### Episode 6, Reconnect

00;00;04;29 - 00;00;14;27

**Kit**

You're listening to Bloom and Blight. Episode six: Reconnect.

00;00;14;27 - 00;00;44;10

Taylor

We, I think follow Vic as you hop on the bike and start to ride off. Again, our trusty camera panning out kind of getting up above, drone shot view as you are going through these just, green lush hills and kind of back into town, you turn down a alleyway onto another street as you see on the street running parallel

00;00;44;19 - 00;01;18;18

Taylor

Just missed it– two individuals sitting in a black car as they pull over to the crater that was essentially left from a drone getting absolutely rudely curb stomped into the asphalt from Daffodil, previously. As they get out– for our viewers and air quotes of the scene– very different looking people from those that were seen outside of Vic's garage.

00;01;18;18 - 00;01;50;07

Taylor

One of them is large, like we're talking nearly seven foot tall and a good like four feet broad across the shoulders, clearly massively cybered out with these big shoulder plates and piping and things running through it. The other one is familiar, a fox-like creature also in the cybernetic gear, a little tail kind of whushing across back and forth as they look over.

00;01;50;16 - 00;02;36;27

Taylor

And Pandora just kind of walks over to kinda the tree line where Daffodil had been jumping back and forth previously, and sits down on the ground, cross-legged with her hands sitting in her fists, her elbows resting on her knees, and does like a very exaggerated yawn. “Titus, do we really have to do this. You know that they're just going to disappear off into the unknown.The usual again. Let's just go cause some, I don't know, drama. They'll show their face eventually.”

He just kind of grunts. Deep, gravelly, robotic grunt.

She's like, “You’re no fun.” And then she kind of turns her head a little bit like she's heard something. You see a little– a little sniff, little sniff in the air. “You've got this right?”

00;02;37;10 - 00;03;01;27

Taylor

He just slowly turns– annoyance looks to be on his entire being. Not that she can see the face for the the mechanical mask that he wears.

“Okay, good. See you later.” And she kind of does a little roll out and heads down an alleyway following the scent of smoke as we will then pan back over to pick Vic.

00;03;02;04 - 00;03;17;23

**Logan**

Uhm, Vic– you know what? It's a good question, because like where he would normally go to research anything is the hideout, and that's the last place he wants to be right now. You know, it's weird, like if the hideout was a person, he almost doesn't trust that person now because there is so many things, so many things revealed.

00;03;17;26 - 00;03;52;15

**Logan**

Beforehand, I think he was just kind of trying to ride around the city, but maybe he would go, let's see. Yeah, I think he would go to the Howling Coyote, which is like a local biker bar that he normally goes to. One part of it is because of familiarity, you know, like it's something he's comfortable with, but also like, you know, like everyone bikers gossip about things that happen around town and maybe someone there, maybe someone else, like saw where the drones that we had– that attacked us came from? I mean, that's an excuse for him to go there. But like, (Taylor: yeah) it's something so he'll ride that way.

00;03;52;26 - 00;04;17;27

Taylor

You right off and I mean– try to think of a timeline– I think we're we're in evening cause y'all headed to the hideout a sun was setting. So this place is probably poppin’. There is the sound of– what kind of music– what do you think it– just stereotypical kind of just like classic rock type of biker bar or more more variety than maybe just a jukebox of whatever, whoever wants.

00;04;18;06 - 00;04;29;25

**Logan**

It's going to be mostly like classic rock on a jukebox. Every once in a while someone will play probably like some heavy metal or something, but it's still a little bit too different from what most of the bikers like. But, you know.

00;04;30;05 - 00;05;14;15

Taylor

Yeah, yeah, yeah. So I think you pull up music of Led Zeppelin bopping out currently. The kind of tin signs and the neon almost even shaking and rattling up against the side of the building. And these like just grimy kind of windows on the outside, lines of bikes and some other vehicles parked along the side and you hop off, there's a– one quick little quiet rev of your engine as the bike essentially just tells you goodbye, and you open up the door and walk in to like, say, place poppin. You see, you know, just a couple of empty spots of the bar.

00;05;14;15 - 00;05;33;02

Taylor

But for the most part, there's there's individuals sitting everywhere. Quite a few of the booths and tables are going, we’ll say in the back into the room. It's just like ten pool tables, every single one of them getting played on currently, There's like darts on one side and four of the five also have people like drunkenly playing games.

00;05;33;12 - 00;05;50;16

Taylor

Where would you– where would you kind of head? Has this music blasting? There's probably like basketball up on like multiple TV's and like random like. You know, when you go to a like a dive bar and randomly like Turner Classic Movies is playing on one channel and you're like, Why are we watching Gunsmoke with no sound? You know? That's the vibe.

00;05;51;28 - 00;06;29;14

**Logan**

Yeah, I would say he was just thinking his head– Watching Gunsmoke because it's classic. But, he would probably go to the bar to order a drink. And while he's going up there, he's also like kind of looking. This is like, it's not that Vic comes here a lot. He really doesn't. It's just it's, you know, the garage, the bar, the hideout, the school. There are literally four places in the world he knows where to go, so he gets familiar with who comes and goes. So I want to see if like as he comes in, is there anyone in here that he doesn't recognize? They're just newbies, someone suspicious, things like that.

00;06;29;16 - 00;06;46;01

Taylor

Yeah. I think as you come in, there's not really any I mean, there are probably people you don't recognize or know, but it's very clearly like they're with groups of people or, you know, they are all decked out in biker gear like no one looks out of place as of now.

00;06;46;10 - 00;06;50;21

**Logan**

Okay. So then he'll just go up to the bartender. He'll just kind of “One cold one.”

00;06;50;29 - 00;07;34;18

Taylor

There's just like this really old man, like, surprised he is functioning, looking just so many wrinkles, like the deep, like, heavyset, kind of brows with, like, the wild white old man hairs, like just shooting everywhere on his eyebrows. Definitely, it's like kind of that, like, underbite with, like, the jowls. It's like, “All right, usual. Gotcha.” Leans over surprisingly quickly. Like he's spry, you know, and reaches into one of the coolers under the bar, pops open the the bottle and slides it over to you, like, “All right, you want me to start a tab, or just add it to what you got going?”

