

# BLOOM BLIGHT

## Episode 4, Hideaway

00;00;05;29 - 00;00;09;19

### **Taylor**

You're listening to Bloom&Blight, Episode Four, Hideaway.

00;00;15;04 - 00;01;01;25

### **Taylor**

We open up in Oliva Bay, but not in the present time, nor in any sort of actual reality. As Larkspur you shift into a dream with this ticking robot bomb and you roll out and you are downtown. There's smoke rising from various different areas in the distance. And, you know, as as any dream is, it's almost like you can only really perceive the kind of general area as as it's just a little, little hard to kind of focus on the exact details.

00;01;02;01 - 00;01;19;01

### **Taylor**

What I guess would you say is maybe your feelings as you realize the dream slash memory, you've kind of popped into is of this final encounter that you all had as a team with Lilly?

00;01;19;02 - 00;01;28;07

### **Anna**

Realizing that, I think it's a gut punch of sadness, almost overridden with regret.

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00;01;28;24 - 00;02;01;21

## **Taylor**

You see, as you know, in the distance, kind of like climbing up a wall just like claws into edge, you can see Wolfsbane chasing after something in the distance. You can see flashes of various people in different areas as Belladonna is off in another direction. You can see the lasso slash whip and kind of hear about noise and this kind of gleam as in the distance,

00;02;01;21 - 00;02;23;00

## **Taylor**

Daff is just on the rooftops always. And then you see standing in front of you is Lily, at your feet between the two of you is this drone beeping. And it's almost like it's in slow motion and it's kind of echoing around you as Lily's just staring at you.

00;02;24;21 - 00;02;33;12

## **Anna**

This moment that I'm in, am I remembering Lily staring at me in this moment, or is this a change to what I remembered happening?

00;02;33;21 - 00;03;00;26

## **Taylor**

I think this is a change to what you remember happening. I feel like this is maybe even and you can correct me, what it felt like where Lily's looking at you knowingly. And you can feel kind of

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this, you know, that those same feelings, maybe a little regret, maybe a little anger, a little confusion, as it seems like Lilly's just giving you this knowing look.

00;03;01;12 - 00;03;20;22

## **Taylor**

But again, as in a dream, her face just doesn't seem quite right. Her eyes seem a little hard and a little cold. It's something about how she even just, like, holds the muscles in her face just seem a little off. But it is still and unmoving and staring into your eyes.

00;03;21;29 - 00;03;46;09

## **Anna**

Lark has had her visions for a while, so she has come to the understanding that when you're jumping through daydreams or visions that you have to concentrate, you have to hang on to who you are in the moment, because if you let that drift, dreams can become very dangerous. You can get lost. It can be difficult to find your way back out.

00;03;46;22 - 00;04;06;14

## **Anna**

And she knows that. But in this moment, I think she's taken back to that day. She kind of almost forgets about that bomb that is sitting there between them. And she is just staring back at Lily. Lily, I am so sorry.

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00;04;06;14 - 00;04;30;05

**Taylor**

I let you kind of tell me, how does Lark feel about how it all kind of panned out in the end? Is it more we knew it had to happen. Like we're a team. She was informed. She knew what she was doing. Or is it guilt? I could have stopped it. I didn't stop it. I let it happen.

00;04;30;05 - 00;04;38;27

**Taylor**

Like is it more on the accepting end of the grief scale or more still on the guilt side?

00;04;39;29 - 00;05;04;25

**Anna**

Definitely still on the guilt side. She knew what was coming. She warned Lily. Lily told her not to interfere. But Lark still feels like she should have. Still feels like she should have stopped it. Because in that moment she could have. She saw six, seven different ways that that night could have went, most of them not ending in Lily's death.

00;05;05;16 - 00;05;09;25

**Anna**

There were so many moments that she could have chosen to do something, but she didn't.

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00;05;10;23 - 00;05;23;28

## **Taylor**

I think you hear all of those thoughts being spoken in Lily's voice echoing around you, as the image in front of you is still unmoving.

00;05;23;28 - 00;06;05;26

## **Anna**

Lark, I think, stands there, kind of wrapping her arms tight in front of her, shoulders almost pulled up defensively. I think she has had dreams like this before. Not quite visions of what she's used to, but shadows or echoes of grief, of things that could have been. And she never handles them well. I think she takes a step back and sits down on a piece of rubble that's here from the fight that has been going on and just kind of continues to stare at this Lily, hearing all of these voices, these almost accusations of what she should have done. And just stares.

00;06;06;02 - 00;06;17;19

## **Anna**

Staying too long in this dream, she knows she should go. She knows she needs to get away from this bomb. But picking at this grief is something that she has come to excel at over the last month.

00;06;18;20 - 00;06;45;00

## **Taylor**

You sit here as these voices continue and now it just kind of starts to lay over itself as there's just more and more of these kind of accusations and these voices of Lily. But then it starts to

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kind of twist, and then it's just your own voice, all yelling these things. And then you start to notice that beeping a little bit again, kind of in it.

00;06;45;00 - 00;07;17;08

## **Taylor**

And I think maybe even it's not necessarily a pulls you like, oh yeah, there's a bomb. It's more just like, building on that anxiety, you know, and now you hear this like just annoying beep on top of all of these things that you've been thinking about echoing at you, and then you feel kind of like just like on a pull, a little string, a little tug of another dream that seems to almost be reaching out to you.

00;07;17;26 - 00;07;33;14

## **Anna**

Lark hesitates, I think, because staying here kind of torturing herself is the easy thing to do. But after a moment, lets herself get pulled into whatever dream that is, knowing that she can't stay here. That it will not end well.

00;07;33;23 - 00;08;15;13

## **Taylor**

You let yourself kind of pull into this other dream and find yourself sitting in the same spot, in the same place, but not on fire, not destroyed. You're sitting on a bench. You can see the downtown, you see the harbor to the side, the sailboats kind of coming in and out. You can hear the seagulls in this breeze and then you hear loud as day, girl, wake the fuck up in Lily's voice, yell out as now this bomb is back in front of you at your feet and goes to explode.

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00;08;16;00 - 00;08;23;29

**Anna**

Your Lark just, Shit, and cuts the air and tries to dive out away from this bomb.

00;08;24;17 - 00;08;27;25

**Taylor**

Okay. Will you resist for me here?

00;08;28;21 - 00;08;29;10

**Anna**

Yes.

00;08;29;10 - 00;08;36;02

**Taylor**

And I believe you got bonuses or something special by doing this to resist. Or you just were allowed to resist it and take it away.

00;08;36;12 - 00;08;45;25

**Anna**

Looking at it. I think me dipping the bomb out of here was probably the use of that ability to also resist I think it's pushing it too far.

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00;08;46;02 - 00;08;46;23

**Taylor**

Okay, perfect.

