hasn't stopped Mother Glory from getting closer. In this opening shot image of Mother Glory getting closer, what are Fantasma and Fero doing?

KEITH: So now the door to the thing,

AUSTIN: Uh huh.

KEITH: Wait, are we still trying to get that open?

AUSTIN: Yeah, that is what Ephrim is doing.

JACK: That's where all the stuff is.

KEITH: Okay, I just wanted to make sure. Is the door small— is it a lower ceiling? Like, is it possible it would be even harder for Mother Glory to get into there?

AUSTIN: She could push her way through. It's a big vault door.

KEITH: Okay.

AUSTIN: Once it's open she could totally get in through, still.

KEITH: Okay, so it's not like, once we get in there, she's too big.

AUSTIN: You haven't seen what the room is on the other side, maybe the room is tinier. It's a vault so it's hard to judge without being in there.

KEITH: Okay, I'm going to be— I'm going to transform into a wolf.

AUSTIN: Okay, what's that roll—

KEITH: That's a WIS roll. That's a WIS roll, regular WIS.

AUSTIN: Oof... OOF. That is not a good roll.

KEITH (over Austin): I didn't see it yet—

AUSTIN: Oh you didn't?

KEITH: I haven't seen it if it's not good! I had the character page open, I couldn't see it. So that's a fail roll... But! Hold on, but this is one of the failing rolls that kind of still works a little bit. As far as I remember, I have one hold instead of three, in addition to whatever the GM says.

AUSTIN: Mhmm. Um... Hoh. You turned into a wolf, huh?

KEITH: I did, yeah. I did that on purpose because I thought it'd be ironic.

SYLVIA: [wheeze-laughs] God damn it.

[NICK chortles]

KEITH: I didn't expect it to bite me in the ass.

AUSTIN: Fero, I want you to listen very closely.

KEITH: Okay.

AUSTIN: You know, when you normally turn into something, you can sense the type of thing it is in the world near you. Like, if you turn into a seagull, you can sense other seagulls. If you turn

into a bear, it's like, "Right, I'm drawing on the collective sense of what a bear is." You turn into a wolf successfully, and can sense no wolves anywhere else in the north-western quarter of Hieron. They're gone.

KEITH: Wolves are gone.

AUSTIN: The wolves are gone.

KEITH: Shit.

AUSTIN: At that, the hyena, Mother Glory, lifts up the undead halfling guard and puts her claw-fist through it, and drops him on the ground.

KEITH: ... Just for fun?

AUSTIN: They were in the way.

KEITH: Okay.

AUSTIN: She is not pleased. Fantasma, what are you doing?

NICK: I think Fantasma is going to... still, like, keeping an eye on Mother Glory, but like, address Isaac.

AUSTIN: Mhmm.

NICK: And he's gonna say:

NICK (as Fantasma): (stern) What happened here? Why is she so angry? What did you *do*?

AUSTIN: Isaac is like:

AUSTIN (as Isaac): I don't know! She's a gnoll, she's a gnoll! They're *always* angry.

AUSTIN: She snarls and takes another step forward, and you spot on her back, another figure. She has—

KEITH: Daughter Glory.

AUSTIN: To Mother Glory, yeah. She has strapped to her back, Lenny Lenova.

[pause]

JACK: [laughs] (matter-of-factly) There he is!

[KEITH and NICK laugh]

SYLVIA: (very amused) She has him in a *papoose*!?

AUSTIN: Yeah, uh huh.

SYLVIA: Oh my god [sounds of disbelief].

AUSTIN: But like, a very tight one where he can't move at all.

NICK: Is he conscious?

AUSTIN: No, he's kind of bouncing up and down, his eyes are closed. His head is— He's unconscious, he's knocked out.

KEITH: Okay, so he's the thing. We've gotta decide *right now*, whether this can be de-escalated.

[AUSTIN laughs]

JACK: (stern) No. It can not.

SYLVIA: (whispering) I have a feeling it's not going to.

KEITH: See, but that's what everyone always assumes!

JACK (over Keith): Keith, what is our leverage here?

KEITH: Whenever we're playing a game we can't just make the giant, horrible (Jack: No, no!), angry hyena creature *not* kill us!

JACK: (protesting) You see— No, you see—

[everyone tries to talk at the same time, someone laughs]

KEITH: (amused) This is a giant creature with *real* grievances, (JACK: Keith, let me—) and it can kill us all very easily.

JACK: Let me sing you the ballad of Edmund Hitchcock vs Thackeray.

[SYLVIA laughs loudly]

AUSTIN: Give me— What are you trying to do, here?

JACK (over Austin): He cut my throat.

KEITH: [sighs] Well, I'm a wolf,

AUSTIN: You are a wolf.

KEITH: and... they *used* to be wolves, so that's... a connection right there.

JACK (over Keith): I think that's a metaphor, my dude! [laughs]

[AUSTIN and KEITH laugh]

KEITH: Yeah, but it's a metaphor that they're *really* into.

[SYLVIA laughs]

JACK: I want it on record that I'm not on board with this plan.

KEITH: Here, we can afford *one more* step forward if it doesn't work!

JACK: Okay, you go stand in front of me.

KEITH: Sure, fine! I move to— I sort of, uh... Imagine a wolf that moves cool, and I do that.

[SYLVIA bursts into laughter, JACK and NICK laugh]

AUSTIN: *Excuse me?* What does that look like?

SYLVIA: (very amused) To get up on your hind legs and put on sunglasses?

KEITH: Okay, so imagine I'm facing forward and I'm hunched over and I'm snarling, right? And then, I sort of pounce to in front of Lem, and I turn sideways and look at it, snarling, and that's how a wolf moves cool.

AUSTIN: What's the effect you're trying to have here?

KEITH: That's not that move, that's just moving.

AUSTIN: Oh, okay. Okay, you move cooly, I'm with you.

KEITH: It's very cool and everybody's *into it*, and they go "What a good wolf!" and I—

SYLVIA: Yeah, what a good wolf.

KEITH: [scoff-laugh] *Dang*, that's a good wolf, and then I'm gonna to— I guess *plead* with Mother Glory:

KEITH (as Fero): I'm a— Listen, I'm from here. I heard your spiel to that guy up there—

KEITH: What's his name? Lenny? To Lenny Lenny?

AUSTIN: Uh huh...

KEITH (as Fero): I heard the whole "Lenny Lenny" speech and *I get it*, [SYLVIA laughs] — and I'm into it [JACK laughs], and I want to *not* have any of us hurt? And instead, would like to hear you out!

AUSTIN: Give me a— Wait, can you speak in your wolf form?

KEITH: I can communicate— I remember having communicated telepathically before, but I don't remember the specifics of it.

AUSTIN: I feel like telepathically is... Is that true? Is that a thing you can do?

KEITH: I can definitely talk to creatures, that's the thing that I can do.

AUSTIN: Okay.

KEITH: I have "Spirit Tongue"

AUSTIN: I'll let that work both ways?

KEITH: Alright.

AUSTIN: For this, anyway?

KEITH: Okay.

AUSTIN: They used to be wolves! Give me a— so the thing you want here is what? To at least begin to converse?

KEITH: Right, I want them from moving forward and the snarling—

AUSTIN: Okay, I'll give that "Defy Danger: Charisma". This isn't gonna stop her— Her intention has not changed, but it will slow her down.

KEITH: Yeah.

NICK: Do we know what her intention is, exactly? Except violence?

(overlapped)

KEITH: I think it's violence.

AUSTIN: They want their fucking stuff.

NICK: Okay.

KEITH: Yeah, they want their stuff, but I think that instead of seeing—

(overlapped)

NICK: But why *us*, I guess?

KEITH: When you cast the spell—

AUSTIN: 'Cause you're in between them and the vault.

NICK: Oh, I see.

KEITH: When you cast a spell that was like "All this stuff is fake!" I don't think they went "This isn't our stuff." and instead went, (angry, gruff) "We're being tricked again!" which is fair.

NICK: Right. Well, we should maybe communicate that we're trying to get into the vault too and they could have their stuff back.

AUSTIN: Let Fero do the charisma roll— Oh my—

SYLVIA: Oh god.

JACK: Oh my god.

NICK: Oh man.

AUSTIN: Fucker, [exhales]... God damn. That's a *three*.

KEITH: So, one to six is a fail, except three which is the best one that you get [SYLVIA laughs].

AUSTIN: Let's not— No, that's *Dungeon Planet*. This is *Dungeon World*, so—

KEITH: Shit.

NICK: So, you were saying something but one of those words is actually not the word you thought it was, and it's actually a real bad swear in wolf.

AUSTIN: I think literally what she does is misread your "turning into a wolf" as a *taunt*, after what she says—

KEITH: Again, I did do it to be ironic, so I can't argue with that.

AUSTIN: (amused) Yeah, that's ones maybe on your side there.

KEITH: I literally— In my head I thought that maybe this would be like "Oh, we're, you know, compadres! Look at me, I'm a wolf too!" but I totally get like—

AUSTIN: She say that you were a halfling first, so all she saw was—

KEITH: "You're taking another thing from me!"

AUSTIN: (amused) Yeah, you're fucking in "wolf-face" right now, *basically*.

NICK: "We used to be wolves," "Yeah? I'm a wolf right now, check that out."

AUSTIN: [laughs] Yeah, check that shit out! I can be whatever I want! — Anyway she rolls two d10 and takes the best (NICK: Ouch) ... +1 piercing. [pause]. Oh, that's not so bad— No, plus... No, she used the other +2 already. So that's three damage, piercing.

SYLVIA: [starts to rebutt, then stops] Oh yeah, because of the plus. Nevermind.

AUSTIN: She already used—

KEITH: That's to *me*.

AUSTIN: (confirming) That's to *you*, right. — I think with her foot, she reaches out with one of her legs, and lifts it all the way up—almost like an axe kick— but instead of bringing it down with her heel first, she bring it down flat, so it *claws* into your wolf back.

KEITH: Now, I do have the ability "Shed: When I take damage while shape shifted, you may choose to revert to your natural form to negate the damage"

AUSTIN: Do you wanna do that?

KEITH: I would love to do that.

AUSTIN: Alright, do that. I'm gonna get rid of this cool wolf I dragged on here [laughs], which is a shame.

KEITH: I only had one hold anyway, I wasn't gonna be there for long.

[[TIMESTAMP: 00:23:18]]

AUSTIN: Yeah, Totally. — Let me move this guy here now, move them up. Okay, they're getting really close. The other halfling is crawling toward the rest of you, hoping that you'll protect him? That's Corey, I think. I think Button is the one that's a ghost now. Button's a ghost by the way.

SYLVIA: How much more do I have to cut through?

AUSTIN: I think one more roll will get you through, another "Defy Danger"... Is that what we were using? It must've been a "Defy Danger", right?

SYLVIA: For me cutting through the thing?

AUSTIN: Yeah.

SYLVIA: Yeah, it was "Defy Danger". I think it was "Defy Danger: CON" 'cause I was using my—

AUSTIN: Yeah, give me one more of those, and that will be successful regardless of what your roll is. What we're rolling for is how *safely* you do that.

SYLVIA: Okay.

AUSTIN: Not, um— Look at that!

NICK: Whoa.

AUSTIN: That's a miss.

KEITH: *Someone's* rolling better than me.

AUSTIN: Where are you cutting on the wall?

SYLVIA: I think I was— On the thing? I was cutting on the door. I think I was cutting a hole in the door, was what was going on there.

AUSTIN: Mmm. That's better plan! Because that could make it so she actually can't get through. So, you see a room inside. It is fairly tall. It's made of metal. It's a vault, it's a vault that's in this

building. There are a number of rows of metal shelves, and then there are lockboxes in the sides of the walls. So what do you do? What does everybody do when that is revealed?

SYLVIA: Oh, I immediately go in.