00;07;34;19 - 00;07;36;10

**Logan**

“Just add it to the tab.”

00;07;36;25 - 00;07;48;26

Taylor

He just like puts a little tally mark on like one of the pieces of paper that's like a receipt, you know, like paper receipt books. There's multiple for regulars. And he just marks one under your name.

00;07;48;26 - 00;07;56;28

**Logan**

I want to believe that Vic actually doesn't understand the concept of a tab and has just been racking up a bill consistently.

00;07;57;14 - 00;08;11;14

Taylor

Yeah. You've been racking up a bill consistently, but Lily's probably been paying it. Like fully writes a check before you get your paycheck. It's like, okay, we're just going to take this little cut out of Vic's, and pay his bills or click okay.

00;08;12;02 - 00;08;35;01

**Logan**

Oh. Uhm. Yeah. He just takes the drink. He turns around, leans his back against the bar, and he starts scanning the room. Again, he's kinda lost but, is there– He wants to see if there's anyone like– he almost wants to talk to someone. Like he needs to like do something with his emotions? Because his normal outlet, which is, you know, be angry, is not possible.

00;08;35;27 - 00;08;56;05

Taylor

Yeah. Yeah. I really think you you see, probably as you're kind of like looking around like I said there's some people playing pool, darts that are very clearly like kind of in there and their own thing. But probably at the end of the bar, there is a person that– they're they're pretty frequently you've probably seen them quite a few times, just very much.

00;08;56;05 - 00;09;23;29

Taylor

This is just kind of the usual thing, will come in at 5:00, will come in on a Friday night, and have a good time, but is a part of their kind of daily routine. And we'll say it's it's we'll say like middle aged kind of age and they they're probably sitting there with a similar beer. And I think as you as you come in, kind of raise like a little toast, catch your eye like “Ah, regular, same drinks.”

00;09;24;21 - 00;09;36;05

Taylor

And we will say– I really need to make just like a list of NPC names to grab out of a hat at any point in time. Because my brain never works properly.-- We will call them… someone throw a name at me.

00;09;36;11 - 00;09;36;25

**Logan**

Petey

00;09;37;12 - 00;09;45;18

Taylor

Petey. Name them Petey. And they're just kind of leaning there and give a little give a little toast, raise a glass over to you.

00;09;45;27 - 00;10;04;22

**Logan**

And I raise it back. Uhm. Vic is lost. He doesn't know what to do, so he kind of like uncharacteristically, he kind of comes over to Pete and he kind of just looks at them. Big sigh. “So uhhh, anything exciting happening?”

00;10;04;22 - 00;10;18;18

Taylor

“You do talk. That's just grunted. Which is fine. I usually do too. But now I don't know. I got to go back to work. Finally. That's something new over the last few months– month.”

00;10;18;18 - 00;10;21;11

**Logan**

“Oh, that's good. What do you do for work?”

00;10;22;19 - 00;10;24;28

Taylor

“Oh, I work downtown, shipping district.”

00;10;25;23 - 00;10;26;04

**Logan**

“Okay.”

00;10;26;22 - 00;10;29;12

Taylor

“Our area finally got cleaned up, so back at it.”

00;10;29;27 - 00;10;33;27

**Logan**

“Oh yeah. Like there was a– there's a fire– something.”

00;10;34;21 - 00;10;38;02

Taylor

“Mhm”, just gives you a very knowing look like very obviously knows who you are.

00;10;39;06 - 00;10;39;25

**Logan**

Oh yeah.

00;10;40;03 - 00;10;47;22

Taylor

“You could say.” No malice in it at all. Like, but just like. Sure. If that's what makes you feel better, we'll go with that. Yeah.

00;10;47;22 - 00;10;53;00

**Logan**

“So they're putting you back to work. That's, that's, that's a good thing, right? That people like working.”

00;10;53;05 - 00;10;53;27

Taylor

“Got to pay bills.”

00;10;54;06 - 00;10;54;18

**Logan**

“Okay.”

00;10;54;29 - 00;10;56;22

Taylor

“Y’alright, kid?”

00;10;56;22 - 00;11;04;07

**Logan**

“Uhm. I lost a friend a month ago, and it's really heavy on my mind, and I don't have anyone to talk to. Uh Pete, you're like the only one I know right now.”

00;11;04;24 - 00;11;20;12

Taylor

“Okay, do you want to do you want to sit? Do you want to talk? We can also just sit here and, like, comfortable silence. That's like a thing that people like. I'm probably the worst person to ask for this, but I will do my best because you are talking.”

00;11;20;12 - 00;11;21;29

**Logan**

“Lily and I sat in comfortable silence.”

00;11;22;07 - 00;11;33;04

Taylor

As his gears start turning and things are clicking. He's like, “Oh yeah, okay.” Scoots over one chair, so you can have the one that's closest to you. “Have a have a seat.”

00;11;33;22 - 00;11;38;20

**Logan**

And he takes the seat. Looking forward, takes a sip of his beer. “This stuff still tastes bad.”

00;11;40;11 - 00;11;43;13

Taylor

“Doesn't ever get better. Unless you got more money then you get a better one.”

00;11;43;22 - 00;12;10;27

**Logan**

“Yeah. Money. So silence.” He just kind of looks at the bar. Everything that's going on, taking in the moment, really. His anger doesn't do him any good right now and he doesn't know where to focus his energy. And without anywhere to go, he's just kind of like like a like a fire you start, he blazes really hot, but without any fuel, it just kind of slowly dies down and you just see smoke.

00;12;10;27 - 00;12;14;22

**Logan**

And it it's almost mystifying how one things becomes another, you know?

00;12;14;22 - 00;12;26;01

Taylor

Yeah. You sit there for a bit, Peatey kind of do him doing the same it's like a silent sip and without kind of looking over at you, still kind of looking straight. “Sorry ‘bout your loss, kid. S’rough.”