00;08;46;26 - 00;09;02;01

**Anna**

But I will spend my Armor to resist automatically and I think what this looks like is as she hears Lily's voice and kind of dives out of this, she imagines, I think Lily's shield coming up behind her.

00;09;02;08 - 00;09;32;14

**Taylor**

You imagine the shield and as you kind of like duck out of the way for just like a blink, you feel like you see Lily standing there with the arm up and this, you know, very like stained glass looking mosaic shield of a, you know, a giant orange and pink lily with kind of the little tendrils that look almost like leaves and and vines coming off of it and kind of this magic as then we'll jump back.

00;09;33;05 - 00;09;35;27

**Taylor**

What is Daff thinking about currently?



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00;09;37;22 - 00;10;07;21

**Kit**

So I think the sort of, you know, for lack of a better word, daydream that that Lark is having is weirdly similar to sort of all of the thoughts that are going through Daff's mind, at least the first daydream, the second that Lark like leaps in front of that, you know, exploding piece of robotics. There is like a ribbon lasso that comes out just a second too short, and then she falls through this rift.

00;10;07;21 - 00;10;33;23

**Kit**

And as Lark is falling, Daff is also falling to her knees like she cannot. It is happening again. And that is the only thought that is going through Daff mind is that it is happening again, but this time it is perhaps the one person that she gave a shit about more. So what is happening in Daff's mind is very much exactly the same as what is happening in Lark's, which is just thinking back to the time that this happened before somebody else threw themselves on the problem and didn't come back.

00;10;33;28 - 00;11;04;05

**Kit**

It is the city in smoke and on fire and it is all of the team pulling themselves out of that wreckage. And it's almost worse because it is interspersed with every sort of half snarky fight that the two of them, Lark and Daff, have had since that day happened. It is interspersed with Daff screening one of Lark's calls and, you know, the sort of brief, little unkind words that they had had a couple of hours ago.

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00;11;05;16 - 00;11;31;15

**Kit**

But it is also interspersed with the good moments that she sort of desperately trying to hold on to some shred of hope. So it is the city is burning and it is Daff screening a text and it is the two of them falling to the floor on a mat in the gym at one in the morning, having fallen out of some goofy stunt, just absolutely laughing their asses off.

00;11;31;15 - 00;11;38;26

**Kit**

And then the cycle continues. And it is all of these kind of juxtaposed thoughts with the voice in the back of her head. It's happening again.

00;11;40;04 - 00;12;09;15

**Taylor**

You're having these thoughts and just kind of in this little bit of a spiral as you and Wolfsbane both hear a very familiar kind of like woosh, you know, just this this sound that you have come to know as this like kind of rip and reality that Larkspur can create when coming back. Larkspur, What what pulled you out of that dream?

00;12;09;26 - 00;12;22;02

**Taylor**

Like, what was it that maybe Daff was thinking that you were able to latch on or what what point do you think, just for zesty fun, you did latch on to that dream to make your way back?

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00;12;22;19 - 00;12;38;04

**Anna**

I think it was the sound of the two of them laughing that night in the gym. She could hear it kind of bleeding over into the dream she was in. And that's what she grabbed on to, to put herself back.

00;12;38;15 - 00;13;14;17

**Taylor**

You know, plop back onto the ground, probably still in a little bit of a like defensive pose. And I think for just like the last little brief second and I'd say probably since you kind of were in in at least for just a moment Daff's dream as well, you both get this like very light, almost like bubblegum scent that you can kind of smell this memory kind of with probably like some fun little perfume that Lily would wear frequently as then you pop back into reality.

00;13;15;28 - 00;13;40;11

**Taylor**

I will say that with poor Zeke in a panic Belladonna has already just like rushed off whether if the bike was allowed to go with or at least whatever, like taken by by board and is currently tending with that. So it's just kind of the two of you were standing here waiting as now you see Lark on the asphalt where this bomb used to be.

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00;13;41;21 - 00;13;42;21

**Anna**

Oh, that was close.

00;13;43;15 - 00;13;45;03

**Logan**

What happened to it? What's going on?

00;13;45;28 - 00;13;46;14

**Anna**

It's gone.

00;13;46;17 - 00;13;48;18

**Logan**

Did you take care of it?

00;13;48;27 - 00;13;58;27

**Anna**

Yes, it's. It's gone. It blew up someplace where it's not going to harm anyone. Oh, okay. Everything okay out here?

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00;14;02;10 - 00;14;19;15

## **Kit**

Daff has pulled herself back up to standing, since hearing Lark's voice doesn't say anything, but she is standing there, clenched fists at her side, just staring at Lark with tears in her eyes, and she just turns and walks towards the base.

00;14;21;04 - 00;14;37;24

## **Anna**

I shouldsee about that. Lark pushes herself up and looks at Wolfsbane. I get credit on that one, too. So that's two and a half for me. And then kind of hurries and runs off after Daff.

00;14;37;24 - 00;15;06;08

## **Logan**

Wolfsbane is not happy. This is the worst night. No, the second worst night of my life. And he takes like takes his robotic hand. I mean, he is still transformed. I don't think he had a moment to power down. He doesn't know what's going to happen. But he takes his hand and like a computer, he seems to be ignorant of a lot of technology except anything that involves his magic.

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00;15;06;18 - 00;15;35;03

## **Logan**

And he pulls up a tally mark of the kill counts on all the team members. And he's still in the lead. But he but Larkspur's number is getting it really close. Uncomfortably close. And he's like, Yeah, okay, let's got to keep those numbers up. And he just closes the like digital readout and then he goes back into following the other two towards the hideout.

00;15;36;26 - 00;15;41;19

## **Anna**

Running up behind Daff. Daff, Daff please.

00;15;42;07 - 00;16;01;07

## **Kit**

I think Daff just turns on her heels and like, I don't think there's even words at this point. She just gets right up in front of Lark and just sort of fist to Lark's shoulders, not trying to hurt her in any way, just this sheer frustration, just like what the fuck, Lark?

00;16;01;16 - 00;16;04;07

## **Anna**

We couldn't let it blow up around all those houses.

00;16;05;03 - 00;16;10;15

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**Kit**

I could have gotten it out of there. You've seen me fling all kinds of shit. You've seen me throw myself. I.

00;16;10;29 - 00;16;11;11

**Kit**

I don't.

00;16;12;17 - 00;16;15;09

**Kit**

I can't lose you, too, Lark.

00;16;15;17 - 00;16;25;10

**Anna**

Look, I'm okay. I took it to a dream. I handled it. Everything's okay. I'm not going anywhere.

00;16;26;28 - 00;16;45;11

**Kit**

Why don't I believe you? We could have done it as a team. Isn't that what you're always saying. Isn't that what you just said an hour ago? If you're going to yell at me for doing things on my own, for taking risks, for for the good of the team, you can't go do the same thing Lark, it's not fair.