AUSTIN: Okay! Is everybody—

JACK: How much space is there between her and the door?

AUSTIN: Um, five feet? — ten feet? Ten feet, let's say.

JACK: Hmm.

AUSTIN: Twelve feet. If she laid down, and stretched, she would be as long— No, if she stretched it would be more than that. Twelve feet, let's say.

JACK: The implication is if she gets into the vault with us, she's gonna continue to try and kill us, right?

AUSTIN: What do *you know* about— That sounds like a check—

JACK: Well, she punched a man in half. [someone wheeze-laugh]

AUSTIN: Well, they were in the way and they were a halfling. You're not a halfling. I think if you were taking the time to study her, you might be able to read into what she's trying to do, or what her motives are. You could "Discern Realities" here to judge more about that.

JACK: Can I "Discern Realities" while backing towards the—

AUSTIN: The hole? If you "Discern Realities" you'll be the last one through the hole, and be at risk if you fail.

JACK: Okay. I'll take that risk, because—

AUSTIN: Everyone else is going through the hole, I'm guessing?

SYLVIA: Yup.

AUSTIN: Fero?

KEITH: I'll stay out with Lem— I'll be at the door.

AUSTIN: Okay. That's sweet. Cool.

NICK: I'm like, I push Isaac through the hole before—

AUSTIN: Gotcha, cool.

SYLVIA: I'm like, "I don't know y'all, I'm going in."

[AUSTIN laughs]

JACK: [lightly laughs] good.

AUSTIN: Give me a "Discern Realities".

JACK: Okay, so this is "wisdom".

AUSTIN: Yeah.

JACK: [hums a tune to himself] Wisdom. Oh, I'm still confused apparently. Am I still confused?

AUSTIN: Mhmm.

KEITH: No, you told us to take the "confused" effect off.

AUSTIN: Oh, did I?

KEITH: Yeah.

AUSTIN: You got less high? When did you get less high?

KEITH: Um, I don't know, I just— Time. (NICK: I mean—) When we came down here you told me to take the "confusion" thing off.

AUSTIN: Okay.

NICK: Being stared down by *giant*, angry knoll would have a sobering effect, I would think.

(overlapped)

AUSTIN: [chuckles]. That's fair.

JACK: Thanks Fantasma.

AUSTIN: Go ahead and—

JACK: Should I reroll that?

AUSTIN: No, no, no. Keep it, 'cause it's just an eight instead.

JACK: So it's an eight. Okay. So on an eight I get to ask you,

AUSTIN: One question.

JACK: *One*~ question [lightly laughs]. Okay. So, just for clarity's sake the questions are "What happened here recently?", "What is about to happen?", "What should I be on the lookout for?", "What here is useful or valuable to me?", "Who's really in control here?" and, "What here is not what it appears to be?" I think I'm probably gonna go for "What is about to happen?"

AUSTIN: She is... You sense the glint in her eye. She has Lenny as leverage. She *immediately* recognizes the situation, she also is discerning realities as you are. Like, you know that she could've gotten to you by now if she was being less careful, and so, you can immediately see the plan forming in her head, that she's gonna threaten this dude's life to get you to open that door.

JACK: The door's open.

AUSTIN: Well, no there's a hole in the door that *you* can get through, but she cannot get through. (SYLVIA: It's not big enough for her). Yeah.

JACK: Oh, okay. Sure.

AUSTIN: Ephrim made a person-sized hole, like a halfling-to-human-to-orc-sized hole, not a twelve-foot-tall-gnoll-alpha roll— er, hole.

KEITH (as Fero): Good news! We don't care about Lenny, you sucks.

AUSTIN: You two are going in?

(simultaneously)

KEITH: I'm going in.

JACK: I'm gonna stay out.

AUSTIN: Fero, do you stay in?— er, stay out?

KEITH: No, I'm gonna say like:

KEITH (as Fero): Hey, fuck it. Let's get outta here!—

AUSTIN: And then, you go in.

KEITH (as Fero): — I've stayed out for long enough!

AUSTIN: Okay... huh.

KEITH (as Fero): I earned my good friend card.

[AUSTIN and NICK laugh]

AUSTIN: You've done your duty? She steps forward again—

NICK: I don't remember that rule.

AUSTIN: Lem, what's your play here? Are you just— Is this a bluff? Are you calling her bluff?

JACK: I mean, so based on what I just learned... There is—and I'm using the word very loosely here— a sort of negotiation that can take place, right? (AUSTIN: Yeah). Which is, she wants the door open, based on the assumption that if we don't open it, she's gonna kill Lenny and then probably also kill us, and probably open the door. How is that communicated to me? Do I sorta sense that?

AUSTIN: I think it's like— It's sort of just like, your eyes lock and you can see the gears turning in her head a little bit? And maybe there's a little muscle spasm where she shrugs her shoulder that makes Lenny visible to you for a second, that serves as a tell that she wants to make sure that you remember that Lenny— she has Lenny.

JACK: Okay—

AUSTIN: So, that's how that was kind of communicated. It wasn't like she said it. It was just like, "Okay, I see what's happening here."

JACK: Do I know anything about this vault door? The manufacturer of it, the history of this company—

AUSTIN: No.

JACK: No? Nothing at all?

AUSTIN: What do know about— I mean you could "Spout Lore" about Rosemerrow's culture.

JACK: Can I open it from the inside?

AUSTIN: You have no idea. That's a *very deep* bit of knowledge.

JACK: I was gonna say, "Oh! You can open every vault from the inside!" [lightly laughs] but who's gonna open it, the money?

[SYLVIA and NICK laugh]

AUSTIN: Certainly you've heard of vault doors you could open from the inside— I guess that's a thing we could talk about. (SYLVIA: I mean—). The Archives certainly have vaults you can open from the inside.

JACK: This is what I'm asking, right? Like, I mean— I guess we would need to, right? Because we would accidentally shut people in—

AUSTIN: That's a good enough of a vector for this. Give me a "Spout Lore".

JACK: Okay, sure! That's a.... INT!

NICK: That would be a common safety measure, wouldn't it? To make sure that no one gets accidentally locked inside?

JACK: Aww...

AUSTIN: Maybe, but—

JACK: Nick, people keep locking themselves in in fridges and industrial freezers and it sucks (NICK: That's true). If you think if it's in interest of those companies to put locks on the inside of those doors, it turns out that it isn't. Um.... Okay, here we go. [sighs] That's an eight.

AUSTIN: It's an eight? So... let me move this up again... Yeah! Um—

JACK: Tell me something interesting, it's on me to make it useful.

AUSTIN: You... huh. You know that of the five big vault door companies [JACK chuckles], *two of them*, make vaults that you can open from the inside. Good luck making that useful.

[NICK and JACK lightly laugh]

AUSTIN: You don't know enough to identify if this is one of the two. They're vaults. You know what goes in vaults, you understand that much. It's a weird piece of trivia you picked up because one of your mentors at The University— er, sorry, at The Archives, told it to you once, or was ordering it once or something. But you can't recognize it by *sight*. You could find a marking and know, but the marking is probably on the inside.

JACK: [laughs] Okay, okay. I think what I'm gonna do is I'm gonna draw myself up to my full height (AUSTIN: Uh huh), which is quite large, I think, but not compared to her!

AUSTIN: Does Lem slouch normally?

JACK: I think that— [sighs] I don't think he's a *slouch*, but like, I think you could always make yourself a little taller than you are.

AUSTIN: Yeah, fair.

JACK: Unless you're like the Queen or something, and she has great posture.

[AUSTIN and SYLVIA chuckle]

JACK: And I'm gonna say:

JACK (as Lem): I'm gonna open it, but I need something from you.

JACK: And I put one arm around the inside of the door, as though I'm going to go and open it.

AUSTIN: She says:

AUSTIN (as Mother Glory): (low, gruff, and raspy) *I* need something. You gotta give *me* something.

JACK (as Lem): What? I'm going to open the door.

AUSTIN (as Mother Glory): Do it first, and get out of my way.

JACK (as Lem): This isn't how a negotiation works, uh—

AUSTIN (as Mother Glory): (gravely) *It does with me.*

(overlapped)

AUSTIN: And she reaches out and puts a hand on Lenny's head—

KEITH: I think she's trustworthy!

AUSTIN: —and tussles his hair. And her hand, of course, is three times the size of his head, so it's like tussling the hair of a Barbie doll.

JACK (as Lem): Okay. Look, there are five vaults, uh and, I know how to open two of them, and I can tell which it is based on— Right. Wait there.

JACK: and I go inside. Can I open this vault, Austin?

AUSTIN: Give me a “Defy Danger: Charisma”

JACK: Okay, so I’m inside saying “I’m looking! I’m looking!” [laughs].

AUSTIN: No, you’re not even at saying “I’m going to go inside”—

JACK: Oh god. Okay.

AUSTIN: This whole little bit I’m gonna conceptualize as this roll. I guess she trusts you enough to actually let you go in.

JACK: Right. Do I have any “preparation” remaining? (AUSTIN: You should—) Let me see... I have three! I have all three of them!

AUSTIN: You haven't used any of your prep.

JACK: [sound of relief]. Do I have to commit it before I roll?

AUSTIN: No, you can spend it after, but you can only spend one prep.

JACK (over Austin): Make a roll and then— Okay okay.

AUSTIN: I’m also gonna change my mind on something, which is you could only aid slash interfere before a thing, I’m now gonna say you could aid or interfere after.

JACK: Oh, okay.

AUSTIN: I think It’s more interesting. I think I changed from the way we played first season and also the sprawl, and I think it’s better to do it— to let you do it after.

JACK: Okay. That sounds good. Uh right, so I just rolled a thirteen on charisma! Ha ha ha!

NICK (over Jack): Whoa, nice.

AUSTIN: Nice work. You’re a very charismatic man.

(overlapped)

KEITH: Can I aid?

JACK: I’m an extremely charismatic man!

AUSTIN: I mean, you don't need to aid. (KEITH: I know.) It's a thirteen. So yeah! You get in. Is it one of the doors you can open?—

(overlapped)

JACK: Yeah, it super is!—

AUSTIN: —Let's find out.

JACK: Oh... I thought you were asking me! I thought you were being *merciful* [NICK laughs].

AUSTIN: No, I was just wondering. One or two, I'm gonna roll a d5—

JACK: Aw, Jesus Christ...

AUSTIN: One or two, you can open it. Three through five, you can't. [key press].

JACK: Oh no! [laughs]

AUSTIN: (slightly amused) You cannot open this door.

[NICK chuckles]

JACK: Okay, okay. Okay. I'm gonna go back out [laughs].

AUSTIN: Oh, you start to step back out and she—

AUSTIN (as Mother Glory): [confused er's] It's not one of the five?

KEITH: [laughs loudly]. You guys couldn't see it because you're listening, but Austin moved Mother Glory forward [AUSTIN laughs], as if like, "Hey, I'm right at the door now" and as Lem squeezed out, Austin moved her back, like "Oh no, I have to make room" [someone laughs]

AUSTIN (as Mother Glory): So, not one of the five, I guess.

[KEITH loudly laughs]

JACK (as Lem): It's... not one of the five. Uh, look, I was telling the truth before, I meant what I said. Do you think you can... um... Look,

JACK: What's the book called, Austin?

(overlapped)

AUSTIN: The book is called—

JACK: Is called.. The... Oh! "The Thorn of—

AUSTIN: It's called, "Pruning the Thorns: An Etymological History of Rosemerrow and it's Surrounds"

JACK: She won't know... It's like an old book, right? But they are super intelli—

AUSTIN: Well, you described in the first game as being a *gnoll* book, which is interesting.

JACK: Yeah, I think it super is a gnoll book.

AUSTIN: So, for me, I'm imagining it as the sort of gnoll book that comes from a gnoll member of the archives,

JACK: Oh, almost certainly!