00;12;26;20 - 00;12;30;03

**Logan**

“Yeah. Uhm. Does it. Does it get better?”

00;12;30;22 - 00;12;46;00

Taylor

“Um, I don't know if it ever gets better, but more you learn the tools to deal with it better. You learn to cope in different ways. And then it's less sad and more remembrance. I guess. Sometimes that's a comfort.”

00;12;47;22 - 00;13;08;24

**Logan**

With like when he heard the word cope, he just downs the beer, which: bitter, gross, no. Just a biker bar beer is usually like a Coors Light, you know, it's like it's not going to be a good time. And he yells out, “Old man, another one, keep ‘em coming.”

00;13;10;15 - 00;13;16;25

Taylor

“All right, shit.” Kinda grabs another one, comes over. “My name's David, by the way. Not old man.”

00;13;17;02 - 00;13;20;00

**Logan**

“Everyone calls you, old man. How was I supposed to know your name’s David–”

00;13;20;00 - 00;14;09;02

Taylor

“Who the fuck calls me an old man. I'm not that old. I am spry, dammit!” You hear a pop as he tries to stand up straight. (Logan: “Uhm, Petey?”) Yeah, Petey just like, a hand over his eye, looks away like not me man, and as– as this interaction is kind of going on, you hear the music change on the jukebox and it goes from– probably someone was an asshole to put on Freebird.

That is probably the Led Zeppelin that was happening and had just been going for this entire encounter– To then, the very familiar bass drum beat and heavy guitar melody of Pushing Daisies, Lily's favorite band. And you look over and you see leaning up against the jukebox– mask off– Pandora.

00;14;09;12 - 00;14;31;17

**Logan**

Okay. Oof! Oof, okay. Uhm. Vic, is, is, Ohh that you know, that flame metaphor I was going that– that– someone just put some, you know, actual like lighter fluid on that fire. Uhm. His eyes go wide and makes eye contact with her. And I don't know if he knows what to do.

00;14;32;09 - 00;14;58;23

Taylor

You see, she looks over, smiles just like the corner of her mouth. And you see just like a little bit of like very pronounced canine. As she grins again, that bright red lipstick still on. She's very like angular nose definitely has like the just super sharp eyes, the cat eye, eyeliner like very still even without the mask in the thing, like very fox-like and sleek and sharp.

00;14;59;05 - 00;15;12;17

Taylor

And uhh just kind of smiles, gives a little wink. And will you please vote for me? We need to gather some information as, depending on your roll, she might give you a little bit of a clue here.

00;15;12;17 - 00;15;13;03

**Logan**

Okay.

00;15;13;20 - 00;15;29;17

Taylor

So how how I guess in this… We've, you know, kind of set the scene, but what is the general like energy that Vic has had? And how would you like to roll for like trying to grasp at some, some sort of straws?

00;15;31;05 - 00;15;54;10

**Logan**

I guess, like as much as he's aggressive, he's not stupid in any type of combat situation. And while this isn't like full on a brawl yet, keyword yet, I would imagine he has a he's really good at studying like the weakness of someone in the situation or trying to find it. Can I– I'm going to argue for analyze.

00;15;54;24 - 00;15;55;17

Taylor

Okay. Yeah.

00;15;56;23 - 00;15;59;05

**Logan**

Hey, that's a six. That's good, right?

00;15;59;13 - 00;16;24;18

Taylor

That is good. That is that is nearly the best you could do. If you did two sixes, that'd be the best-best. So, you basically were going to now get to advance the investigate track, which we’ll kind of deal with in a moment. But along with advancing the investigation track, use your result as gather information roll as well, asking the Director questions about what you have discovered so you have some questions under the gather info here. You have a six, you have two questions and a follow up. These can be more broad seeing as we're just kind of playing out your general investigation phase. So if it's maybe a little more based on the larger mystery or Pandora specifically, that's up to you kind of whatever edge you were hoping to get here.

00;16;45;24 - 00;16;57;07

**Logan**

Okay. So specifically it says for me and my gather info, little area, one of them is how can I gain an edge here? I think that's his first instinct is how does he keep himself on top?

00;16;57;07 - 00;17;32;09

Taylor

So I think with that you would know that Pandora specifically is very playful, very tricksy, very like calculated in a lot of things. So I think you could go about it if you're thinking more getting the edge over her in this situation and more of a way with that being the knowledge of whether it is not showing the weakness, being direct, or playing into it, kind of whatever, I think there. But as long as she doesn't think she has the upper hand.

00;17;32;26 - 00;17;35;02

**Logan**

Okay. And then I get a second one.

00;17;35;19 - 00;17;39;10

Taylor

You get a second one and then you can have a follow up on either of those two.

00;17;39;23 - 00;18;02;10

**Logan**

Okay. I guess I'll just have to do a general because the rest of them is kind of, one of them is like what here can be broken. I'm sure everything here can be broken, but I don't want to break something right now. Oh, this is a good one. What's really going on here? Why is she here? Why is she coming to the bar here, to get my attention. What do I ascertain?

00;18;02;25 - 00;18;31;06

Taylor

You can gather that you know that she's always had a fancy for you in particular compared to other things. But something is smelling off about it in a way that you're not quite sure. And I would say maybe it's… she wants something from you or hoping you'll do something for her, something there. But there's not any hostility. She seem to be checking in on you.

00;18;31;06 - 00;18;52;29

Taylor

She's here without kind of her general gear, like in a much more relaxed… If you attacked her, she'd be screwed position. You know that it seems like there is something less adversarial at a glance that she might be hoping for. And she just likes you.

00;18;52;29 - 00;19;05;14

**Logan**

Okay, I get a follow up, right? (Taylor: Mm hmm.) Okay. Sorry. This is going to be cheesy. Forgive me. I'm already thinking about it and getting, like, second hand embarrassment, but I want to do it. (Taylor: Do it.) Does… she like to dance?

00;19;05;29 - 00;19;06;23

Taylor

Oh, for sure.

00;19;06;28 - 00;19;15;17

**Logan**

Okay. Now, knowing this– music is playing, I know she likes me. I know that the only way I'm going to get advantage is throwing her off guard.