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00;16;46;18 - 00;16;54;02

**Anna**

You're right. I'm sorry. I didn't think there was time, but it. It was rash of me. And I'm sorry.

00;16;55;07 - 00;17;26;10

**Kit**

I think Daff is just kind of standing there. Like she's gone from slamming her fists, into Lark's shoulders, to just steadying herself because she is visibly shaking. And then she just wraps her arms around Lark's shoulders and pulls her into the tightest hug known to man. She has no business being this strong, and she forgets her own strength. Sometimes, You're fucking idiot.

00;17;27;10 - 00;17;29;26

**Anna**

Sometimes. But I'm usually right.

00;17;30;11 - 00;17;35;10

**Kit**

One of these days. You're not going to be, though, and you have to trust us to help.



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00;17;36;03 - 00;17;45;09

**Anna**

I know I. I didn't. I knew you were going to try, and I didn't want you to get hurt, but I shouldn't have done that. I'm sorry.

00;17;45;19 - 00;17;46;02

**Kit**

Just.

00;17;46;26 - 00;17;50;28

**Kit**

I'll start letting you help, if You start letting me help again. Deal?

00;17;51;19 - 00;17;52;01

**Anna**

Deal.

00;17;53;02 - 00;18;00;03

**Kit**

And Daff's just got her face buried in Lark's shoulder. Fuck you.

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00;18;01;06 - 00;18;06;25

**Logan**

Well, this is all very cute and emotional, but we need to go.

00;18;07;22 - 00;18;10;29

**Anna**

Are we walking? Do you want me to try and bring us there?

00;18;11;09 - 00;18;25;10

**Logan**

Cerberus is already gone. I'm not going to call him back. So, you know, if you can. You know what? No, I'll walk. You can take your own way. And he just starts walking his way towards the base.

00;18;25;23 - 00;18;29;02

**Anna**

I guess we'll meet him there then. Are you willing to come with me?

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00;18;29;15 - 00;18;51;15

**Kit**

Daff sort of has let go at this point and looks a little uncertain. Maybe like doesn't quite meet Lark's eyes and says maybe we should walk too. And I imagine it's it's not hard to follow that. You know Larkspur's seen where Dave's thoughts were at. They can only assume where Lark's where. They don't want to end up back there.

00;18;52;07 - 00;19;00;15

**Anna**

Okay. And I think Lark wraps an arm around Daff and starts walking.

00;19;00;15 - 00;19;40;21

**Taylor**

Y'all walk. We have the, you know, very slight kind of sea breeze. The evening breeze is kind of settled as made it a little later into the night. You have some street lights and such, but after a bit ya'll are, you know, just kind of snaking through the back end of a neighborhood that butts up to some forests in in that area and make your way through a small little, little trail, hiking trail, but not even even that too terribly far to a bit of a rundown looking building, you know, from the outside, very metal, very concrete.

00;19;40;26 - 00;20;03;04

**Taylor**

It kind of looks almost like, you know, some old piece of infrastructure that maybe was a water filtration system or a place for like a mine. You know, one of those just like buildings that kind of

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get left when technology advances and we don't need those here anymore, but it just kind of gets overgrown. That's kind of what the outside of this looks like.

00;20;03;04 - 00;20;44;18

**Taylor**

But you all knowing better how to open up this just big metal door that then leads into a little bit of a kind of cave like entrance, you know, kind of hand carved, you know, man made cave. And you are able to walk just a bit, I think probably to to even add to a little bit more secrecy as like any punk kid could come in here and they probably have there's probably graffiti all over the walls and stuff, but there is a very specific brick that you all know to touch that allows you into another hallway that then goes to a another very large metal looking entrance.

00;20;44;18 - 00;21;07;14

**Taylor**

I think this maybe kind of opens up into a larger room where you see this one, though, very pristine and very odd in the way that it is, you know, metallic. But with there not even being any light in here, it almost kind of glows a bit. It has a little bit of like this pearlescent to it. And as a whole.

00;21;07;14 - 00;21;37;21

**Taylor**

And it's that just like these very old looking kind of etchings into the actual metal itself, you know, kind of a design pattern. But I mean, it, it is from like old ancient language or arcane symbols that are not a thing of knowledge anymore, at least for you all. But there is a just kind of a sliding door no no handle of any sort that kind of sits in the middle of it.

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00;21;37;21 - 00;22;06;11

## **Taylor**

But right next to, this entrance on both sides, there are vases. And one of them, it has kind of another metallic like it look, it is all set in a metallic base with these metallic flowers in it that are old and they've been here forever, you see, you know, maybe a sunflower, a rose, a daisy piece of lavender.

00;22;06;11 - 00;22;19;08

## **Taylor**

And that or I've forgotten every other flower, a mum in this one that they've always been there. There's just kind of statue. And then on the other side, the same metal, there's this one empty. Of, flowers.

00;22;20;10 - 00;22;44;12

## **Kit**

Oh, shoot. I think I had those sort of patting down my person. Now, I imagine as we're as we sort of walking away, Daff sort of pick those up because this were kind of my responsibility, I think, in the walking. So Daff will sort of set the bunch in there. And I think now Wolfsbane would notice that there is also a lily in this bunch along with all the rest of ours.

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00;22;45;00 - 00;22;58;01

## **Taylor**

You set them in and ya'll all kind of, you know, that feeling like when the ding the elevator door comes on and you're like, I'm going to walk, you know, you just like your body is kind of, like, ready to start that momentum. You'll start that and realize the door doesn't open.

00;22;58;23 - 00;23;01;05

## **Logan**

What's wrong? What's happening?

00;23;01;27 - 00;23;05;26

## **Anna**

I don't know. This hasn't happened before.

00;23;05;26 - 00;23;15;03

## **Logan**

I'm going to look at my character sheet because there is this thing that says Gather Info. The problem is with my character sheet, it has things like what here can be broken.

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00;23;15;03 - 00;23;20;04

**Anna**

I mean, if we don't want to break things, I could also try to gather information.

00;23;21;03 - 00;23;28;20

**Taylor**

Yes. Whoever whoever wants to kind of take the lead on that or roll it, gather info with what your chosen stat. Let me know.

00;23;28;27 - 00;23;42;07

**Anna**

Yeah, I'll do it. I think Analyze fits. It's not my best, but I think that really fits looking at this, what I remember, what I've seen in visions, what I remember being here, you know, it's it's a four.

00;23;42;16 - 00;23;48;01

**Taylor**

OK so you get one question and one follow up, and your question was.

00;23;48;12 - 00;23;51;09

**Anna**

What is different about the door this time?

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00;23;51;28 - 00;24;00;08

**Taylor**

You look at the door, nothing is different. It's the exact same. What's different are the people trying to get in.