AUSTIN: from like, 200 years ago or something.

JACK: Maybe it's like Merriam Webster if the back half of the dictionary didn't exist. Like, people know what it is, I guess.

AUSTIN: Right, right.

JACK (as Lem): Look, I'm looking for a book. It's called "Pruning the Thorns..." You probably know it. We both want the same thing in that room, except I want something very slightly different, which is you don't eat and kill any of my friends, please. Um, can you smash this door down? I'm not objected to that... realistically.

SYLVIA: ["I can't believe this dude" sigh] oh my god...

(overlapped)

AUSTIN: What are the rest of you guys doing—?

KEITH: I say from the inside, I go:

KEITH (as Fero): (declaratively) I agree with him. You can smash it down if you want, that's fine.

AUSTIN: Let's talk about what's been happening on in the inside while this weird this negotiation, back and forth, is happening. Ephrim, Fantasma, Fero, what are you doing besides overhearing this negotiation?

SYLVIA: Well, the first thing I'm doing is doing burning brand again, actually.

AUSTIN: Okay, so you get in like, “[exhale of relief], gotta get me another sword! (SYLVIA: Yup!) Gotta get me another fire weapon.”

SYLVIA: And, okay. I rolled a twelve so I can take two tags for it.

AUSTIN: So what is it?

SYLVIA: I’m gonna take “near” and “forcible”?

AUSTIN: Okay.

SYLVIA: And it’s also “dangerous”, “fiery”, and it has three uses. It’s similar to the sword— I think what it is, it’s trying to bring the same sword back, but it’s smaller this time?

AUSTIN: Wait, what was it last time?

SYLVIA: It was a long sword, remember?

AUSTIN: But “near” is pretty long. “Close” is smaller.

AUSTIN: Okay, well this was a “*reach*” sword. This was like a claymore, remember?

AUSTIN: Oh, it was “reach”. Okay, right, right, right, yes. Er, no. Sorry, “near” is further than “reach”. “Near” is like a shortbow can shoot “near”.

SYLVIA: Oh, dang! Okay.

AUSTIN: Yeah, “near” is range. It’s: “hand”, “close”, “reach”, “near”, “far”.

SYLVIA: Oh, okay.

KEITH: Wait, but consider this, you can have a “ranged” sword.

AUSTIN: You could.

SYLVIA: Now that I know that, I’m actually going to take—instead of the “near” tag— I’m gonna get the “thrown near” tag, so it’s a projectile weapon instead?

AUSTIN: Mhmm. Cool.

SYLVIA: It doesn’t really have a specific form. It’s literally just like, (slightly amused) “My hands are on fire and I can throw fireballs.”

AUSTIN: That sounds good to me!

SYLVIA: Yeah, so the other tags for that are “dangerous”, and “fiery”.

AUSTIN: Everyone else in here, it's *hot* when Ephrim does this. Like, this is a metal room that now is filled with someone making fireballs in their hands.

NICK: I was gonna ask if that fire obeys the regular laws of fire? Because—

AUSTIN: As far as I'm concerned, yeah. Absolutely.

NICK: This is a sealed room [laughs]... with one small hole in it.

AUSTIN: Mhmm.

(overlapped)

JACK: I can fix that problem.

KEITH: We'll suffocate.

AUSTIN: The fuel, though, is Ephrim. It's Ephrim's spirit, so it isn't sucking up all the oxygen in here.

KEITH: Okay.

NICK: Oh, okay.

AUSTIN: Once he let's it go, it will be. Once it's in the world— like once he fires it? It will be. (NICK: Sure). But right now it's pulling from his own constitution. So Fantasma, what are you doing while Lem is in negotiations?

NICK: What is— Actually, to answer that I have to ask what Isaac is doing.

AUSTIN: So Isaac is still tied up, right? (NICK: Yeah). And is just kinda like:

AUSTIN (as Isaac): Let me go, let me go. Just let me go, and we can get outta here, and just [frustrated sigh] listen—

KEITH: Isaac is so annoying!

AUSTIN (as Isaac): Fantasma, just let me go. Please, professor, this was all a big mistake, I'm just trying to do good things.

NICK (as Fantasma): Fooling a bunch of innocent people with magic doesn't seem very good to me.

AUSTIN (as Isaac): I need to do it for... I— [frustrated sigh] I have to show you. After this is all done, just—

NICK (as Fantasma): (interrupts, raising his voice) This is not what magic is *for*. It's not for lies, it's for the *truth*.

AUSTIN (as Isaac): But I'm working on a *bigger* truth! You gotta tell little lies sometimes to get.... money... so you can tell the bigger truth.

NICK (as Fantasma): What sort of truth?

AUSTIN (as Isaac): (whispering) I can't with *them* here...

AUSTIN: And he kinda looks over at Fero, and Ephrim, and the guard.

NICK: Fantasma says:

NICK (as Fantasma): You either chill out!—

NICK: Uh... he doesn't say "chill out"

[KEITH, AUSTIN, SYLVIA, and JACK laugh]

(overlapped)

AUSTIN: He does!

KEITH: I think he totally does!

[SYLVIA laughs]

AUSTIN: (endearingly) I love that Fantasma.

SYLVIA: He's in teacher mode, he used to say this in class all the time.

NICK: Yeah, okay. That's true [SYLVIA laughs].

NICK (as Fantasma): You either chill out and be quiet, or you tell me what you're talking about with everyone here. Whatever you can tell me, you can tell my fr— ... companions.

AUSTIN: [chuckles]. He says:

AUSTIN (as Isaac): (subdued) I'll be quiet then. Just, once they're out of this... We need to talk privately. There's so much, there's so much you need to kn—

NICK (as Fantasma): (stern) If there's anything else *you know* that can get us *out of this*, you don't have to be quiet about *that*.

AUSTIN (as Isaac): I mean... I think you should just kill the knoll, and then we can get out of here.

NICK (as Fantasma): We're not going to *kill the knoll* if we can help it.

AUSTIN (as Isaac): [sighs] fine...

AUSTIN: And then he turns over, and leans up against a metal shelf— like cases, and just kinda like, “[annoyed hmph]”. Again, he's completely tied up [laughs], and he's completely throwing a little temper-tantrum but quietly [NICK lightly chuckles].

[[TIMESTAMP: 00:41:35]]

KEITH: So what else is in here?

AUSTIN: It's a bunch of lockboxes. I think there's three glass cases, one on each side of the thing. And then like, sets of rows of these shelved lockboxes and the walls also have those. So let me just... that's kinda like just the basic thing. You can give me a “Discern Realities” to look for more— to get a more descriptive thing.

KEITH: Yeah, I'll do a “Discern Realities”. That's... “intelligence”?

AUSTIN: That is “wisdom”.

KEITH: “Wisdom”... Good! Wisdom I can do!

AUSTIN: There you go!

KEITH: Barely, apparently. I can barely do anything today.

AUSTIN: You got a one. You got a one. So what's your question— these are the “Discern Realities” questions that Lem read a few minutes ago.

KEITH: I'm gonna ask, “What here is useful or valuable to me?”

(overlapped)

AUSTIN: [sighs] Huh...

JACK: Good opener.

AUSTIN (to Jack): What did you say?

JACK: “Good opener.”

AUSTIN: [laughs] Yeah. I think... “useful or valuable” like— the stuff behind glass is definitely valuable. That is a collection of actually-old halfling stuff, including The First Contract of Rosemerrow, which is the founding document. Like, (whispers) *you could probably sell that for a money*. There’s a lot of valuable stuff here that we could list out, lot’s of actually—again—important, historical, equipment, and documents and things like that kept behind glass and presumably— In fact, this what you find, and this is useful too: You’re walking up and down the three aisles of ... where they’re kind of set apart by these metal shelving units in the middle, and you’re walking up and down them and then you notice—you kind of turn this corner— and see that the lockboxes in the southern corner of the room, there’s like twelve of them that are open, and eleven of them are empty, and the twelfth one has collection of gems, and then you look down and there’s two or three loose gems, loose like, small rubies and emeralds on the floor, as if they fell out of the lockbox.

KEITH: Austin, you’re saying they are on the floor but actually they’re in my pocket!

[SYLVIA laughs]

AUSTIN: Oh, weird! Okay!

[JACK chuckles]

KEITH: Yeah, it’s super weird! Is there anything—

AUSTIN: Take thirty gold.

KEITH: Okay.

AUSTIN: “Gold” is the term we’ve been using to represent, “Oh yeah, this is valuable everywhere.”

KEITH: Good everywhere. Yeah.

AUSTIN: Yeah. So we get this picture of Fero kneeling down to pick up this— heh... We get the picture of Fero going (interested) “huh,” like bending over to pick up these rubies and emeralds, and then the camera shows a hooded figure at the other end of the vault that we have no idea who it is, and then we cut back to Lem—

KEITH (over Austin): (sarcastic) Oh great. Awesome. I've been caught filching.

[NICK chuckles]

AUSTIN: Uh huh. — Lem, what are you doing? [laughs] My question is (jokingly innocent) “how are you doing? How is this nego—” You step back out and Mother Glory has taken a step back to let you... uh...

JACK: So I'm asking her if...

AUSTIN: If she could just knock this door down?

JACK: Yeah, but I'm also making it clear that I really don't want her to ... attack my friends. We're here for the same reason.

AUSTIN: I think she nods, like in agreement, at this point because of how you've been acting. I don't think there's a roll here, but there is the sound of clattering metal above.

JACK (as Lem): Oh, I can deal with that.

AUSTIN (as Mother Glory): You can? How?

JACK (as Lem): Um... I was thinking about maybe trying and bringing the ceiling down?

AUSTIN (as Mother Glory): [sighs] Then we'd be trapped here.

JACK (as Lem): There's no other way—?

AUSTIN (as Mother Glory): (stern, angry) That's a *foolish* thing.

JACK (as Lem): Okay, right. Well, okay. Look, I haven't been here before, I don't know the—

JACK: Is there another way out of this corridor, or is that just it?

AUSTIN: The corridor does keep going around the other direction. Again, it runs around the circumference of the area down here, but you haven't explored it and don't know for sure if there's another way out?

NICK: Wait, I just wanna make it clear—

AUSTIN: (to Jack) At this end of it, no. To be clear, this end of it ends at the vault (JACK: Okay.) and then like, theoretically, to the east of the vault, some distance, the hallway picks back up and it runs in a circle around the circle of the dome structure, do you know what I mean?

JACK: Right, and presumably a giant digging vole can't dig its way out of a vault? Like—

AUSTIN: It can't dig its way out of a vault, we've talked about that. It can't get through the vault.

JACK: Okay.

(overlapped)

KEITH: I can dig through other stuff, though.

AUSTIN: It may get through other stuff, though. Yeah.

JACK: Yeah, um...

JACK (as Lem): Look, I can— I've got a friend, we can dig out through this wall if you know where we're going.

JACK: And I point to the wall just to our left or right.

AUSTIN: And then she points up [lightly laughs].

AUSTIN (as Mother Glory): We'd be going up. That's the way out.

JACK (as Lem): He could dig up. That's one of the directions he can dig.

[NICK and KEITH laugh]

AUSTIN: Alright. (JACK: Okay.) She shouts back some knollish orders that equate to basically, "hold them, then flee." Then you hear howling from the distance and more clattering of steel—

JACK (as Lem): Okay, we should swap places.

AUSTIN (as Mother Glory): (begrudgingly) Fine.

AUSTIN: You slide past her. She steps forward and pokes her head through the hole [KEITH giggles]. Everyone instead, Mother Glory's head just poked through the hole.

NICK: Heeere's fuzzy!

[AUSTIN laughs and winces at the pun]

JACK (as Lem): No, no it's fine! It's fine, it's fine! Don't worry, it's *fine*! Don't attack her!