00;19;16;13 - 00;19;16;25

Taylor

Mhm.

00;19;17;08 - 00;19;31;18

**Logan**

Can my instinct be to, you know, put my drink down, stand up, march up right to her, get uncomfortably close like she. I never get this close to anyone. And I just grab her and try like “Were dancing. Now.”

00;19;31;18 - 00;19;55;07

Taylor

You do this hearing behind you, the surprised whisper of Petey toward Old Man or David of like “Liquid courage, I guess, damn.” As you walk over, she doesn't move an inch as you're coming like– Stands her ground fully and like– you're very tall, right?

00;19;55;26 - 00;19;56;24

**Logan**

Relatively. Yeah.

00;19;57;04 - 00;20;25;18

Taylor

Yeah. Yeah. And so I think, you know, she's she's, you know, just a maybe a little a head short of you, a little more, and like, you wouldn't tell the slightest that she is like taken off guard or anything. Like, she just looks up at you, holds that same pose. And then when you do, she kind of gives a like wide eyed, a little smirk and I was like, “Oh, what's gotten into you?”

And will follow your lead.

00;20;26;00 - 00;20;43;29

**Logan**

And yeah, he dances with her onto the floor. The best of his ability. He doesn't have a lot of experience with this. I would imagine Lily is the one that taught him any type of like dancing. So it's it's very– I don't think Lily was was she a dancer? Was she herself trained in that?

00;20;45;09 - 00;20;52;08

Taylor

I don't know if trained by any means, but this was her music. So– (Logan: That’s true…) she she knew how to get going with with this, at least.

00;20;52;09 - 00;21;13;18

**Logan**

Yeah. Like, you know, when someone's a big fan of a specific band, maybe there's certain movements and things that you do at different songs. And because it's the right music and because the music that Lily taught me how to, taught me to enjoy, you know, whatever music is, I know the right movements for it. And as were dancing like, I don't know how in-depth this will be.

00;21;13;18 - 00;21;34;05

**Logan**

I don't know what rolls I should be making for this or if I should be making rolls. But I want to like get up to her ear at one point, probably like in the middle of the song when there's like a breakdown happening and I go, “What is going on? I need you. I need you to tell me everything.”

00;21;35;17 - 00;22;00;18

Taylor

You start to dance with her. And she's definitely following your lead. But there are a couple of points in which maybe you're not quite sure of the step or like kind of like falter any specific move. She knows. She knows these particular moves and stuff as well and almost like compensates, but also in a way of like trying to not like show off kind of that she she knows some of these.

00;22;01;10 - 00;22;37;26

Taylor

And I think as as you say that she just kind of like looks at just like under her eyelashes like up at here and the middle of dancing. She's like, “If you really want to know what's going on, Vic, sweetie, open your damn eyes.” There's a little, little like spin out comes back in and, like, kind of like, takes the lead at this point in time and, like, look, share in the eyes, like, serious look on her face.

00;22;39;01 - 00;23;08;07

Taylor

“You're not stupid. You can figure out what's going on here because as much as I’d like I can't tell you everything.” Her eyes look a little watery, while the rest of her face is still keeping that cool, calm, collected. “Maybe just. You're very loud, you know, very easy to follow all the flames and smoke.”

00;23;08;07 - 00;23;10;07

**Logan**

“I'm what I was made to be.”

00;23;11;19 - 00;23;12;21

Taylor

“Yes, and they know that.”

00;23;13;25 - 00;23;20;21

**Logan**

“Oh, no.” Vic’s eyes kind of go wide and, like, stops moving. “I need to go.”

00;23;21;09 - 00;24;12;03

Taylor

She'll kind of, like, grab your arm. Like when you say that, like, hold on tighter. Like, almost just like those perfectly manicured nails, like, almost like digging into your wrists and, like, pulls you off to the side. Maybe, like, because, again, every dive bar still has the section that used to have the payphones. Maybe there's still a payphone there, but a couple of been pulled out and she kind of like pushes you back up in here and kind of like takes up that space and like, looks both ways, and she’s like, “Just be careful because they know and I can't keep hiding her trail. Okay? Let me just say, you have friends helping you, but you and your team need to smarten up because when the time comes and we face each other in public, I'm not going to be this nice. As much as I want to be.”

00;24;12;03 - 00;24;14;14

**Logan**

“I'm, I, I need to go.” And he–

00;24;14;29 - 00;24;16;20

Taylor

“Don't go back to the garage.”

00;24;17;06 - 00;24;18;12

**Logan**

“I need to go.”

00;24;18;21 - 00;24;20;02

Taylor

She'll step to the side.

00;24;20;19 - 00;24;46;18

**Logan**

And he'll kind of just run out. Like she said, Vic is loud, easy to spot, and as he, like, kind of bursts through the door to leave, he kind of makes the realization, this is it, this is what he's for. And he runs to his bike. And for the first time he doesn't rev the engine extra loud. He doesn't try to make a big show of what he's the most proud of, the thing that he made.

00;24;47;08 - 00;24;51;13

**Logan**

And he just slowly rolls off. Leaving the bar.

00;24;52;18 - 00;25;09;29

Taylor

We’ll follow the trajectory and head back to the hideout where we find… Or I guess, Belladonna, tell me what you're doing in this hideout. Still like checking on Zeke. Kind of what the what the vibe is.

00;25;09;29 - 00;25;39;17

**Candace**

There's definitely a lot of time spent, just kind of like checking in on him, making sure he's okay, helping him do any kind of, like P.T., like walking him around the unit just so he doesn't get, you know, any kind of atrophy or, you know, whatever he needs, whatever FAE kind of recommends and course of treatment. But also a lot of time kind of going through like the other files and any other kind of nooks and crannies in this system that's new to them.

00;25;39;17 - 00;26;08;04

**Candace**

I also think they spend some time with themselves as well. I don't think that they separate, the two halves of Belladonna, but they do kind of sit in silence and in meditation they use the sauna and things like that to try and just like center themselves, understanding that they’re very kind of on high alert since both, you know, Lily's passing and this new discovery of how and why it all happened. I think they're doing a lot of self-reflection as well.