00;24;01;21 - 00;24;15;11

**Anna**

So follow up question, was it always Lily that placed the flowers? Not always than with that information. Larkspur steps forward and pulls the lily gently out of the vase.

00;24;15;14 - 00;24;24;05

**Taylor**

You pull the lily out and you hear a click as the door disengages and slides something.

00;24;24;05 - 00;24;27;27

**Kit**

Daff's face just kind of falls. Watching that.



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00;24;29;05 - 00;24;35;21

**Logan**

Let's let's go. Let's not focus on it. It's not important to what's happening right now.

00;24;36;15 - 00;24;44;27

**Kit**

Say less bestie. Daff is walking in Daff is we're not thinking about it. I can't read. I don't have the brain power for this right now.

00;24;45;21 - 00;25;11;22

**Taylor**

You all make your way in. Belladonna is still very much like taking full attention of of Zeke, who's a little coherent, but very much in and out and able to kind of walk walk them in and we'll say, you know, of of kind of that the hideout itself while mechanically there are lots of new places we can find eventually and build out and make better.

00;25;11;22 - 00;25;35;24

**Taylor**

You know you do have still just like very basic kind of sitting rooms and different things in this area. And so she will kind of kind of go off into a little bit more private room and make sure Zeke is comfortable. And, you know, we'll we'll fuss about and make sure there's water keeping an eye on on him and everything there.

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00;25;36;21 - 00;26;05;05

## **Taylor**

But as you all come in, I will start with Kit because I don't think I've picked on them much yet. But everyone will will contribute here. What is something in this hideout like? Help us build what this what this area looks like. You know, all we really have established is, you know, we are in kind of an old cave system while like from this this this ancient kind of volcano that's been long dead.

00;26;05;22 - 00;26;29;29

## **Taylor**

But it is old and magitech, and it is has these pieces of, you know, ancient writings and these different things in here that that, you know, bring it to you, to life and make it obviously more manmade. But other than that, what are either anything that you just think would be cool to add or anything in particular you as a character would have added to this hideout?

00;26;30;15 - 00;27;05;03

## **Kit**

I think that arguably Daffodil might be one of the people who spends the most time at the hideout because she doesn't have the same sort of connection to the like the gardening club to as far as most people know, the university. So when she, you know, needs to meet up with these guys, it is here if she needs to do any sort of planning or magical girl specific training and activities that's going to be here.

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00;27;05;03 - 00;27;28;20

**Kit**

So there is a lot of sort of an explosion of Daff's sort of personal effects, just sort of not like super messy, but like Daff was here, right? So I think there is this place is very magitech. I especially like the farther you get into it, I imagine the more like the less like random water treatment plant in a volcano it becomes.

00;27;28;20 - 00;27;53;00

**Kit**

And the more like weird magitech it becomes. There's like probably weird pipes and lines of things in the ceiling, one of which Daff has like slung like an actual, like, trapeze, sort of like bar on. It's not like sanctioned or anything. This is like, definitely like, I found a cool stick and here's some twine and I've shored it up as best as I can.

00;27;53;06 - 00;28;18;27

**Kit**

There is a mat after Lark yelled at me a bunch of times and then probably Lilly also yelled at me a bunch of times. There they have dragged in a mat. So but there's there's that there's like I said, Daff sort of has when she is not fully transformed this like 36 pack of plain party city eye masks that are just like they're like paper, they're plastic, they're like, really, like, terrible.

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00;28;18;27 - 00;28;39;09

**Kit**

Or like one of those, like Teenage Mutant Ninja Turtles, sort of like like tie around sort of with eyes cut out of it. Right? And so there's like any, any number of those just in any given room, sort of like hanging up on a hook on the wall or on one of draped over like a couch or set in like a drawer of a table or something.

00;28;39;14 - 00;29;05;26

**Kit**

Like there's just like little pieces of like clearly this is a lived in space, at least this like front room or to that Daff is kind of not so much claimed as just sort of like clearly lived in and like frequently people will like come in after like a gardening club meeting and Daff is just sort of like sitting reading like some sort of a textbook or whatever, like upside down on this trapeze like she is, she lives here basically.

00;29;06;18 - 00;29;13;20

**Taylor**

Let's go to Logan. What, what may just be interesting in here, what specifically would Wolfsbane maybe have maybe contributed?

00;29;14;08 - 00;29;45;04

**Logan**

So what specifically was probably trying to get some of the systems that the magitech systems that run this facility back online, unlike the rest of the team that has a much deeper connection

# BLOOM BLIGHT

to their magic, Wolfsbane can't access it fully yet, so he has to use the combination of technology and magic. So I would say among the mass of masks, you find various tools, ancient old tools that haven't really figured out their entire purpose.

00;29;45;17 - 00;30;09;06

**Logan**

But we know they can do a little bit of modifications to some of the tech that he has and anything else. And probably the big thing that he's put into that like of his own is he's probably put a space to make or modify some kind of tech if we ever need it. And I would assume now, since Cerberus is back, it's probably a dedicated space.

00;30;09;06 - 00;30;26;08

**Logan**

Now, this is not his garage because it's you know, obviously he doesn't want to be here a is constantly now it's just that I can't imagine them would be they would be good roommates I would imagine it would just be like someone is constantly hogging the TV or it's too loud or something. You know, that situation?

00;30;26;08 - 00;30;27;24

**Kit**

Daff's just being loud in the corner.

# BLOOM BLIGHT

00;30;27;24 - 00;30;28;23

**Logan**

Yeah, that's it.

00;30;29;09 - 00;30;32;12

**Kit**

And just always a little bit annoying and very aware of it.

00;30;33;17 - 00;30;43;15

**Logan**

So it's not. It's not, oh, that's worse. So he that's why he had his garage. But he still comes here from time to time to like try to tinker with everything.

00;30;44;29 - 00;30;46;00

**Taylor**

Let's go to Anna.

00;30;46;00 - 00;31;34;20

**Anna**

And yeah, Larkspur, I think, has explored down here a little bit following various hallways and tunnels. And I think she has found a space that is somewhat isolated. It's there's not much to it

# BLOOM BLIGHT

decoration-wise the room it if there was something here originally it's been cleared out but most importantly it is isolated not just from noise but from people's daydreams or people's dreams, where deep enough, under the ground, this is far enough away from the team that when she needs quiet, when she needs time, when other people's daydreams and dreams aren't tugging at her, this is someplace she can go and sit.

00;31;34;20 - 00;31;49;11

## **Anna**

I think her and Daff have spent some time in this room as well at various points. But yeah, it's mostly it's kind of an empty room that is shielded or something that kind of lets her get some quiet time.

00;31;50;09 - 00;32;11;27

## **Kit**

I think Daff does try to stay out of there, unless like explicitly invited like. No, I also have daydreams that will probably be pulling you in and I. You you get a space. Absolutely. The one place the Daff does not just barge in because she does every other place in this in this damn hideout.