AUSTIN: [lightly laughs] Yeah, good.

SYLVIA (in the background): Jesus...

(overlapped)

AUSTIN: What are y'all doing?

KEITH: I knew it could be de-escalated, you guys.

KEITH: I just wanted to say, before I get blamed for having failed the roll [NICK laughs], I'm glad we that didn't kill or get killed by the wolf. Hyena.

AUSTIN: She's a hyena. But, yes.

NICK: I'm also glad. I also need to point out that Lem, a bard, was proposing playing some music and in doing so, literally bring down the house.

AUSTIN: Yup. That's exactly it.

[SYLVIA and AUSTIN(?) groan]

AUSTIN: Okay, you hear howling above, Lem.

JACK: Uh huh.

AUSTIN: And the, the scattering of claws on marble, or like hard stone, and then stomping, as three of the anchors, the Ordennan Pala-din, come down the stairs.

JACK: Okay... Huh. How are these— I don't know if we've spoken much about it, but how did these anchors compare to, say, Tabard, from the...

AUSTIN: Tabard looked like a person—

JACK: Right, but Tabard could also communicate and talk and things like that. Do these anchors not have that ability? They're basically robots—

AUSTIN: And neither did the pala-din that worked for Tabard (JACK: Ah, alright), who Tabard commanded. Tabard commanded old-school pala-din, marble and featureless,

JACK: Mark one pala-din.

AUSTIN: Yeah, kind of mark ones, exactly. These mark twos, these Ordennan marks twos that combine that sort of power and design with Ordennan steel and Nacre technology is ... [sighs] They're not *more* faceless, but they are a little more menacing by their image, if not more menacing by what they do. They're *just* as menacing as the previous ones, the previous ones are just as menacing as these were in that way? The fact that these things are metal and smoke is coming out of their backs is strange and scary.

JACK: [exhales] So, what is this roll? I wanna know what the roll is before I describe what I'm gonna do.

AUSTIN: What are you trying to do? Let's do this the other way— What are you trying to do, first?

JACK: I'm going to try to bring down the ceiling between them and me.

AUSTIN: Okay, what's the thing that you can do to that? Like, what's...

JACK: So I think I'm gonna do some old-school pattern magic! So, I'm going to sit down, and I'm going to pluck three strings of horse hair from my bow.

AUSTIN: Mhmm.

JACK: And I'm doing this with shaking hands, as quickly as I can.

[AUSTIN and JACK begin to talk at the same time, then stop]

AUSTIN: Go ahead.

JACK: No, go on.

AUSTIN: I was gonna say, I think the thing you're describing is just "Metal Hurlant". It's just that the target is ceiling, instead of the...

JACK: Sure, okay. That sounds good.

AUSTIN: But yeah. Go ahead.

JACK: So I'm going to place the three strings in parallel, like three lines, going towards the soldiers (AUSTIN: Mhmm), and then I'm going to remove the middle string, and I'm going to hope that the ceiling comes down.

AUSTIN: [lightly laughs] Give me a roll.

JACK: “Metal Hurlant”, here we go! So I haven’t done this spell— this pattern magic before, but I’ve seen pattern magic like this.

AUSTIN: Have you not? I thought you did last game— last session.

JACK: Oh, I’ve done “Metal Hurlant”, right. Like, I don’t usually do magic without playing the violin.

AUSTIN: Right, yes.

JACK: Right, here we go. “Metal Hurlant” is... “constitution”, the target is the ceiling.

AUSTIN: Mhmm.

JACK: *And...* roll! Seven.

AUSTIN: On a seven, what happens?

JACK: On a seven... Oh dear, um...

AUSTIN: Uh huh?

JACK: “On a seven to nine, I damage the target but it’s out of control. You choose an additional target nearby”

AUSTIN: How much damage was that?

JACK: It just says one d10.

AUSTIN: Roll one d10 plus two.

JACK: Why plus two? Oh, because of the effect on me [laughs].

AUSTIN: Because of “Invigorate”, yup!

JACK: [pause to roll] That’s a four?

AUSTIN: Alright, that’s a four. That’s not that much.

JACK: (relieved) Okay.

AUSTIN: I think it, again, scatters out of control, which is not a good thing except— What's the effect look like? Like, how does it do damage? Is this just like sonic waves? Is it reality bending in a strange way?

JACK: I think it's reality bending in a strange way. So I think in the case of the ceiling it just insures that this is the moment, this is the point, the coincidence that which the thick nails that have been holding up the ceiling, beams, kinda crack (AUSTIN: Okay). They were always going to, you know.

AUSTIN: Totally. So I think that those just snap, and this works out in a pretty positive way for you. Those snap, but the roof doesn't completely fall in, until suddenly, you can see one of the anchors also begin to come undone a little bit. One of their pauldrons falls off, one of their gauntlets falls off of their hand, and then the third one, something deep in its strange engine breaks and it begins to glow (JACK: Oh hoo!). The good news is that this will definitely bring the house down [lightly laughs]. This will *definitely* collapse the ceiling. The bad news is when it blows up, it will probably take the others with it, and that explosion will be *very* harmful to anything still in this hallway. What do you do?

JACK: Uh... Let me just—

AUSTIN: And it's starting to glow and it's going like, [imitates engine sound, slowly going up in pitch], and slowly, clearly— we saw this last week when Ephrim destroyed one of them.

JACK: The first time I encountered one of these was like last week, right?

AUSTIN: It was like last *night*.

JACK: Yeah, so—

AUSTIN: It was earlier this day. You saw them for the first time, I think, probably. I think so. But maybe that's not true. Maybe you encountered them while fleeing Ordenna, even, right? Or some version of them, probably not *these* ones 'cause they didn't have the Nacre technology yet, but they definitely invaded with the pala-din.

JACK: Right. We have no idea— I can think of one move here, and [frustrated sigh] I don't know if it's a good idea? [lightly laughs]

AUSTIN: What is it?

JACK: I could... I could try and heal it.

AUSTIN: Oh, it's gone. Like, this isn't a— (JACK: Oh, okay). This is going to explode.

JACK: Well then, is there anything I can *do*? Like, we could get everybody in— what's Mother Glory— what's her situation?

AUSTIN: She's pulled her head back out of the hole in the door, and has begun to rip it from its hinges.

JACK: Is it going well?

AUSTIN: Eh, she'll get it, just maybe not in the next five seconds.

NICK: Is there um... Can I see out past her at all, or is she blocking—?

AUSTIN: Sure. There are moments where she's moving and you kind of peek— like she's kinda pulling at it from the edges, from the opposite of the hinges, kind of just— pull it *off* it's hinge, basically. (NICK: Okay.) Every now and then you could poke your head out and see what's happening.

NICK: At the sound of stuff breaking and exploding and stuff, I'm gonna check out what the hell is going on out there.

AUSTIN: Yeah, no. You see what's happening.

NICK: And I'm going to do a quick "Detect Magic".

AUSTIN: How's that work?

NICK: It's just a cantrip for me, and I think...

AUSTIN: Yeah, (NICK: Where is it...) you still roll it as a spell.

NICK: Oh, I do?

AUSTIN: Yeah, yeah, yeah. You still have to roll your cantrips.

NICK: Oh, okay.

AUSTIN: You just don't lose them because they're cantrips, basically.

NICK: Oh. Alright.

AUSTIN: Or, you don't have to prepare them, rather. (NICK: Oh. Yes) You can use them, you just don't have to prepare them. They don't take up a prepared slot, rather.

NICK: Right, right, right. [pause]. Fifteen.

AUSTIN: Nice work. So, “What here is magic?” is what you asked, right?

NICK: Yeah, it says “One of your senses are briefly attuned to magic, the GM will tell you what here is magical.”

AUSTIN: So there’s a couple things in the glass cases that are magical, there’s something in one of the lockboxes, one of the vault lockboxes that’s magical, or the actual door itself is, the actual door to that bank lockbox is, and then the anchors are definitely magical, and then Lem and— sorry, Lem’s fiddle at least, and Fero both have magic, and Ephrim, and then some stuff in Isaac’s backpack, and also some stuff in Lem’s backpack.

NICK: Okay.

AUSTIN: Then probably... No, I don’t think anything Mother Glory has is magical in any way, and then the ghost, also the ghost. Button the ghost, who’s standing between you all and the anchors, also magical, in that he is a ghost.

NICK: Um.

AUSTIN: Oh, and there’s another figure in this room that’s magical [lightly laughs]. Who is sneaking around, every time you turn around— How does magic appear to you? What does this actually look like?

NICK: Well so, it says, “one of your senses is briefly attuned to magic,” so I’m guessing I get to pick, right?

AUSTIN: Mhmm.

NICK: So I pick “sight” this time. So, it makes— you know, it’s kinda like a Batman vision kind of thing. (AUSTIN: Mhmm). It makes things glow behind containers.

AUSTIN: So there’s a strange glow coming from, like here? Like behind the northernmost metal shelf that splits this room into kind of four divisions.

NICK: Okay.

AUSTIN: And there’s— It scurries past and disappears.

NICK: Um, okay. Well that’s... alarming. (AUSTIN: Yeah.) But, my attention is focused on outside the vault. I’m gonna try to cast “Dispel Magic” on the glowing thing.

AUSTIN: Sounds good. Give me a spell cast.

NICK: Eight, oof.

AUSTIN: Eight is a partial success.

NICK: Yup.

AUSTIN: So, “When you cast a spell and get a seven to nine, the spell is cast but choose one: You draw draw unwelcome attention or put yourself on the spot, the GM will tell you how; The spell disturbs the fabric of reality as it’s cast, take minus one ongoing to cast any spell until the next time you prepare spells; or after it’s cast the spell is forgotten, you cannot cast the spell again until after you prepare spells.” (NICK: Ugh.) So, which of those three do you want?

NICK: That’s my last spell until I can rest again, so I’m gonna take the minus one ongoing.

AUSTIN: Okay. You’re hitting the one that’s about to explode, basically, right?

NICK: Yeah.

AUSTIN: Alright. It goes like [vrooms, going up in pitch] and then like, It doesn’t go back inwards, so much as it keeps going really high? And then, It gets so high you can’t hear it anymore. So it’s piercing for like a second and then just like— [quiet vroom], and then it’s gone, and the collection of metal falls to the ground.

NICK: Okay.

AUSTIN: Good news, you stopped it from blowing up! Bad news, the ceiling still hasn’t collapsed, and two of the pala-din continue to walk— er, two of the anchors continue to walk closer to you, and Mother Glory continues to pull at the door.

NICK: Is Mother Glory hearing the even higher pitches? [lightly laughs].

AUSTIN: Probably. Probably, but she’s a tough old dog, you know?

[NICK chuckles]

KEITH: Eh, she’s a hyena.

AUSTIN: Sorry, apologies.

SYLVIA: Can I help by using “handcrafted” to help her burn through? Like one of the—

AUSTIN: Totally. Mhmm.

SYLVIA: —whatever, yeah.

AUSTIN: Do you tell her to stand back? Do you just—

SYLVIA: I think I check which one she is pulling on and I go for a different one.

AUSTIN: Okay, cool. Yeah, totally. Totally doable. (SYLVIA: Okay). Give me a...Oh it doesn't have a roll?

SYLVIA: Unless it's "Defy Danger".

AUSTIN: It's "Defy Danger: CON" just to get it done quickly, otherwise it's—(SYLVIA: Okay). yeah.

SYLVIA: I got a nine.

AUSTIN: Alright, when you get a nine it's a— on "Defy Danger" it is you get it, but I also get to put you in a tough position. (SYLVIA: Fun.) "Either you stumble, hesitate, or flinch, the GM will offer you a worst outcomes, hard bargain, or ugly choice." You can get it open—

NICK (over Austin): (whispering) Do you have any prepares left?

AUSTIN: Yeah, do you have any prepares left?