00;26;08;16 - 00;26;19;21

**Candace**

I feel like even though they probably know it's not personal, part of them is still thinking about Larkspur not wanting to have a one on one conversation, even though technically it's one on two.

00;26;20;05 - 00;26;54;11

Taylor

You have been spending some time just kind of reflecting and thinking about different things. Question, I guess on a mechanical standpoint, with some of our downtown activities, seeing as you know, you're– you're helping a friend recover though, mechanically, Zeke doesn't really need the benefits of those sort of things. So like while you're doing that, you know, I feel like it's a lot of like healing yourself and working on your own thing and just being with him while he kind of like deals with things.

00;26;55;22 - 00;27;14;13

Taylor

Would you be more when you're kind of looking into makes more of kind of maybe an investigation of trying to learn more about this system or this mystery or those sort of things here, or maybe more working on a long term project to try to unlock more secrets of the hideout itself and get closer to opening a room?

00;27;14;27 - 00;27;41;27

**Candace**

Hmm. I feel like Belladonna would probably be doing the first one. (Taylor: Okay.) Like, the rooms are interesting, and they know that they hold, like, they unlock different aspects of the hideout. But I think that they're more interested in preventing– finding out anything else that's going to threaten, no pun intended, that's going to threaten the harmony of the group. I think it's important to her to focus on uniting people right now.

00;27;41;27 - 00;27;50;16

**Candace**

And I think that there's a part of her that's very disappointed that she kind of went inward. That's not something that she likes doing excessively, especially when people might need her.

00;27;51;27 - 00;28;43;10

Taylor

So, Belladonna, as you are– You know, you've already kind of relaxed in the sauna. You've been walking around with Zeke. He's already kind of starting to make little jokes and things, kind of telling you about some of the stuff that has happened in between the time that you all really like seen each other and definitely does, I think at one point, maybe are sitting by this like hot springs kind of kicking your feet in the water and will say even while just to make it mechanically make sense, like while you're kind of clicking through this computer, this computer air quotes, as it is a massive programing thing, and just seeing kind of what all you can find in here. He’s just kind of like “Thank you? I don't know if I've actually said it, but if not, I'm going to say it again because I probably need to do it about 20 billion times.

00;28;43;22 - 00;29;05;28

Taylor

Thank you for helping me. But how are you doing? Everything. That's happened to you’s a lot and I don't know if it would help or you don't have to say anything but talking to someone maybe a little outside of it and not yelling….” Just looks to the door.

00;29;07;04 - 00;30;11;15

**Candace**

I think it takes Belladonna a minute to reply. She kind of, her face, her facial expression kind of oscillates from: Oh, someone wants to talk about this. Yes.-- To: I can't burden him with this. Like I'm not going to talk about myself. I need to make sure– To having like a flashback of the moment that they kept asking Larkspur how they were doing, and how she just kind of deflected it and kept kind of just like moseying on around the question, and how Belladonna walked away from that conversation still not quite knowing how their friend was feeling. And when she finally replies, like her facial expression makes it clear that this is some kind of common ground, like a middle ground. “I'm. I'm really glad you're okay. I'm trying to forgive myself. Uhmm, trying to be better for the team. Trying to think about the hole that Lily left and how all of us are going to step up into it.

00;30;11;15 - 00;30;40;08

**Candace**

Uhmm. You never have to thank me. You're. You're important to Donni. You're important to me. And it does help to talk to someone outside of it, it does. Our bond is kind of tacit. It's a movable and flexible. And I think that's why it's hard for us to come together. The group, I mean, but with you, you choose to be here with me and I appreciate that a lot.”

00;30;41;09 - 00;31;40;23

Taylor

“First, I may not have to thank you, but I'm going to because you’re appreciated, and you're wonderful, and I need you to know that every time. So thank you again, at least number two for 2 million. And yeah, I can't even pretend to even slightly imagine what you're going through or that world and the team but… I know a thing or two about loss though, and it's definitely easy to separate yourselves, and I don't know. I guess you have. I don't know if it's an upper hand or not, of having two of you, but while it's nice to talk to someone outside of it, it's good to lean on people that can understand it more personally. And I hope that they do, because if whatever the hell happened to me is happening to others, we need Bloom back.”

00;31;41;02 - 00;31;49;27

**Candace**

“I really want to look into what's going on with these people that I don't know took advantage of you, but I feel like that's something that I have to talk to the team about.”

00;31;50;04 - 00;31;51;08

Taylor

“It was at the hospital!”

00;31;51;18 - 00;31;54;04

**Candace**

“The hospital? Just the regular hospital?”

00;31;54;13 - 00;32;20;17

Taylor

“Yeah, it was just the great I was there and with the doctors and, you know, the normal, normal things. And then yeah, I saw, I saw they were looking for people for a trial, for a new thing. And I went to the hospital. It was, you know, completely normal Oliva Bay Medical Center outpatient procedure. I don't know.”

00;32;20;21 - 00;32;52;06

**Candace**

I think Belladonna hears that it's just the regular hospital and not just like some weird trial that he participated in. And she, like, immediately kind of stops thinking about trying to save this downtime for like researching like the secrets of Lily's that are kind of in this system, and instead is like just kind of finds new conviction that they need to go and figure out what's up with this hospital situation.

00;32;52;12 - 00;33;12;15

**Candace**

Like she thought that there was going to be time, right? She thought, oh, well, I can tell the group and we'll all go together. And it's probably a weird clinic on the outskirts of town. It's shady, but like hearing that this is just the hospital? Completely snaps her out of it, and she's like trying to kind of balance this reality without freaking him out too much.

00;33;13;05 - 00;33;35;13

Taylor

Go ahead and we'll roll for the investigation here. What is kind of the way that you're feeling works best for stat purposes and what you're thinking of your skills here? Is it more, you know, analytical? Is it now a little more like expressive, you know, whatever you feel is your vibe.