00;32;13;09 - 00;32;15;19

## **Taylor**

When was the last time each of you have been here?

# BLOOM BLIGHT

00;32;16;25 - 00;32;29;18

## **Logan**

Right, for me was right before Lily passed or disappeared. I don't know what the right tense for that is or what how to view it, but that after that probably like, nope, can't come here anymore.

00;32;30;10 - 00;32;56;05

## **Kit**

I think Daph tried to come back once since then, probably immediately after everything kind of went down that night. Like tried to like come back and do the little like like the normal debrief. But of course there wasn't a normal debrief after what happened. But I think it was just it was probably too quiet, honestly, like nobody

00;32;56;10 - 00;33;10;10

## **Kit**

Knew what to say and how can we blame each other? But so she tried she tried to come back, but she couldn't stay even for like, I don't know, probably like not even an hour. Like, she tried and she just had to leave. She hasn't been back.

00;33;11;12 - 00;33;43;13

## **Anna**

Lark, I think has been back a handful of times, not just because it's someplace where she can get away, but she's also been here just waiting for the rest of the team. People have not been responding to her. She's been trying to connect with everyone. That's her form of mourning is



# BLOOM BLIGHT

not being alone. It's being with others. So she's she's tried to connect and she's come back here a few times to see whether or not anybody else is here.

00;33;43;20 - 00;33;50;15

**Anna**

And I think probably stayed here for a couple of hours at a time just waiting to see if anyone else came.

00;33;50;15 - 00;34;24;28

**Taylor**

You all are standing here the the quiet as the the door shut as Zeke is is kind of recovering a bit, settles and ya'll note the stillness of the air, that feeling of a house that's been closed up for a while, that's kind of just absence of any sort of life within it for for a good bit.

00;34;25;06 - 00;34;46;15

**Taylor**

And you look and, you know, you can see maybe any books that had been read or left in the same spots that they were before. Maybe there's kind of I feel like I'll maybe have like little locker kind of areas where you can have some stuff. And I think, you know, anything that you'll had still kind of sitting there.

# BLOOM BLIGHT

00;34;46;20 - 00;35;16;20

## **Taylor**

I mean, you see Lily's full set of street clothes is there as the last time she left this building was in uniform. And it very clear that no one other than maybe the little check ins from Larkspur has has been here in a long while. And, you know, there's that probably a little like, oh, man, what what do we really do?

00;35;17;08 - 00;35;49;01

## **Taylor**

As you hear a slight hum start you know, kind of like an air conditioning kicking on. You know, we're in that silence and there's just a slight mechanical kind of going on. And you watch as kind of the lights get a little brighter. The air does start, circulate a bit. And on one wall, one that y'all thought was a wall, a door slides open.

00;35;49;01 - 00;35;51;11

## **Logan**

What's that? What's happening? Who did something.

00;35;52;09 - 00;35;53;20

## **Anna**

That is new.

# BLOOM BLIGHT

00;35;54;11 - 00;35;55;22

**Kit**

I thought that was you, Wolfsbane.

00;35;55;28 - 00;35;56;12

**Logan**

No.

00;35;56;17 - 00;35;58;21

**Kit**

Have you been fiddling with the tech?

00;35;58;21 - 00;36;04;14

**Logan**

No, no. Nope, nope, no. I haven't been here for I. I haven't touched anything. What is going on?

00;36;05;05 - 00;36;09;09

**Kit**

Daff's Whip comes out because if something moving, it's not us.

# BLOOM BLIGHT

00;36;09;18 - 00;36;18;03

**Logan**

Wolfsbane pulls out, I mean, he's probably been carrying his big scythe just holds it ready and he looks at Larkspur. Well?

00;36;18;20 - 00;36;26;16

**Anna**

I. I haven't seen anything about this. I haven't had a vision. It. I don't think it's dangerous. Whatever it is.

00;36;29;11 - 00;36;34;09

**Logan**

No chances and he he walks towards the door that's opening.

00;36;34;23 - 00;36;35;18

**Kit**

Daff is following.

00;36;36;05 - 00;36;36;19

**Anna**

As will I.

# BLOOM BLIGHT

00;36;36;19 - 00;37;20;28

**Taylor**

Y'all follow suit and kind of look into this room as the lights start to click on these same very like almost sourceless you know, kind of like a LED strip behind like something kind of clear, very much that vibe of where it's just a nice, warm kind of glow clicks on and fills up this room where the walls are still this very pearlescent kind of metal, probably even more so than in the main area, which I feel like maybe has a good mix of kind of that natural black kind of porous wall from the leftover volcano, you know, ivy and ferns and stuff growing all over the place as it is just this

00;37;21;12 - 00;37;55;01

**Taylor**

perfect environment for for these sort of things. Rooms, this room is very clearly all manmade, all with these different rooms and things kind of carved into this metal, like the front of the hideout is. And you see that it's a mostly empty room. It's very bright now. And you can see that there is almost like a circular table of sorts sitting at one end of the room that takes up almost all of it.

00;37;55;23 - 00;38;32;02

**Taylor**

And you see that there are five chairs, these big, tall backed chairs that same kind of like white metal on it that sit around it. And then on the wall kind of closest to the door, there is a little bit of a screen on the wall itself. And then there's a desk. You look at this desk and still very, very odd design and type of materials and things that it's very clearly not like an IKEA desk, that someone brought in here at one point in time.

# BLOOM BLIGHT

00;38;32;02 - 00;39;11;00

## **Taylor**

This has been here for a hot minute, not a lick of dust in the whole place, though. Spotless. And you can see that there's a kind of little bit of a not a screen, almost like a holographic kind of keyboard, almost pops up out of it within the screen on the wall. And you see, though, a couple of notebooks, some pencils very clearly newer. You see that there is, you know, some probably like coke cans and and a couple of like wrappers of something.

00;39;12;04 - 00;39;27;20

## **Taylor**

We'll go back to Daff. What what is like one of Lily's favorite, just like packaged foods, you know, Twinkies, ramen, something that she would like frequently snack on or have.

00;39;28;00 - 00;39;42;19

## **Kit**

Oh, 100%. It's the I don't know the actual word for it. I think they're called snowballs. They're like the little like like hostess or something. And they're like covered in coconut and they're just very like, pink. Yeah, pink in the middle. I don't know if they're like cherry or something. I don't like them, but I think they fit.

# BLOOM BLIGHT

00;39;42;20 - 00;39;46;25

**Kit**

It feels very like Lilly would just have. Just like there's like a trail of coconut. I think that'd be funny.