SYLVIA: Oh, I do actually!

AUSTIN: Yeah, you can use that and get a ten, and then you're safe.

SYLVIA: Okay, I'll do that.

AUSTIN: Alright, so you manage to get the door off of it's hinges, I guess? Between the two of you, you're not trying to open this door so much as break it open all the way. (slightly amused) You're not trying to make it open so you can shut it again [lightly laughs].

NICK: Yeah.

AUSTIN: At this point, right?

SYLVIA: Yeah, there's not point in that.

AUSTIN: Yeah. So yeah, I think it opens and she goes like "[growls]" and turns and she says:

AUSTIN (as Mother Glory): (stern) Orc, duck.

JACK (as Lem): Okay.

AUSTIN: And then she just *hurls* this vault door [NICK and JACK laugh] and it *smashes* into one of the pala-din, who like, *pinballs* back and forth across the room, and then slams into the far end and is destroyed. The last anchor steps forward closer, but at that point she's done and moves inside. It's taller in here so she can stand up more, but she can't actually fit between the different shelving units.

JACK: Oh no!

AUSTIN: Lem, there's this last anchor. What do you do?

JACK: I'm just gonna just try and book it. I'm gonna try to get in the vault.

AUSTIN: Okay, you're all in the vault. This anchor continues to march closer.

NICK: It's just like the cliché, a hyena in a halfling vault.

AUSTIN: (amused) That's it! You know it!

SYLVIA: Can I attack it?

AUSTIN: Totally!

SYLVIA: Okay, this is gonna be a "Volley" but because of "Burning Brand" I have to roll "intelligence" for it.

AUSTIN: Go ahead, you can just fireball it.

SYLVIA: Thirteen!

(overlapped)

AUSTIN: That's a thirteen!

NICK: Nice!

JACK: [sigh of relief]

AUSTIN: Give me a damage roll on that.

SYLVIA: And I get plus two, so three damage [lightly laughs].

AUSTIN: Okay. That is enough from the previous thing too. So, does it do— Uh, yeah, I'm gonna say that's enough. It now starts to glow as if it's about to explode, it then explodes, but no one is close enough to take damage from it, and it's not with the other ones so it didn't set off this huge chain reaction, and hey! The roof comes in, and now you're all in this vault. The good news is, no more anchors are gonna come and fuck you up, or whatever else could be coming. The bad news is you're all locked in this vault now. I guess you could probably vole your way through the ceiling that's blocking the exit vault at this point? But, yeah. That's where you are.

NICK: Are there lights in here?

AUSTIN: There is a soft glow in here.

NICK: Okay.

AUSTIN: Also magical.

NICK: Did it get darker when the...?

(overlapped)

AUSTIN: Yeah, yeah. There are natural—

NICK: Like, there are lights in the hallways probably.

AUSTIN: Yeah, there were actual torches and oil lamps in the hallway.

SYLVIA: My "Burning Brand" help at all with the—?

AUSTIN: Yeah, totally. You're not— There's no problem with seeing in here.

SYLVIA: Okay.

AUSTIN: Especially with your extra light.

SYLVIA: I also have a weird question really quick, are there any pieces of the anchor that landed in the vault when it exploded? Like anything that would be recognizable—

AUSTIN: Sure, a couple of pieces of metal.

SYLVIA: I wanna take the biggest piece.

AUSTIN: Alright, yeah. You can take— I think there's probably the forearm guard that blew in here, and you can take that. Cool.

KEITH: I would like to focus on the weird man in here!

SYLVIA: I mean, I don't know. We don't know he's there yet, do we?

AUSTIN: Yeah, which weird man?

SYLVIA: Yeah.

KEITH: Didn't you say there was the hooded creature?

[AUSTIN, KEITH, and SYLVIA talk over each other]

(overlapped)

SYLVIA: Yeah, but none of us saw it except I guess—

KEITH: Oh, I thought you told me that I—

[AUSTIN, KEITH and SYLVIA start to talk at the same time]

AUSTIN: Say that again, Keith?

KEITH: I said I thought that when I went over to get the gems, you told me that I noticed the—

AUSTIN: No, the *camera* saw it.

KEITH: Oh, the *camera* saw it. Oh, okay.

AUSTIN: Right, the audience at home then knew, but— I was showing you the barrel of the gun, so to speak.

KEITH: When you said “the camera” I thought you were saying, you were just being filmic. I didn't know that you were—

AUSTIN: I was, but not for Fero. Alright, what are you all doing?

[[TIMESTAMP: 01:04:25]]

NICK: Well, after the thing— After like a beat or so, after everything collapses and like, everyone takes a breath or so, Fantasma says:

NICK (as Fantasma): [sighs] Well, that's over. Bad news is there's someone else in here with us.

AUSTIN (as Mother Glory): I can smell them, and they don't smell good [sniffs].

SYLVIA (as Ephrim): Where? Where are they?

KEITH (as Fero): What do they smell like? [NICK laughs]

(overlapped)

AUSTIN (as Mother Glory): —eed.

SYLVIA (as Ephrim): But more importantly, where are they?

KEITH (as Fero): [laughs] Wait, what did you say they smelled like?

AUSTIN: She said “greed”.

KEITH (as Fero): Oh, I thought you said “weed” [laughs].

[SYLVIA laughs]

(overlapped)

AUSTIN (as Mother Glory): Also weed.

SYLVIA: No, that’s Lem and Fero [laughs].

AUSTIN (as Mother Glory): No, that’s you two.

[SYLVIA, JACK, and KEITH laugh]

JACK: I’m gonna raise my voice, and I’m gonna say:

JACK (as Lem): Come out, there’s nowhere for you to go.

(overlapped)

AUSTIN: You hear a sigh,

NICK: Is my “Detect Magic” vision still working?

AUSTIN: No, it’s only for a moment, (NICK: Okay.) for a brief moment. But when Lem says it, there’s a sigh, and from around the northern corridor, a figure comes out and throws back a hood, and it’s a little halfling person who shakes their head and is just like:

AUSTIN (as the halfling): Uh... (sheepishly) This didn’t go quite as planned. How’s—
How’s it going everybody?

(overlapped)

KEITH (as Fero): Hi.

JACK (as Lem): Who are you?

KEITH (as Fero): What was “as planned”?

AUSTIN (as the halfling): Well, the plan was I was gonna come in while everyone was distracted and take some stuff and be on my way!

(overlapped)

KEITH (as Fero): Oh, us too!

JACK (as Lem): Were you robbing this museum?

AUSTIN (as the halfling): I was... *taking* th— It’s like a library. It’s like a library! I was taking some things I needed for a while.

KEITH (as Fero): Hey, wait, hold on, but good news, we’re *all*—literally— everyone in here is doing that, so you’re—

AUSTIN (as the halfling): But that’s bad news, ‘cause now my cut is split by like seven! There’s like *eight* of you! This is the biggest heist I’ve ever seen, why would you *do* this?!

KEITH (as Fero): Well. Hey, listen. It’s good news because if we were anybody else you’d be arrested or killed.

AUSTIN (as the halfling): Alright, I could see that. I could see that.

KEITH (as Fero): Yeah, yeah.

JACK: Can I “Speak Frankly”?

AUSTIN: Go for it!

JACK: (pleased) I get to do stuff when I speak frankly.

AUSTIN: Oh, do you?

JACK: Yeah, I do. It’s a move called “Charming and Open”.

AUSTIN: Okay.

JACK: I could probably take a guess at this myself, but I wanna try and clear it up with an actual question. So the move is, “I could ask them a question from the list, they must answer truthfully, then they must ask *me* a question from the list, I must answer truthfully, too.”

AUSTIN: Okay.

JACK: And I'm just gonna say:

JACK (as Lem): Look, it's down to the wire here, and... if you're gonna get out of this alive you have to be honest with us. Who do you serve?

AUSTIN (as the halfling): My own damn self.

(overlapped)

JACK (as Lem): Right.

AUSTIN (as the halfling): And I'm proud of it.

JACK (as Lem): I thought that was gonna be the answer. Great. Okay.

JACK: You have to ask me a question, right? Or...

AUSTIN: Yeah, yeah. Hmm... They ask you:

AUSTIN (as the halfling): (slightly high pitched and upbeat) So how can I help you—

AUSTIN: Er,

AUSTIN (as the halfling): (corrects himself to a slightly lower, sassy tone) So how can I get you to help me find the *real* treasure?

JACK (as Lem): You can start by giving us your name? And then you can tell us what you mean by the "real treasure".

AUSTIN: They do a little bow, I'm gonna give you a little bit of a better picture. They're a halfling probably around the height as— How tall are you, Fero?

KEITH: I'm about, I've said this before and I can't remember exactly what it was, but I think it was like 4'8", something like that.

AUSTIN: Okay, well. They're smaller than you by a bit. They're like 4' even. They're like:

AUSTIN (as the halfling): (proudly) Blake Bromley. Halfling cut-purse-and cat burglar, at your service.

KEITH (as Fero): "Cut-person"?!

AUSTIN (as Blake): Cut-purse! Like you cut a purse, and then you take it.

KEITH (as Fero): OH, sorry. I thought "cut-person" sounded way more threatening.

AUSTIN (as Blake): That's good, though! That helps me sometimes. I say "I'm a cut-purse" and someone hears "cut-person" and they're like, "ooh, I better give them my purse!" and then I don't have to cut it at all!

AUSTIN: Blake is like, again, four feet tall, kind of tan skin, like mediterranean complexion with red hair that's kind of in a faux-hawk? Lots of freckles, a little button nose; big, bright, blue eyes; and kind of a like, athletic build. Lots of cloth they are wearing? Just like, pouches— They look like a Final Fantasy, like, eight character, let's say? Maybe ten? Like, pouches and sashes, and lots of— They could pull something out anywhere—

KEITH: Four belts.

AUSTIN: (amused) Yeah. Four belts, none of them at the waist.

JACK: That's kind of pretty similar to archive gear as well, right?

AUSTIN: Yeah, there's definitely— This is the sort of gear that not *reclaimers*— Wait, not "reclaimers" what are the...

JACK: Uh... Acquisition—!

AUSTIN: Not the Department of Acquisition, but like the Department of Reconnaissance would wear. Like, they have a bunch of tools in there, but also could move kind of covertly. So yeah, very similar nature.

JACK (as Lem): You said the real treasure... Okay, I'm Lem, I'm Lem King. This is Ephrim, The Great Fantasma, this is Fero Feritas—

(overlapped)

JACK (as Lem): That is Mother Glory,

KEITH (as Fero): Hello.

AUSTIN (as Mother Glory): Sure is.

JACK (as Lem): Yup, yup. We still good here, Mother Glory? At least temporarily? Still good?

AUSTIN (as Mother Glory): Tell me about the treasure.

JACK (as Lem): Yup. Great question. Uh, the treasure,

SYLVIA: Ah, missed Lenny on her back.

JACK: (amused) Oh, yes.

[AUSTIN laughs]

(overlapped)

KEITH (as Fero): Oh, he's the mayor.

AUSTIN (as Lenny): Wh— Wh-Where am I?

[KEITH laughs loudly, NICK chuckles]

AUSTIN (as Lenny): (shakily) Ohh boy...

JACK (as Lem): Be quiet.

[JACK laughs]

AUSTIN (as Lenny): Hoh... Can I get down?

JACK (as Lem): Nope, [shushing sounds].

KEITH (as Fero): No! No one in this room likes you!

AUSTIN (over Keith): He's struggling—

AUSTIN (as Lenny): (whiney) ...But I'm running for chancellor!

KEITH (as Fero): (exasperated) Yeah, we heard!

JACK (as Lem): Not at the moment!

SYLVIA (as Ephrim): Not at the moment, right now, you need to be quiet, and just—

KEITH (as Fero): And just blow it out your ass!