00;33;35;16 - 00;33;46;26

**Candace**

I think it would probably be in both of these situations, I think it probably analyze because she's looking for actual information rather than like looking for something a little bit more metaphorical.

00;33;48;15 - 00;34;14;06

Taylor

Yeah, absolutely. So go ahead and roll that one for me. (Candace: Three.) Beautiful. So you have on your sheet over there on gather info, for three, you get a question here. I am also advancing our investigation track and that makes it full for tier one.

00;34;14;06 - 00;34;46;08

**Candace**

I think my question is… These new powers that Zeke has and the revealing of all of this power in our home base are happening at the same time, which leads Belladonna to think something must be rising, something must be happening that is kind of causing these things to begin advancing more and more, especially with the attack that they experienced previously with the drones.

00;34;46;24 - 00;34;50;27

**Candace**

So I think that's her question is: How are these things related? Like what is the bigger story here?

00;34;52;15 - 00;35;12;13

Taylor

You're sitting here thinking over all the information. I mean, two minds at once. You're like, bup up, up, up, up, up, up– Going through all of these different– What if these happens? What's going on? Blah, blah, blah, blah. And you think about the attack. Think about the video that you just saw with and the sacrifice she had made and the original sacrifice.

00;35;12;27 - 00;35;37;09

Taylor

And then this AI and the original team now being part of the magic, and all of these connections here back and forth between this magic and this tech and the at odds. And then Zeke says something and it puts it all together in your head. He's been kind of looking over your shoulder while y’all have just been sitting there just kind of kickin’ in the water and looking through the system, he says, “Stop.”

00;35;37;09 - 00;36;07;05

Taylor

And as you’ve been scrolling, fast enough for two people to be reading, you just stop. And he points and it is a file here with the like information on this original I Genix. “The trial that I did the the the procedure that they did on me they called it BioGenix.” (Candace: Fuck…) And then you remember Lily saying “It's happened, Genix is somehow got access to its core.

00;36;07;05 - 00;36;24;09

Taylor

I had to stop it.” And with that realization and our track here kind of filled. Let's go to our last downtime action separate here, because I think, though, y’all tell me if Daff and Lark are together currently?

00;36;24;14 - 00;36;31;01

**Kit**

I feel like both of the downtime actions that we were thinking of would have kind of ended up happening with the other person.

00;36;31;11 - 00;36;38;21

**Anna**

At least for this first one, my second downtime is something I can do alone. But yeah, it was this first one, it was together.

00;36;39;08 - 00;36;43;12

Taylor

So then where where would we find the two of you currently?

00;36;43;22 - 00;36;46;20

**Anna**

Uhh. Is still the same night?

00;36;46;20 - 00;36;47;09

Taylor

Yes. Yeah.

00;36;47;18 - 00;37;12;02

**Anna**

I think we find them in that room that we established that Lark has, sort of her isolation, that helps her concentrate, stay away from other dreams and daydreams when she needs to take a break from it, essentially. But it would also help her focus in on her own daydream, her own memory, sort of thing. I think she brings Daff in there.

00;37;12;24 - 00;37;17;20

**Anna**

“You said you wanted to… help carry the burden. Be a part of it?”

00;37;18;02 - 00;37;23;25

**Kit**

“Yeah. Yes, I– if there's something that you need to talk about, I, I want to be here.”

00;37;24;09 - 00;37;26;20

**Anna**

“I think it would be easier if I show you honestly.”

00;37;27;06 - 00;37;49;09

**Kit**

Daff sort of, you know, straightens up a bit, looks confused, but nods. I don't think it's the first time that she's been shown something, like vision-wise or at the very least, daydream-wise, like she's she's hopped into daydreams, is like so she's confused what this one would be. But she holds out a hand just like, I don't know if that's what we still need to…if that's how this works.

00;37;50;09 - 00;38;17;18

**Anna**

Lark does take it, and one of her swords appears in her other hand. “Ever since I've gotten my powers, a very specific vision of something in the future has haunted me. And I’ve seen it hundreds of times and it's always been the same… Lily and I worked so hard to change it. Nothing worked until a month ago. Now it's different. It's still not different enough.

00;38;18;26 - 00;38;20;15

**Anna**

Are you sure you want to see this?”

00;38;20;29 - 00;38;27;06

**Kit**

“Whatever it is, you can show me if you– If you have to carry it. I want to carry it too.”

00;38;28;04 - 00;39;01;25

**Anna**

“Okay.” And Lark will slice into the air. It's a vision I've seen of times, so I’ll kind of pull Daff into my own daydream of what this vision is. So we step into this vision. It is nighttime and we are in Oliva Bay. But there is mass destruction. And Lark begins pulling you forward, picking her way through debris and rubble, heading towards… something, it's difficult to tell in the dark.

00;39;02;05 - 00;39;23;24

**Anna**

There are lights here and there from kind of the town around, but it's it's fairly dark. And she eventually climbs up onto a piece of rubble, helps pull you up, that's overlooking this crater. And as she's pulling you up, “There used to be all five of us here. That is what we are trying to change. Now, there's just two.”

00;39;25;04 - 00;39;55;00

**Anna**

And she kind of steps aside and looks down into the crater. You see, first, I think… Larkspur, pinned under a piece of rubble, not moving, head kind of turned to the side arm, stretched out hand on top of Daff’s outstretched arm. Daff arranged like she was trying to pull herself towards Lark. Lark just stands there, staring down, not saying anything.

00;39;55;25 - 00;40;01;18

**Anna**

You can tell that she– she has seen this so many times before.

00;40;01;18 - 00;40;22;24

**Kit**

I think, Daff doesn't really have words for a long moment. I– she doesn't know what she was expecting, but this is definitely not it. She just sort of, can't look away from the scene below them. “Do you know what causes this? Do you– do you know what happened before?”

00;40;23;16 - 00;40;44;22

**Anna**

“I've never seen what leads up to this. I've searched this vision so many times trying to find clues, anything I date, I can't figure it out. Lily helped the best she could, but she couldn't figure it out either. I–It used to be all of us here. We always start to change that.”