00;39;47;10 - 00;40;36;00

**Taylor**

Yeah. You, you see a snowball box that is fully empty, kind of sitting off to the side with a couple of wrappers, just, like, shoved into the box as it's like essentially like the trashcan for it. Classic Lilly. and yeah, you all are looking around as then back on the table behind Jill, you'll hear a little bit of a click again as this table itself, it seems like the entire thing is some sort of screen and tech as a again, very kind of holographic sticking up pink lining because of course, map, kind of this this 4D map of the city and that is all nothing else turns on.

00;40;36;00 - 00;40;42;22

**Taylor**

There's no sort of sounds as you see this fully brand new room to you all.

00;40;42;22 - 00;40;45;16

**Anna**

Why was Lily hiding this from us?

# BLOOM BLIGHT

00;40;47;11 - 00;40;56;06

**Logan**

What is this, some kind of the sound looks like some kind of command center or some kind of planning room.

00;40;57;04 - 00;41;02;13

**Anna**

Looks like it. There are five chairs. She obviously spent time in here.

00;41;04;12 - 00;41;07;18

**Kit**

I mean, if anyone was going to have the command center.

00;41;08;04 - 00;41;14;28

**Logan**

Why is it why is it so clean? Why is it not dusty, dirty?

00;41;15;14 - 00;41;21;01

**Kit**

I mean, it looks like it's been closed. I mean, I've never seen this place. You guys have never seen this place?



# BLOOM BLIGHT

00;41;21;08 - 00;41;22;13

**Anna**

Never.

00;41;23;16 - 00;41;29;03

**Kit**

What do you think? Who else was sitting in here? I mean, there's. There's more chairs than just for Lilly.

00;41;29;05 - 00;41;29;19

**Logan**

Yeah.

00;41;30;20 - 00;41;34;25

**Anna**

It looks like it was meant for us, but I'm.

# BLOOM BLIGHT

00;41;34;25 - 00;42;00;05

**Logan**

I am not built for investigating. I guess I'll try this. Director, can I try to Analyze what's really going on here? Because it's one of my gather information things. Okay, that's a one. Things go badly. I don't know anything about this specifically. What does it say for the questions? And take a look at that.

00;42;01;28 - 00;42;04;09

**Taylor**

So you still got one question, for the gather info.

00;42;04;09 - 00;42;25;22

**Logan**

Okay. Okay. Okay. What's going on here? What what does what does he what can he determine this room was for or why was it hidden from us? That's probably the the crux of the problem here is not I understand this room would have been good for us fighting evil, but why didn't we know about it?

00;42;26;08 - 00;42;54;16

**Taylor**

I don't think you can fully know why. Just as there's not really any info here and Lily is obviously no longer with you all to be able to explain it. But you all separately had a relationship with Lily that was kind of secret from the others or was very particular, and it seemed she may be doing the same.

# BLOOM BLIGHT

00;42;55;10 - 00;43;21;01

**Taylor**

Like this is the only room that you or that you know of. This is this is the first time you've seen this room, but it's very clearly the only one that has the tech integration and the way that it does, you know, you're able to get into little things and you were able to patch into the inherent technology and magic here to create things and make things.

00;43;21;01 - 00;43;42;20

**Taylor**

But you weren't able to access any sort of database. It was more like it felt like you just had a generator that you could just basically use and pull from. But why it was being kept secret, you don't know. But very clearly the difference here is there's more than just an inherent tech and magic in the space. There's some sort of knowledge.

00;43;43;08 - 00;43;58;12

**Anna**

Can I start hitting keys on that holographic keyboard? Is there? I see if she was working on something, are there videos? Are there documents, anything like that? Captain's Log?

# BLOOM BLIGHT

00;43;58;22 - 00;44;06;15

**Taylor**

Right? So are you just smashing keys or are you trying to go in a little bit more of a analytical or some other way?

00;44;06;24 - 00;44;13;04

**Anna**

I don't think she's just, I feel like she could use a computer Okay. I don't think she's just smashing keys.

00;44;13;13 - 00;44;26;09

**Taylor**

I mean, we'll say you see this keyboard of sorts and it's not like a keyboard we are used to. It is just a bunch of buttons with various symbols on them that are not the language you know, at least currently.

00;44;26;14 - 00;44;34;11

**Anna**

That I guess I am smashing. But I mean, I'll try to make an educated guess, right? Yeah, I guess I'm just picking one.

# BLOOM BLIGHT

00;44;35;09 - 00;44;40;02

**Taylor**

Just for shits and giggles. Can you roll a d6, just to do it?

00;44;40;17 - 00;44;43;10

**Anna**

I knew it. That's a two.

00;44;43;10 - 00;45;21;04

**Taylor**

Okay. Yeah, you are kind of just tap, tap, tap, tap. I mean, just in the air on these on these various buttons, trying to see if anything will kind of go. And it's not going for a while until then, you do hit one and the screen turns on in front of you and you see that it is it's just, you know, probably a basic like this nice, like firm kind of green background pops up onto the screen itself and it seems to have a password.

00;45;21;22 - 00;45;26;05

**Anna**

I would ask if anyone has any guesses, but I don't even know what these symbols mean.

# BLOOM BLIGHT

00;45;26;22 - 00;45;51;29

**Kit**

I think while Lark has been sort of focusing on this computer, like the tech situation, I think Daph is sort of rummaging through. You said there was like a note, like notebooks and, like, pens and paper. Mm hmm. Mm hmm. I think that's kind of where Daff is. So I think hearing that will sort of focus specifically on is there, like, any sort of like string of symbols that is not in our language, but matches what is on this keyboard?

00;45;51;29 - 00;45;56;21

**Kit**

Vaguely. Like somebody wrote down the password or something. I don't know.

00;45;56;23 - 00;46;08;26

**Taylor**

Yeah, yeah, yeah. Go ahead. I would say role for me as you're trying to kind of decipher this and whichever way you think, you know, if it's Analyze, if it's Perceive, if it's something something else, you can argue.

00;46;08;27 - 00;46;10;23

**Kit**

Think Perceive could work I think.

# BLOOM BLIGHT

00;46;10;23 - 00;46;12;05

**Taylor**

Empathizing maybe.

00;46;12;06 - 00;46;18;03

**Kit**

Yeah well Empathize might be might be the vibe we maybe Perceive is better.

00;46;18;03 - 00;46;59;02

**Taylor**

So you are looking through this kind of flipping through and you note that a good bunch of this is just like school notes, like this is fully like one of Lily's just random journals that there's like random dates of historical things written in there as well as like chemical compounds. Like it's just, she was one of those people that were those people, I mean, me that just uses one journal and loses all the notes that you put in there because you use one journal, but you use one journal of times ten, you know, and you never know where the info is.

00;46;59;02 - 00;47;26;14

**Taylor**

And that's fully the energy that's going on here, as you're kind of like flipping through them, but you do notice that there are lots of doodles. There's like everybody's flowers kind of doodled in various areas, little bouquets like little like notes like remember this, Like, don't forget, like you got to get this or Belladonna like there's definitely like things even for just in general team like notes in here.