AUSTIN (as Lenny): Kidnappers! They sent me— They got kidnappers!

NICK? (in the background): Jesus Christ...

SYLVIA (as Ephrim): We're not— No one's kidnapping you, Lenny.

JACK (as Lem): Nope, no one's kidnapping you.

AUSTIN (as Lenny): You literally have me in a papoose like a child!

JACK (as Lem): Nope, that's not—

[NICK laughs]

AUSTIN (as Lenny): I'm in an actual— I'm in a *kid*, comma, *nap*. I'm in a kidnap!

JACK (as Lem): I swear to god, Lenny. Lenny,

[KEITH laughs loudly, SYLVIA wheezes]

AUSTIN (as Lenny): Just put me down and I can help get you whatever you need!

JACK (as Lem): You're not gonna put him down are you, Mother Glory?

AUSTIN (as Mother Glory): Never in my life.

[KEITH laughs]

JACK (as Lem): Good, great. We're all clear.

KEITH: Good.

JACK (as Lem): Tell us about the treasure.

[NICK chuckles]

AUSTIN (as Blake): Well, the way I hear it, there's a bunch of, uh, you know, "old stuff", and people like old stuff. Especially with that guy in office.

JACK (as Lem): Can you be more specific?

AUSTIN (as Blake): You uh, paintings—

KEITH (as Fero): Cups.

AUSTIN (as Blake): Cups, good. You *know*. You're in on the heist, of course. Uh, Cups, paintings, books, uh, what else? Again, cabinets and forks—

KEITH (as Fero): Wallpapers.

AUSTIN (as Blake): And there's *fake* ones upstairs, I don't know if you noticed that.

AUSTIN: Smash cut, fire. [JACK and KEITH laugh] Just *completely* engulfing the *entire* museum.

KEITH (as Fero): Yeah, we saw.

AUSTIN: They go:

AUSTIN (as Blake): My understanding is, there's a way out of this vault and into a *bigger* vault, and if we could get *there*, that's where I'm pretty sure the real stuff is.

KEITH (as Fero): Wait, there's a v— there's secret vault *in* the vault?

AUSTIN (as Blake): It's a double vault situation.

KEITH (as Fero): (amazed) It's a *double* vault situation... Nice.

AUSTIN: They nod.

KEITH: Can I “Discern Realities”?

AUSTIN: Sure, how do you do that?

KEITH: I guess I just, you know, *look at the wall* for the first time. [AUSTIN laughs]. When you're in a vault filled with treasure you don't spend a lot of time looking at the walls, so like, maybe it's more obvious than it seems.

AUSTIN: Mhmm. Get me a “Discern Realities”.

JACK: Oh!

KEITH: That's a twelve.

AUSTIN: Look at that! You get three questions to work off of.

KEITH: I do, alright. Let's start with, “What here is not what it appears to be?”

AUSTIN: There's that one locked little mini door that Fantasma's “Detect Magic” identified. Every other door has the key— has the exact same type of key slot. This one is different. This one has a— like it's indented a little further.

KEITH: Okay. Can I save the two questions or do have to ask them all right now?

AUSTIN: Actually, it's not that it's indented a little bit further, It's the opposite. You move your head just so and you see that the hole is not— like the keyhole? Does not go as deep, there's something in there. You can— No, in *Dungeon World* you have to ask the questions.

KEITH: Okay.

AUSTIN: The Sprawl did let you hold your “Discern Realities” but this one doesn't.

KEITH: Okay... “What happened here recently?”

AUSTIN: Blake robbed it. Blake has a bunch of money [AUSTIN and KEITH laugh]. And other stuff that they already gotten from the other lockboxes that they've opened and taken.

(overlapped)

AUSTIN (to himself): What else happened here recently?

KEITH: Okay, “what should—

AUSTIN: Go ahead.

KEITH: “What should I be on the lookout for?”

AUSTIN: Your druidic senses note a new type of life that you've never felt before. It's—

JACK: Oh no!

AUSTIN: It lingers in between the space between life and undeath. It's not undead, but it's like, barely clinging to life, and there's a lot of it.

KEITH: I don't like that!

AUSTIN: It's bad.

(overlapped)

NICK: Are we in—

AUSTIN: But it's not altogether unfamiliar, and that's scarier.

AUSTIN: What were you gonna say, Fantasma?

KEITH: Oh, uh. No, I'm not saying something.

NICK: I said, “Are we in a living vault?”

AUSTIN: No. This vault is made of metal. You're safe, you're not gonna get eaten by this vault.

NICK: It could be living metal?

KEITH: Can I scurry over to the Rosemerrow founding document and grab that?

AUSTIN: Totally, totally.

JACK: Are you just gonna— are you just stealing that, Fero?

AUSTIN: You're just gonna break the glass?

KEITH: Oh, yes. Uh... hmm... Fuck it, the building's on fire. Yeah, I'm gonna break the glass.

(overlapped)

AUSTIN: Okay, um—

JACK: I think maybe we should— right.

(overlapped)

AUSTIN: As you break the glass—

JACK: Can I stop him?

JACK: Wait, wait. No! [laughs]

AUSTIN: Uh... Yeah!

NICK (over Austin): You can roll to interfere.

AUSTIN: Yeah, so that means give me a “Defy Danger: Strength” (JACK: Okay), Keith? Er, no. Fero's gonna do “Defy Danger: Strength” and you're going to interfere, Lem.

KEITH: Okay. So wait, if I successfully defy danger, and then Jack successful interferes,

AUSTIN: Mhmm.

KEITH: What happens?

AUSTIN: We'll see what the negative— We'll see. We'll play by ear.

KEITH: Okay. I got a nine, I have one more— I have the +1 forward to... from you telling me that from earlier. That was my original “Defy Danger”s—

JACK: I'm putting my head in my hands.

KEITH: I mean my "Discern Realities", so that's a ten.

AUSTIN: Alright, so that's a ten. Go ahead and give me the "Aid or Interfere"

JACK: Uh... What do I roll for "Aid or Interfere"?

AUSTIN: It is the number of bonds you have.

JACK: Ah, that's a one d6!

(overlapped)

AUSTIN: Do you have no bonds with— No, no, no. It's two d6 plus one.

KEITH: It's two d6 plus one.

JACK: Oh, two d6 plus one, so three d6.

AUSTIN: Nope, nope. Two d6 plus the number— plus one [JACK laughs]. Your bonus is the number of bonds you have with the person—

JACK: (sheepishly) Okay, I see, yes.

(overlapped)

AUSTIN: —you're aiding or interfering.

JACK: Two d6 plus one.

KEITH: It's okay. Jack is sick.

JACK: Look, I'm sick.

KEITH: He's ill.

JACK: Okay, okay.

AUSTIN: That is a seven. "On a seven to nine they still get the modifier—so you subtract two from Fero's ten, and bring it back down to eight—

KEITH: (sarcastic) Great. Thanks Jack.

AUSTIN: —but also *you* now, Lem, are exposed to danger, retribution, or cost" So how do you try to interfere? And also, Fero, how are you breaking it? Is it just you're taking a weapon and smashing it? How are you tryin to smash it?

KEITH: I am going to take out one of the gems and carve through it. That's what I'm gonna do.

AUSTIN: Oh, well, that wouldn't be "strength". That would be—

KEITH: Okay. Well then, I'm gonna take the— I'm gonna take it and just bash it with the gem, then.

[NICK laughs]

AUSTIN: Okay, you found like a big ol' ruby,

KEITH: Yeah, I got a ruby.

AUSTIN: and just smash through it. Okay—

(overlapped)

KEITH: I just wanna point out—

NICK: I like the—

KEITH: —that basically what happened here is, I was carrying a large stack of plates successfully, and Jack came over and said, "Keith, that's dangerous!" smacked them out of my hands and on to both of our feet [AUSTIN laughs]. That's what's happening right now.

AUSTIN: Well, we'll see.

JACK: I'm going to try and push him over. I'm gonna try and— [KEITH and NICK laugh]

AUSTIN: So there's this moment of— So he succeeds, just not as well as he would have. "On a seven to nine, Fero, you stumble, hesitate, or flinch, the GM will offer you a worse outcome, hard bargain, or ugly choice"

KEITH: Okay.

AUSTIN: As you smash into the—

JACK: Oh god, Wait! Can I suggest something?

AUSTIN: Yeah?

JACK: What if I do knock him away but I take it out with my elbow on the way down [lightly laughs].

AUSTIN: Uh...

JACK: Does that also—

AUSTIN: I have to— No, because you didn't succeed at stopping him.

JACK: Oh, okay.

AUSTIN: If you had knocked him down to 6 or something, than totally.

JACK: But he succeeds—

AUSTIN: The reason why that's important is because, as he breaks the glass, the gem that he hit it with was a bright red ruby... I think maybe even Blake sees what's happening and they go:

AUSTIN (as Blake): Wait a second, that's not a ru—!

AUSTIN: And then like, "smash!" and the ruby kind of like, disintegrates into fire, and it rolls up your arm, and over into Lem's backpack (JACK: Oh no!). Lem, your backpack is on fire. Both of you take one d4 damage.

JACK: Okay. How's my plant?

AUSTIN: Well, we're gonna find out, aren't we?

JACK: Great.

SYLVIA: Oh no.

AUSTIN: But let's start with this roll—

NICK: Oh no!

(overlapped)

JACK: So that's two damage.

KEITH: I got one damage.

NICK: Austin,—

JACK (as Lem): Thanks, *Fero*.

KEITH (as Fero): (angrily, in disbelief) This is a hundred percent *your* fault!

JACK (as Lem): No, Fero! If you smashed it the thing, there'd—

AUSTIN: Well, there's a second thing that happens, which is as it breaks, a new metal plate slams down at the entrance where the— like crushing through the rock and plaster (JACK (as Lem): Fero—!) of the ceiling, and it locks you in this room.

JACK (as Lem): Fero, I was—

AUSTIN: That part's Fero's fault.

JACK (as Lem): ("I told you so" manner) Security systems, Fero. There are security systems, in vaults, beyond the vault door, Fero.

KEITH (as Fero): Well, that's not the door we were leaving through anyway!

[pause]

AUSTIN: It was. That was the door you were gonna leave through.

(overlapped)

JACK (as Lem): Fero, that was the door that we were gonna leave through.

KEITH: Oh, the small door? The little fun door?

AUSTIN: Well, you were just gonna dig through the... garbage that had fallen in its way 'cause you're—

KEITH: Oh, okay. I thought we were gonna through the second vault.

(overlapped)

JACK: We didn't know about that when I made bargain with Mother Fury— Glory.

AUSTIN: You might also do that. You just haven't seen it.

AUSTIN: So, we need to figure out what's going on with your plant.

JACK: Yeah, can I just like—

AUSTIN: Your backpack is on fire.

(overlapped)

JACK: [laughs] I'm just gonna just take my backpack off and open it really quickly,

NICK: Are we getting hot-boxed right now?

AUSTIN: Also, yeah. It's getting *hot* in here, [laughs] and also, yes, you're going to get hot-boxed if this plant doesn't get protected.

JACK: Oh god. This plant became a hassle so fast,

(overlapped)

AUSTIN: How are trying to protect this?

JACK: and it became a hassle at the moment they decided it was weed.

[NICK laughs]

JACK: I'm gonna try and put it out with my hands [lightly laughs].

(overlapped)

SYLVIA: Can I help?

JACK: No, Ephrim,

KEITH: Can I transform into a pile of sand on top of the bag?

JACK: (considering) Oh, actually,

AUSTIN: Yeah.

KEITH: I'm gonna transform into a pile of sand on top of Lem's bag.

SYLVIA: That's a better idea than what I had [laughs].

AUSTIN: Give me a roll to do that!

KEITH: Okay, here's the roll for that.