00;40;46;03 - 00;41;12;00

**Kit**

“I mean, if if it used to be the others too, I mean, I don't want to say it's better because… Oh man.” She kind of, for a long moment can't quite, you know, pull her eyes away from that. But she does just sort of like– they've got their hands together because of, you know, dream walking, etc.. And she just kind of pulls Lark to her and does that thing where like, reach up, pulls your head into her shoulder.

00;41;12;24 - 00;41;20;10

**Kit**

“You shouldn't have to do this alone. You shouldn't have to see this. I'm sorry you have to see things like this.”

00;41;20;25 - 00;41;30;11

**Anna**

“I see it all the time. And I've tried so hard to change it over and over again. And nothing I do works.”

00;41;31;11 - 00;41;50;16

**Kit**

Daff sort of just pulls away a little bit just to sort of, like, put her hands on either side of Lark's face. “No. Hey, look at me. This is not yours to do alone. This is not. It's not your job to fix this. It's. It's hard enough that this is your job to see. It is not your job to fix.

00;41;51;05 - 00;42;06;02

**Kit**

It’s– We're going to have to do something together. There's no way that anyone could expect one person to fix this. And if Lily expected you to try to fix this, I– I would never forgive her.”

00;42;06;28 - 00;42;10;03

**Anna**

“She was helping. She was trying just as hard as I was.”

00;42;10;20 - 00;42;38;04

**Kit**

“The rest of us can help, too. I think the others would want to. I'm not going to tell you what to do, obviously, but I want to help. I'm sure they do. We can– we can do something about it, I'm sure. But either way, it's it's not your responsibility to hold this, above everybody else and keep them from seeing it, that's not it's not going to help them any more than it's going to hurt you.”

00;42;38;04 - 00;42;47;15

**Anna**

“If too many people know about it and everyone is trying to change it, it's it's too many different actions. It could change it in the wrong direction.”

00;42;48;01 - 00;43;11;07

**Kit**

“It could change it in a good direction. This is already a lot. It's already not an outcome that any of us want. It could get worse, but it could get better. We won't know unless we try to do something about it. And you can't do that alone. I know you're strong enough. I know you're smart enough. But at some point you need to let us help you.

00;43;11;14 - 00;43;23;04

**Kit**

We want to. And I know I'm being hypocritical, so you can– you can berate me all you want for that. I can take it. I deserve it. That doesn't mean I'm going to let you do the same.”

00;43;23;20 - 00;43;26;01

**Anna**

“That's why I am sharing it now.”

00;43;26;01 - 00;43;33;03

**Kit**

“Hey, hey.” And, like, you know, the hands on, on Lark’s cheeks again. “Hey, thank you. Okay?”

00;43;34;11 - 00;43;36;13

**Anna**

“It helps to tell somebody else.”

00;43;36;28 - 00;43;37;24

**Kit**

“Then keep telling me.”

00;43;38;27 - 00;43;43;21

**Anna**

She cuts off in the air again. “I have to see this enough. I think we can head back now.”

00;43;44;05 - 00;43;46;03

**Kit**

“Yeah, yeah, we can– for sure.”

00;43;46;24 - 00;44;09;26

Taylor

As you jump back through, then let's mechanically, when you make a connection, you chose another protagonist. The two of you do something together, if it’s something the other character would appreciate, they offer you an extra die. So we would need then for Anna, you're rolling whatever appropriate action up to Kit if Hadley approves of this, and I'll give you an extra die there?

00;44;10;09 - 00;44;15;04

**Kit**

For sure, for su– 100%, my guy. Absolutely, yes.

00;44;15;11 - 00;44;19;24

**Anna**

Okay. So I think confess is probably the best here.

00;44;20;20 - 00;44;21;18

Taylor

Yeah I like it.

00;44;22;00 - 00;44;32;24

**Anna**

As that with the extra die gives me two.

Glad it gave me two, cause that’s a five, which is three links given.

00;44;33;07 - 00;44;36;04

**Kit**

Cool.Cool. Cool. Cool.

00;44;36;04 - 00;44;42;09

Taylor

Okay. What then is Daff’s downtime action before we wrap up this phase.

00;44;43;01 - 00;45;08;10

**Kit**

So Daff’s downtime action. I think Daff is on her big I fucked up train, is very much I need to make it up to Sybelle, because I have been an asshole for a calendar month. And I think there is also the, the underlying understanding that like she also low-key needs to make it up to everybody else, not that everybody else necessarily knows that.

00;45;08;10 - 00;45;35;13

**Kit**

But I think the more pressing issue is I need to do something to prove it to Sybelle, basically. I feel like Hadley's goal at this point is plan a little like quote unquote date night, but like something to feel a little bit more normal. Right? So I think her– her big sort of grand romantic gesture or what have you is to pull up outside Sybelle’s in, you know, her beat up truck or what have you.

00;45;35;18 - 00;45;58;18

**Kit**

And we are going to– we are going to the romcom-double-feature-drive-in-movie. It's just some sort of something to feel sort of back to normal a little bit? So I think she she sort of pulls up whether it's like maybe late at night that same night or the next sort of afternoon. Either way. She sort of pulls up and she doesn't honk, as much as she wants to.

00;45;58;19 - 00;46;23;21

**Kit**

She texts Sybelle “honk”, just in case, you know, other folks are there. And when Sybelle gets out there, there is a massive popcorn bucket, but there is no popcorn in it because she knows Sybelle does not do popcorn. And it is filled to the top with Sour Patch Kids. Like just like a disturbing amount of Sour Patch Kids, truly, in like the like console or whatever. Just rolls down the window.

00;46;24;05 - 00;46;24;16

**Kit**

“Get in.”

00;46;25;00 - 00;46;27;25

**Anna**

“Where did you get all of those Sour Patch Kids?..”

00;46;28;06 - 00;46;32;02

**Kit**

“Don't– Don’t ask questions you don't want to know the answer to.”

00;46;32;02 - 00;46;32;24

**Anna**

She gets in.