# BLOOM BLIGHT

00;47;27;02 - 00;47;54;25

**Taylor**

But you do start to notice a few symbols and you kind of keep note some of them a little like hidden in decorations and the sorts, but you're able to gather like a string of five and we'll say that's what it wants you to put in. But as you're kind of going the last like fourth of this journal is every inch of the page are symbols written out like like how you would normally take notes.

00;47;54;25 - 00;47;55;29

**Taylor**

It is these symbols.

00;47;56;20 - 00;48;16;28

**Kit**

I didn't know they taught this language at the university. I don't. Daff will just sort of like pull some random scrap of paper and like, copy down the, like, five symbols that are, like, out of place and slide it over to Lark. But she's still just sort of like eyeing these last couple of pages, like flipping back and forth.

00;48;16;28 - 00;48;20;22

**Kit**

Like what the hell is this?



# BLOOM BLIGHT

00;48;21;06 - 00;48;31;26

**Anna**

Yeah. Glancing over at what Daff is looking at. I'll take the piece of paper and after a moment, try the order that Daff gave to me in.

00;48;31;28 - 00;49;03;26

**Taylor**

Yeah, absolutely. You type them in and the box goes away as then you see what you know looks to be a general kind of computing desktop. It is definitely a little different in the way if you're not really connected to an Internet by any sorts. There are various different kind of folders, icons. It seems that again, various symbols, not alphabetical language, all over the place.

00;49;04;02 - 00;49;37;26

**Taylor**

But the biggest thing that you note and I think Daff, you most likely had a very interesting conversation with Lily one of the last time you were here. You could say that. You all hear a voice come over this speaker system again. Sourceless, not one you recognize, at least not one anyone except for Daff would recognize. And I feel like you don't fully understand.

# BLOOM BLIGHT

00;49;38;06 - 00;50;10;19

**Taylor**

Like it clicks all of a sudden, let's do a little bit of flashback to one of the last conversations that you and Lily had here. As you had come into to this hideout and, you know, had come kind of through the the hallway to get into this main area as usual. And you heard Lily talking to another individual and you could hear Lily be like, And that's, that's

00;50;10;19 - 00;50;38;23

**Taylor**

our only option? I mean, there's nothing that this is this is what statistically, this is what has to happen. And you hear this voice, yes, we have tried every other option. Your greatest chance of success is this, was just like, oh, okay. Well, yeah, we I, I can figure that out. And then you hear a little bit of a like, you know, maybe the door kind of shuts behind

00;50;38;24 - 00;51;11;00

**Taylor**

You just like naturally and you hear the noise stop. And you come in and Lily's just, like, standing in the middle of the main room. That door shut got you don't know it exists in past, past you, as Lily just standing in the middle of the room, like probably holding a snowball. And just during that, very clearly, like, everything is normal and I was just here, hang out, you know, like has that just general air about her of trying to act normal.

# BLOOM BLIGHT

00;51;11;00 - 00;51;34;27

**Kit**

I think Daff sort of like the door behind her closes and she's just sort of like squint, single eyebrow raised and sort of like peeks around the corner to like the hallway that might go towards like, Lark's little sanctum or towards one of the other rooms. She sort of like making sure that, like, are we alone?

00;51;35;09 - 00;51;38;28

**Kit**

And then we'll sort of like, come back. What's going on, Lily?

00;51;39;10 - 00;51;54;15

**Taylor**

What are you. What are you talking about? I'm just hanging out, having a snack before night class. That's today, right? Shit. That's tomorrow. Hanging out before.

00;51;54;29 - 00;51;58;20

**Kit**

Daff Just sort of like, sighs. Who are you talking to?

# BLOOM BLIGHT

00;51;59;14 - 00;52;00;29

**Taylor**

Would you believe myself?

00;52;01;15 - 00;52;07;12

**Kit**

I've heard your impressions and they're good, but I don't think they're that good.

00;52;07;27 - 00;52;36;13

**Taylor**

Her expression, like, darkens and that like everything's fine like persona kind of just melts away and there is this just like the seriousness on her face and just those furrowed brows. I would imagine that if I needed to do something by myself, there's probably about a 0% chance anyone would let that happen. Yeah?

00;52;37;05 - 00;52;45;18

**Kit**

We are a team for a reason. Daff's sort of like smiling, like, I get it. But I've gotten this lecture enough times that you're not getting away without it.

# BLOOM BLIGHT

00;52;46;03 - 00;53;22;02

## **Taylor**

Daff shit's bad. This problem that we're facing, these constructs, this, every time they come back, they're stronger. And it's like day by day by day. And we're holding them back, but just barely. I mean, I don't even think we're fully recovered from the last one. And who knows when they're going to hit again. And I mean, civilians are in danger are buildings crumbling, people displaced.

00;53;22;13 - 00;53;33;00

## **Taylor**

I can't help but feel like personally I'm failing them all and I have a solution that can stop it, but no one's going to like it.

00;53;34;13 - 00;54;00;28

## **Kit**

Daff has sort of made her way over toward where Lily is sort of standing. And I imagine there's some sort of like very out of place, like, yeah, sectional like sofa that we have, like, dragged in here just because we're hanging out here so much. And Daff sort of sits down, pats the cushion next to her and she's like pulled up, pulled her feet up onto the seat.

# BLOOM BLIGHT

00;54;00;28 - 00;54;12;24

**Kit**

What do you need for me, Lily? I we're a team, but if there's something else going on that you need help with that that we need to be doing, you have to. You have to tell us, we're going to help you.

00;54;12;24 - 00;54;45;17

**Taylor**

Lily I think Lily will sit down the same way, like, knees to chest, like, just on the on the couch, just kind of looking off. I know. And I'll need your help. I need everyone's help. But, yeah, I mean, we all know, obviously, of the magic that is here and that we obviously can use and I may have figured out a way to really use it.

00;54;46;18 - 00;54;57;12

**Kit**

Okay, so so what's the move? I mean, if you have a way to if you have a way to stop this stuff, Lily, I mean, like I said, we're going to want to do it. We're going to want to help.

00;54;58;29 - 00;55;19;00

**Taylor**

Daff if if I harness this magic in the way that I think I can, you all can't be too close. And the help I'm going to need from y'all is to make sure that civilians aren't too close, and that everything that we want wiped off the map knows how to find me.

# BLOOM BLIGHT

00;55;20;09 - 00;55;49;29

**Kit**

I think that kind of knocks this, like, half hopeful, kind of encouraging smile fully off of Daff's face because she knows she knows what that implies. She doesn't like it, but she's also not the one who gets to make the decisions here. And she's never asked to be. She doesn't want that. So I think she's sort of quiet and a little bit more serious for a good moment.