JACK: The last time you interacted with this plant, Keith [SYLVIA laughs in the background].

[pause]

JACK: Okay.

AUSTIN: What's it look like when you turn into *a pile of sand*?

[SYLVIA snorts]

KEITH: So here's what happens. I'm just gonna take sort of one half step forwards—he's pretty close— and be like:

KEITH (as Fero): Oh, I can take care of that!

KEITH: and then I reach for it, and as I reach for it, my entire body just crumples into a pile of sand and I just collapse on top of it. I can transform into a sand *person*, (AUSTIN: Uh huh...) but I'm just doing sand. Just straight up sand.

AUSTIN: You *can* just be sand...

(overlapped)

KEITH: I can just be sand.

AUSTIN: You don't have to be—

KEITH: No, in fact, the actual move says "Hey, you can turn into sand, and if you want I guess you could also be a sand person," [NICK laughs] so just being a pile of sand is the primary thing you can do— I mean it's any sort of... uh

AUSTIN: Yeah, plants or rocks, or creatures made thereof, as well as animals. Okay. Great, yeah. You turn into sand and it snuffs out the fire on Lem's bag, thankfully.

[[TIMESTAMP: 01:20:56]]

[JACK sighs in relief]

AUSTIN: Lem, there's just sand everywhere and Fero's gone? Have you ever seen him do this?

[KEITH laughs in the background]

JACK: I think I know he can do it, but I think just in the same way that as he was going to knock that thing over, I was saying:

JACK (as Lem): (rapidly) No, no, no, no, no!

JACK: [laughs], as I saw him threatening to turn into fire. I was saying:

JACK (as Lem): No, I've got it! I've got it!

AUSTIN: Great. Perfect.

KEITH: [laughs] You'd think— There's probably not a way for me to communicate with lem while I'm like this (JACK: No), okay.

(overlapped)

JACK: There is sand in ... *everything* in my bag.

AUSTIN: No, I don't think so. Not if you're just sand.

JACK: My bag is just now just—

NICK: Can you *move* as the sand? You could arrange yourself into a word.

AUSTIN: Or like, “draw a line in the sand,” like literally draw words in yourself. I think totally you could do that, that would be fun.

KEITH: Yeah! Okay, yeah. I’m going to sort of— each individual grain of sand is going to roll itself into a ... in italicised to imply sarcastic “you’re welcome.”

[NICK laughs]

AUSTIN: [laughs] Oh my god.

JACK: I’m just gonna brush it away with my hand— [laughs].

[NICK, SYLVIA and AUSTIN laugh]

AUSTIN: Great. Good. (very amused, through his laughter) You just push him— That’s like the equivalent of pushing him *down*, like literally that’s him! [NICK chuckles] Oh, I love it... God...

KEITH: Oh, I transform back into me and I’m just on the ground.

AUSTIN: Fero, you’re now back into being a person?

KEITH: I am, yeah. I’m just resting on the floor.

AUSTIN: Okay, okay. What’s everybody doing in the vault that’s getting hot and gross.

SYLVIA: I mean, there’s that door.

KEITH: Is it still getting hot, though?

AUSTIN: But no one’s opened that, like— Yeah, I mean it’s hot because there’s a bunch of people in here now, including a giant hyena woman and a fire boy. A boy who is made of fire, and who is embodiment of also fire.

SYLVIA: Hello.

AUSTIN: Hi.

[SYLVIA and KEITH start to talk at the same time]

SYLVIA: You should try and open that door, right?

KEITH: I guess Ephrim or Fantasma are the people to open the door.

SYLVIA: I mean, I guess I'll keep doing what I'm doing and try to burn through it.

AUSTIN: Alright—

KEITH: Blake, do they have something they could do? Can Blake, like, fuckin' lend a hand for once?

SYLVIA: [scoffs] Jesus...

AUSTIN (as Blake): (defensively) You just met me!

KEITH (as Fero): Yeah, we just met you standing in the corner all *skulk-y*.

AUSTIN (as Blake): (sing-song) There was a bunch of you and I thought you were going to hurt me~!

JACK (as Lem): That might still happen. Look, we're trying to make sure that's not the case.

[SYLVIA and NICK laugh]

AUSTIN (as Blake): I just—

KEITH (as Fero): (impatiently) Please open the door for us, please.

AUSTIN (as Blake): I don't know— Okay, let me go over and take a look.

KEITH (as Fero): Thank you. [Blake starts to talk] —Hey, hey! *Thank you*.

AUSTIN (as Blake): You'll be welcome if I succeed, so there.

AUSTIN: (to himself) So what are ... "henchmen" that's what these are called, right?

JACK: I hope that Blake implicitly understands that Isaac is tied up, and Lenny is tied up, and we're letting them move around with impunity at this point.

AUSTIN: Mhmm. (to himself) "burglar"— no. (to everyone) Sorry, I'm looking for— "Hireling", that's what they're called. Alright, here we go:

AUSTIN (as Blake): So... yeah, I guess I can...

AUSTIN: That's not really what burglars do. Burglars don't really "unlock" things. Um...

KEITH: ...Don't they?

AUSTIN: No, they have experimental trap disarming, which... "When a burglar leads a way they can detect traps almost in time [JACK laughs], if a trap is sprung while a burglar is leading the way, the burglar suffers the full effects but players get plus skill against the trap and add the burglar's skill to their armor against the trap. Most traps leave a burglar in need of immediate healing" [laughs] "if the players make camp near a trap the burglar can disarm it by the time camp is broken" So yeah, that's what you could totally do, is like, they're like:

AUSTIN (as Blake): Uh, yeah. I could— [exhales] It might be a little while, but I could totally open this thing. If you wanna pop up a tent...

JACK: There's no way Mother Glory is getting through this door, right?

AUSTIN (as Mother Glory): Depends. Maybe it's like—

KEITH (as Fero): We could pass stuff out to you.

AUSTIN (as Mother Glory): Maybe it's bigger on the inside.

JACK: It's a really small... Okay.

AUSTIN: I mean, it's smaller than any *you* could fit in, also. This door is— It's a lockbox.

JACK: Oh, it's like a *tiny* door. Oh, (amused) it's a lockbox.

(overlapped)

AUSTIN: There's another word I'm looking for—

JACK: It's like a safety deposit box.

AUSTIN: It's a deposit box, yeah.

JACK: Oh, okay. Okay.

AUSTIN (as Mother Glory): It's probably a front or like a... like a fake. Maybe the whole wall is a door.

JACK (as Lem): But nothing happened when we cast... Fantasma, can you cast "Dispel Magic" on this thing?

KEITH: Fantasma can't cast anything, anywhere.

(overlapped)

AUSTIN: No, he can cast "Dispel Magic"

NICK: I just have a minus one.

KEITH: Oh, okay. I thought "out of spells" was like, "out of do stuff juice"

AUSTIN: No, it would've been "out of spells" if he chosen to lose that spell.

NICK: Yeah.

JACK: Like, even badly is good. Just give it a shot. I believe in you.

AUSTIN: Ey, that's an eleven. So, ten. Totally. Yeah, so you dispel magic on it, which— What's that look like? What's it look like when you dispel magic, is there a visual effect to that?

NICK: Yeah, it's usually, I tap the thing with staff and there's ripples coming out of it.

AUSTIN: Okay. So ripples come out of it, but you're not really sure what you dispelled, but it is no longer a magical door.

NICK: [lightly laughs] Okay, and I say:

NICK (as Fantasma): Well, the magic's gone, but it appears to still be locked.

JACK: Okay, can we... What's the opposite of "dispel"? [lightly laughs].

(overlapped)

NICK: Respell?

AUSTIN: Enchant.

JACK: Because I have a horrible feeling that we accidentally dispelled the vault. I thought we were dispelling the thing the front of the door looked like, but I think we turned a magic box into a box.

AUSTIN: Isaac's on the ground:

AUSTIN (as Isaac): [quietly and angrily mumbling to himself] fuckin'...

JACK (as Lem): What's that, Isaac?

AUSTIN (as Isaac): Nothing.

(overlapped)

JACK (as Lem): No, no, no. What did you say, Isaac?

AUSTIN (as Isaac): It's not how—

KEITH (as Fero): Isaac, what you do know, you shitbag? You—

AUSTIN (as Isaac): (annoyed) It's not how illusions work. You can't just have an illusion up forever. You couldn't just do it like "Oh yeah, we're gonna put up an illusion wall forever." It takes *focus*.

KEITH (as Fero): Thank you—

AUSTIN (as Isaac): So unless there's someone focused on making an illusion wall, which there isn't!

KEITH (as Fero): Hey, Isaac, thank— (adjusts to a polite tone) Thank you.

[NICK laughs]

AUSTIN (as Isaac): You're very—

JACK (as Lem): He keeps saying that, I want everyone in the room to know he doesn't mean it.

KEITH (as Fero): (angrily) *I mean it!*

AUSTIN: Oh my god! Trouble in the house of Lem and Fero.

JACK: Look... [laughs] It's... Nacre, man.

AUSTIN: Yeah.

KEITH: Hey, I did all that "almost getting killed by Mother Glory," to earn my friend card.

[NICK laughs]

JACK: Wait a second, what happens if I just try and open it? Is it locked?

AUSTIN: There isn't handle. The way you would open this is (JACK: with a key...) by putting in a key and twisting it, and then, yeah. ... I mean if you— A bunch of people are looking into it, there's a little pin on the inside of the lock mechanism.

KEITH: I'm going to turn into a tiny little sand man and crawl inside.

AUSTIN: You'd have to have studied this thing.

KEITH: Studied sand? Sand was one—

AUSTIN: A sand *person*.

KEITH: I did a sand person already!

AUSTIN: When did you— No, you didn't do sand— Did you do sand?

SYLVIA: No, he did.

AUSTIN: But this is between a big sand— I shouldn't have let you do it the first time, then. This isn't just free range to *be* a thing.

KEITH: No, no. I've only been doing sand because I just assumed the power came with one element, or one—

AUSTIN: I'll give you that's it's sand, but it's— You still need to study the essence of something.

KEITH: Okay.

AUSTIN: "Thing-talker forms can be exact copies, can be mobile, vaguely human-shaped entities," like, you can't be a *tiny* sand person.

[SYLVIA chuckles]

KEITH: No?

AUSTIN: You can be *you* but made of sand, which is what you've been.

(overlapped)

NICK: What about a really thin sand snake.

KEITH: Well, I can be me but the size of a fly if I studied a fly.

AUSTIN: Yeah, and if you studied a fly you could be a fly.

KEITH: [laughs] If I studied a fly, can I be a sand fly? [NICK chuckles]

AUSTIN: No. It says "human-shaped entities"

JACK: I have dungeoneering tools (AUSTIN: Totally). Can I say that these dungeoneering tools were ... Well, maybe I don't. They're called dungeon rations, is that eating or is that tools?

AUSTIN: That's eating [JACK laughs sheepishly]. Dungeon rations are food.

JACK: Okay.

AUSTIN: But you can spend those to take— So again, Blake said they'd be able to open it if you gave them some time, so you could consume rations and make camp. That would let,

NICK: In this very hot, metal room.

AUSTIN: It would not be comfortable!

[SYLVIA laughs]

JACK: Anything close to keys that I have in my inventory, is a ring of keys from the Tower at Eventide.

(overlapped)

AUSTIN: I don't think that's gonna do it for you, bud.

JACK: It's not gonna do it, no. These are the wrong keys.

AUSTIN: Yeah, if you settled into rest and consumed a ration that would totally— you'd be able to heal up a little bit. I would let you do that here but it won't be a comfortable thing.

JACK: No, um... I'm just seeing if I can—

NICK: Can I try to prestidigitate just a few pieces of debris away to make a little air hole or something?

AUSTIN: No, you can't, because it's a big metal door now. The metal door has locked you in now.