00;46;33;15 - 00;46;49;04

**Kit**

Hehehe. Excellent, excellent. Amazing. So yeah, Hadley will drive to, you know, it's a coastal town. You know, we have a drive in theater, you know it. Probably overlooking the bay or some...

00;46;49;04 - 00;46;56;03

Taylor

Yeah, it was like this screen. Yeah. The screens got its back to the bay. So when you are sitting there you can see like Sunset and Movie.

00;46;56;16 - 00;47;22;03

**Kit**

Yeah, right? It like sucks for 2 seconds when the sun’s flashing off the water, but then it's done. It's really pretty, right? Yeah. But yeah. So sort of sort of pulls up. And it's one of those things that like it's public, but it's also like private enough that like Hadley and Sybelle as Hadley and Sybelle can be together in a sort of semipublic situation.

00;47;22;03 - 00;47;43;26

**Kit**

But also they're inside of a car, so like, nobody's going to like– usually– nobody is going to, like, come up to your car door, like, knock, knock, who are you with? But so it's sort of– it's sort of this like middle ground, just absolute awful. Like musical, rom-com, double feature, absolute nonsense. Just sort of knowing full well that Sybelle will probably fall asleep at some point during the film, and that's kind of the goal.

00;47;43;26 - 00;47;58;28

**Kit**

Like she just wants to give Sybelle some time to not think about everything, but also not be alone, thinking about everything. So she'll, you know, pull up, dial the radio into the correct channel and then like turn it down low enough that, like, if Sybelle wants to talk, they can.

00;47;59;26 - 00;48;01;24

**Anna**

“Are you still okay, after what you saw?”

00;48;02;03 - 00;48;10;22

**Kit**

“I'm fine. Honestly, not. Not trying to put on a big show or anything. It's a lot, but it is what it is. We're going to make it better.”

00;48;11;28 - 00;48;15;18

**Anna**

“How are– how old are these Sour Patch Kids?”

00;48;16;03 - 00;48;39;18

**Kit**

“Hey, now! You doubt my ability? To get my girl fresh Sour Patch Kids? You think I'd bring stale apology Sour Patch Kids? You have no faith in me.”

00;48;26;21 - 00;48;29;24

**Anna**

“I’ve missed this.”

00;48;30;03 - 00;48;40;18

**Kit**

“Me too. I'm sorry I was AWOL. That was unfair to everyone, but super unfair to you.”

00;48;40;21 - 00;48;47;24

**Anna**

“It is in the past, now. Now, we just have, what, three and a half hours movie to watch, now?”

00;48;48;20 - 00;49;02;17

**Kit**

“Something– I think one of these is like one of those like long…. I think like one of these is Les Mis or something, like it's going to be a while.” Just sort of like, there's like the console that flips up into like a seat and they sorta like, knock that back, scoot over, arm around her shoulder.

00;49;02;17 - 00;49;13;20

Taylor

Okay, now if you would roll whatever appropriate action and if Sybelle approves of this, you will get an extra die.

00;49;13;20 - 00;49;15;03

**Anna**

I mean, yeah. Take the extra die.

00;49;17;02 - 00;49;36;17

**Kit**

I feel like– I feel like express is a vibe? Because this is this is the sort of like… big gay romantic gesture, I'm sorry, Let's get this back to normal…. You– You saw my– my giant bucket of Sour Patch Kids, please respond. So if it pleases the court, I think Express is the vibe.

00;49;36;21 - 00;49;37;10

Taylor

Roll it.

00;49;37;17 - 00;49;45;12

**Kit**

Cool, cool. Is it a desperate position, it feels kinda desperate— (Taylor: Nah.) uhm… Four?

00;49;45;20 - 00;50;02;12

**Anna**

Four. So it's three segments or three links. And I think Sybelle… yeah, Sybelle does end up falling asleep. Which is always something that's very difficult for her, with the visions and dreams that always plague her. She does end up falling asleep on Daff’s shoulder.

00;50;02;20 - 00;50;06;12

**Kit**

Excellent. All according to plan.

00;50;06;12 - 00;50;32;03

Taylor

So as the evening ends with y'all relaxing to this movie with Belladonna having a stroke of genius and Vic now with a new type of fire, I guess lit under him? We close... But before we do, what did we say our movie is? Did we have a movie that's playing? Was it Les Mis officially, or just something that long?

00;50;33;14 - 00;50;55;29

**Kit**

I– I feel like it's one of the– like it's a drive in so it's not going to be anything like new new, right. So I feel like it's probably yeah, it's some sort of musical double-feature. I don't know what would go well with– with Les Mis but I feel like Les Mis has to be second because like, nobody's going to sit through Les Mis and then another one. Maybe it's like Into the Woods, I don't know, something goofy.

00;50;56;01 - 00;50;58;07

Taylor

Yeah. Yeah, Okay. (Kit: And then, Les Mis) Yeah, then it’s like, oh, gosh, okay.

00;50;59;07 - 00;50;59;21

**Kit**

Everyone’s asleep, it’s fine.

00;50;59;21 - 00;51;48;14

Taylor

It's fine! As I'm assuming a song and Into the Woods is called Into the Woods. I've seen the movie version of it once, and I believe that's like the title track, otherwise it wouldn’t be called that. As the scene goes on, we see the, you know, purples of the last bit of the sunset dip down as it gets nice and dark, and the two of you kind of silhouetted in the truck as again, we go back to our trusty little camera that pans across some of the other vehicles here, but it seems the heads in them are in a similar way, as it's late, people are enjoying each other's time or taking a little nap.

00;51;48;14 - 00;52;11;24

Taylor

Until we stop on one black vehicle, tinted glass. It's hard to see the silhouette inside, but we see an individual sitting in the driver's seat, two big buns on their head looking towards y’all’s vehicle.

00;52;11;24 - 00;52;54;12

**Anna**

Thank you so much for listening to Bloom and Blight. Our cast includes Taylor as the Director, Candace 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 Evil Hat Productions. To stay up to date with all things Bloom and Blight, be sure to give us a follow on social media @bloomandblight . Bloom and Blight is a Darefull Archives Production. See you next time.