00;55;51;22 - 00;55;53;17

**Kit**

And there's no other way?

00;55;55;01 - 00;56;17;19

**Taylor**

Whatever this is, it's like it's learning constantly how to avoid the upper hand. Just use our weaknesses against us, overcome our strengths. If we don't stop it, it's going to become impossible, Unstoppable, very fast.

00;56;17;19 - 00;56;21;18

**Kit**

Okay, so maybe the others aren't going to go for this.

# BLOOM BLIGHT

00;56;21;18 - 00;56;28;12

**Taylor**

And I think we know one person specifically who's not going to go for it and could possibly know about it before it happens.

00;56;29;03 - 00;56;33;11

**Kit**

I mean, if you want me to stop Lark from knowing, I you know, I can't do that.

00;56;33;26 - 00;56;44;20

**Taylor**

No, but I think if she was going to stop herself from interfering, the only person that could make that happen would be you.

00;56;44;20 - 00;57;01;20

**Kit**

If I do this, you have to promise me that you will try every other option. First, we will try to think of something else. This is. This is. This isn't plan B, this is. This is plan like triple Z.



# BLOOM BLIGHT

00;57;01;20 - 00;57;19;19

**Taylor**

Daff. We're already, we're already at plan triple Z. We've tried everything and just the general numbers that they're coming at. And statistically, we don't have very many attempts before. They are too strong for us.

00;57;20;05 - 00;57;27;02

**Kit**

Before they're too strong for this? We've we've got we've got time before before we go nuclear with this.

00;57;28;01 - 00;57;31;13

**Taylor**

We had the time and we've already spent it.

00;57;32;02 - 00;57;40;00

**Kit**

We could we could find someone else. We could we could bring other people onto the team. We could there has to be something else to do.

# BLOOM BLIGHT

00;57;40;08 - 00;58;06;28

**Taylor**

There's not time for that. It's not how it works. I mean, we'd just be bringing essentially just people in to be cannon fodder. We don't have time for anything else, believe me. I've thought about so many things. We've tried so many things. I mean, we've all done amazing things and it's still not been enough. And I can't let them win.

00;58;06;28 - 00;58;13;01

**Taylor**

I can't let them take over our home. I can't let them take you all down.

00;58;13;01 - 00;58;14;06

**Kit**

We're not going to let them win.

00;58;14;06 - 00;58;45;02

**Taylor**

Exactly. She looks you dead in the eyes in that like, I'm not budging, kind of stare and tone. We're not going to let them win because I have a solution and there's no other way. Because Bloom has to keep going and stop any other silly little problems. But this one could end everything. So I have to do what I'm going to do.

# BLOOM BLIGHT

00;58;45;28 - 00;58;53;02

**Taylor**

And I need you to make sure that everybody is doing what they do best.

00;58;53;02 - 00;58;54;25

**Kit**

And it has to be you?

00;58;55;13 - 00;58;55;23

**Taylor**

Yeah.

00;58;56;29 - 00;59;22;10

**Kit**

I think Daff is, you know, quiet for another moment and then just sort of slowly nods and does not look happy about it by any stretch of the imagination. But she knows that if Lily is if serious, Lily has come out, then all other all of their options have been thoroughly examined. She trusts that Lily would not ask this of any of them unless there was literally no other way.

# BLOOM BLIGHT

00;59;22;10 - 00;59;23;14

**Kit**

Just tell me what needs done.

00;59;24;04 - 00;59;42;29

**Taylor**

We'll have a team meeting soon. But I need this to stay between us. I'm sure is implied. But you're the only one that really, I think, could understand the importance of needing to keep everything, as is.

00;59;42;29 - 00;59;53;14

**Kit**

They nod gain, you're going to tell them eventually, though, right? If you want us all to work as a team, you can't blindside them with this. I won't tell them this isn't mine to tell.

00;59;54;08 - 01;00;21;11

**Taylor**

I will do my best to make sure that they know that what could happen is a strong possibility. They just may not know the means in which it could happen, but it's what needs to be done. That's why I was chosen. You were chosen. We were all chosen to be doing what we're doing. And sometimes that means a sacrifice of some sort.

# BLOOM BLIGHT

01;00;22;12 - 01;00;26;29

**Taylor**

And I trust you all to carry on. If the worst does happen.

01;00;28;07 - 01;00;31;11

**Kit**

Well, we're going to do our damndest not to let it. Okay?

01;00;31;23 - 01;00;34;12

**Taylor**

I'd hope so.

01;00;34;12 - 01;00;46;19

**Kit**

And I think this memory, the last sort of thing that that Daff remembers and consistently goes back to think about is just throwing her arms around Lily. We're going to, we're going to figure it out.

# BLOOM BLIGHT

01;00;46;28 - 01;01;27;27

## **Taylor**

It is a large hug and it is very clear to Daff that it is the goodbye hug that just embracing every second like it is quite literally the last. And you shake that memory off or kind of fades as this voice that kind of rings out just like, Hello, Team Bloom, welcome to HQ. I'm sure you have lots of questions, but Lily has left you a message. And you see on the screen like very clearly webcam view of Lily, her pink and orange hair done up.

01;01;28;13 - 01;01;37;09

## **Taylor**

She's got like a pencil stuck in in one of the buns in her hair, has on, Logan what's the band T-shirt?

01;01;38;20 - 01;01;39;23

## **Logan**

The band T-shirt?

01;01;39;23 - 01;01;40;11

## **Taylor**

Yeah, yeah.

# BLOOM BLIGHT

01;01;40;17 - 01;01;44;22

**Logan**

Oh, no. Why are you giving me the job to name things?

01;01;45;11 - 01;01;47;00

**Taylor**

It can be a real band, we can pull from real life.

01;01;47;28 - 01;01;59;12

**Logan**

No, I want to make something up. Now that you've given me this task, I have to fulfill the brief. I would say, Well, okay, if we're going to stay on theme, let's make it Pushing Daisies. That could work. I like that.

01;01;59;17 - 01;02;27;03

**Taylor**

Pushing Daisies. And it is fully a metal band and it is very much that just like metal kind of writing where you can barely understand what the letters are, but it is also like hot pink and they're like flowers, all the little daisies all over it. And she has a smile on her face.

# BLOOM BLIGHT

01;02;27;03 - 01;02;59;01

## **Anna**

Thank you so much for listening to Bloom&Blight. Our cast includes Taylor as the Director, Candice as Belladonna, Logan as Wolfsbane, Kit as Daffodil and Anna as Larkspur. Cast details can be found in the show description. All production is handled by Anna and Kit. All sounds and music courtesy Epidemic Sounds. Girl by Moonlight is a Forged in the Dark system from Evilhat Productions. To stay up to date with all things Bloom&Blight, be sure to give us a follow on social media @BloomandBlight. Bloom&Blight is a Dareful Archives Production. See you next time!