NICK (over Austin): Oh, right. I forgot about that part.

AUSTIN: Also, did you ever look at that thing? That you were going in for, Fero?

KEITH: Sorry, say that again?

(overlapped)

JACK: The deed—

AUSTIN: The contract? The original—

KEITH: I have not looked at it again, no, no.

AUSTIN: Okay.

KEITH: I'll do that now! Let's do that now (AUSTIN: Alright). We have time. Also [laughs], hey, I was looking to see if I had anything that could open up a door, and here's something that I've had since before we started playing the game in season one, that I never used or looked at or even remembered that I had, but, hey, if we're gonna hotbox this room, we might as well hotbox this room! And I take out my halfling pipe leaf.

[NICK, AUSTIN and JACK laugh]

SYLVIA: (in amused disbelief) Jesus *Christ!*

AUSTIN: You do have *six* uses of it, which is not enough for everybody, but,

NICK: I... uh, [AUSTIN laughs] Fantasma prestidigitates his match, or whatever he's using to light it, to go out every time [laughs].

SYLVIA: *I'm made of fire.*

AUSTIN: Yeah, you can just light it for him.

NICK: Don't... do that.

AUSTIN (over Nick): "When you share a halfling pipe leaf with someone, expend two uses and take +1 forward to parley with them." (amused) That's a thing you have and you've never used!

KEITH: Never used it. Well, to be fair I—

SYLVIA: (clapping in between each syllable) Smoke weed with the hyena!

KEITH: —I've never bargained with someone and had time to smoke some weed [laughs].

AUSTIN: Yeah. I think at smelling on you, Mother Glory says:

AUSTIN (as Mother Glory): [sniffs] You're letting that go to waste. [SYLVIA and KEITH laugh] Come on here over here and why don't we kill some time?

AUSTIN: And she sits down cross-legged and leans against the wall so that Lenny get smushed a little bit. If you consume two you get a +2 forward to leveraging.

KEITH: Done, perfect.

AUSTIN: To parley— I'm sorry, I mean +1 forward to parley with her.

NICK: I really love Mother Glory.

(overlapped)

AUSTIN: She's good, she's good and—

KEITH: Alright, +1 forward.

AUSTIN: Alright, let me move you back up there,

KEITH (as Fero): How you feeling, M.G.!

AUSTIN: *really* not helping this situation [laughs].

JACK: I'm going to expend rations.

AUSTIN: And you're just gonna take camp? Everyone's gonna camp?

JACK, NICK, and SYLVIA: Yeah.

KEITH: While we camp can I read my thing?

AUSTIN: Yes, so that's what you're doing while your camping... whenever you camp—let me look at the special moves here— you're not really somewhere dangerous so there's no watch necessary, "if you have enough XP to level up, you could level up," you could level up right now, "When you wake from at least a few uninterrupted hours of sleep, heal damage equal to half your max HP."

KEITH: Boom. Back up to twenty.

SYLVIA: I'm back to full!

AUSTIN: Okay.

KEITH: I'm shocked that me and Ephrim have the most HP out of our group.

AUSTIN: Eh, it's a bard and a wizard.

KEITH: Yeah.

AUSTIN: You know? Uh, but Fantasma this means you can re-memorize your spells (NICK: Yeah.) You can reprepare.

NICK: Yup, already doin' it.

AUSTIN: So what do you taking?

NICK: Let's see, I can get six levels total, so I'm gonna keep this... hmm... "Dispel Magic" has been very useful.

AUSTIN: Heh, it has.

NICK: So I'm keeping that.

AUSTIN: I'm gonna see if there's anything cool in here for you, one second, let me... because you don't have every spell, but—

NICK: No, but I've written stuff— I mean I have stuff on my spell sheet (AUSTIN: Totally!) that I've actually written into my spellbook.

AUSTIN: I just wanna see if there's something cool that I could just add to your spellbook really quick.

NICK: Oh, okay.

AUSTIN: That would make sense for being here, in this cool like,

NICK: Ooh, I see.

AUSTIN: Do you know what I mean? Like maybe one of the things that smashed open is a cool spell, but I need to look at the cool spells first, 'cause I didn't anticipate giving you a cool new spell, but still.

NICK: When I leveled up... Actually, I think I get to take another spell because I should've leveled up twice before last thing, but I only leveled up once, and then I leveled up again like halfway—like I didn't take another spell— but the spell spell I took was "Mimic".

AUSTIN: What's that do?

NICK: "You take the form of someone you touch while casting this spell. Your physical characteristics match theirs exactly, but your behavior may not. This change persists until you take damage or choose to return to your own form (AUSTIN: Damn). While this spell is ongoing, you lose access to all your wizard moves"

(overlapped)

KEITH: (excitedly) Oh man, wait—

AUSTIN: Ooh, that's interesting.

KEITH: —that means I can transform into an animal, and then Fantasma can touch me and he can be also that animal!

NICK: Yup.

AUSTIN: That's not—

KEITH: Pack of wolves! [NICK laughs]

AUSTIN: Alright, so yeah. There's one level five spell in this vault that you can to your spellbook.

NICK: Nice.

AUSTIN: The options are; "Cage", "Contact Other Plane", "Polymorph", and "Summon Monster".

NICK: Oh gosh.

AUSTIN: You tell me. Of those, which is the one you'd like to be in this place. I feel like the most... Actually no, I'm going to tell you which one it is.

NICK: Okay.

AUSTIN: It's "Polymorph". It's a *really* ancient version of Polymorph— er, not ancient, but it's not a version you would ever teach in the school. It's a halfling version that is... I imagine that Fantasma like teaching spells that are like sniper rifles, and this is a shotgun blast.

NICK: Right, okay. Yeah.

AUSTIN: Fantasma is a very precise scalpel (NICK: Yup), not a sledgehammer, and this version of it— You can learn enough of it to be like, "Oh, okay. I can see how I can use this as a regular ol' Polymorph spell," but the version of it that's here is not... It's very dirty. It's not controlled.

NICK: Sure.

AUSTIN: So the way "Polymorph" works is, "Your touch reshapes a creature entirely, they stay in the form you craft until you cast a spell. Describe the new shape you craft, including any stat changes, significant adaptations, or major weaknesses. The GM will then tell you one of more of

these: the form will be unstable and temporary, the creature's mind will be altered as well, or the form has an unintended benefit or weakness."

[pause]

NICK: Cool.

AUSTIN: So, yeah. You learn that. Which ones are you memorising right now?

NICK: Gosh... Well, if I memorise "Polymorph" that's the only spell I've got.

AUSTIN: Wait no, don't you get your level plus one?

NICK: Oh yeah. Level plus one. So yeah, I could do Polymorph and then... I'll do Polymorph and Magic Missile.

AUSTIN: Cool, awesome, and then your cantrips, obviously.

NICK: Yeah.

AUSTIN: Which you get to keep, which is good because those are useful [lightly laughs]. And those are, "Prestidigitation", "Unseen Servant", and "Light", and "Detect Magic".

NICK: And "Detect Magic" because I'm an elf.

AUSTIN: Yeah, yeah. Cool. Does anyone else need to prep anything during downtime? I don't think that the case...?

SYLVIA: Nope.

KEITH: Did I find anything interesting in my, uh...

AUSTIN: Yeah. Give me a "Spout Lore".

KEITH: Okay... "Spout Lore"... What is that a roll of?

AUSTIN: Or actually, you know what? I'm gonna have you roll a different thing altogether. That would be "intelligence" I think it would still be "intelligence"? (KEITH: Okay) But I'm gonna give you this sort of like— er, Yeah. Just give me a "Spout Lore", it's close enough to what I want here.

KEITH: Okay. Fingers crossed, because I don't have any points in that. Oh, eleven. Perfect.

AUSTIN: *Eleven!* There you go.

KEITH: Nailed it.

AUSTIN: I actually really like this image of Lem— sorry, *fuck* [JACK laughs]. I almost got through an episode without doing it!— of Fero, like, *studious*, over this long document? Because that's just not an image we see of Fero that often. Like maybe during the prep for the court case, but that was about it. So when you "Spout Lore" I will give you one piece of information that is useful to your situation, and interesting, and then you take +1 forward. The document is The First Contract, which is what it's called. You've grown up knowing about The First Contract, and The First Contract has been... you know, in pop culture the kind of like... the version of The First Contract that's in your head is that it's a literally a contract of one of the early farmers of Rosemerrow trading with... It's like a cow rancher trading with a corn, you know, farmer, and that contract says that Rosemerrow's society was the beginning of Rosemerrow, that like, you know, obviously a lot of people lived here for a long time, but the first time someone sat down and said "For the next ten years, I'm going to give you 10 percent of my cow milk, and you're gonna give me 10 percent of your corn" or five percent, whatever the trade is, right? Was like "Oh, that's the beginning of society for Rosemerrow." It all goes back to that First Contract. And then from that there was a document that literally added on to, with addendums and new There's another word for addendums...

KEITH: Amendment.

AUSTIN: Amendments and stuff like that that over time became, at the top it literally just says "Such and such," you know, "Kenneth Fields trades twelve cartons of milk every two weeks for blah blah blah," and then by the end of it, it's supposed to say "Oh, and that is the Chancellor position, you know, is the person who represents all of Rosemerrow" right? It's literally The Constitution, but it starts with this exchange of goods. The problem is, it should be between Rosemerrow, or "Rosemorrow" sometimes it's written like "Rosemorrow", like "tomorrow"? And like some farmer guy, that's how it's taught, you'd know the farmer guy. Again, "Keith Fields", or something, right?

[NICK laughs]

AUSTIN: In this case, it doesn't say that. The actual first contract says it's between Rosalind Marroweater—"Marrow" like the stuff that's in bones— and Prince Clapperclaw, for the renting the premises of The Meeting Room, The Meeting House. It's capital "M", capital "H", as if it's referencing a specific place—which we talked about last time or a couple weeks ago now if you're listening— about the museum, the original thing it was, was a meeting house between the gnolls and the halfings, so that's about enough proof that you need that like, things were not always halving here.

KEITH: Right, yeah. It's like learning that The Declaration of Independence has a totally different... Like all the words that you thought were in there are also all changed.

AUSTIN: ...Right, and that's the thing! You keep reading it, there's more of that sort of stuff. Like, there are lots of gnomish and halfling arrangements for years, and years, and years, and over the course of your study it becomes pretty clear that the halfling slowly took advantage of the gnomes. There was some good-luck bad-luck situation. As things fell apart across Hieron, the halflings moved from being in a really weak position to really strong position. The rest of the world was fairly build up had like higher levels of technology—I don't wanna say more civilized, because that's not really what our fucking show is— but the halflings were people that lived in tribal societies in the woods, and bit by bit, they were more ready to live through something like this. When, you know, the armies of different cultures went to war and razed the fields, the halflings did not have fields to begin with. They were a hunter and gatherer society, and they continued to thrive, and bit by bit—this is the story you're able to piece together from this long contract— they priced out the gnomes and drove them away, and there's some reference to an event or an incident, hundreds, and hundreds, and hundreds of years ago, that is about the outlawing, and it says [“Inside” fades in] “There will be no wolf-kin in Rosemerrow,” and then, you know, now you know that the current chancellor has moved to let the gnomes visit under observation and “blah blah blah”. If you had *that* law with you, you would see that it references this part of The First Contract, you know, addendum, you know, thirty-two B, section “blah blah blah”, and you learn this going over it with Mother Glory.

KEITH: Right, yeah, no. We're still sitting there together with the—

AUSTIN: You're getting high and looking at the Constitution together.

[NICK laughs]

SYLVIA: Fuckin' hell...

AUSTIN: Welcome to Friends at the Table, an actual play podcast about critical worldbuilding.

[NICK, SYLVIA and KEITH laugh]

[“Inside” continues to play until end]

--end--