Chapter 01 The Meeting of Souls - Part 3

(0:03 - 0:17)
Within the darkness of the earth, the group discover a burrow that has been contaminated with plants. Plants responsible for the death of all but two of its inhabitants. On the surface however, Lark learns that not everything is as it seems with Aster.

(0:17 - 0:29)
But talk is cut short when a creature is revealed within a closed room, and we were left wondering if our team could escape its rampage. I guess you're about to find out. This is the starting.

(0:34 - 1:34)
So Chapter 1, The Meeting of Souls, Part 3. What you see before you is a 20 foot tall creature that has arms and legs the thickness of tree trunks made out of grey vines. Its entire face is essentially one large mirrored reflection surface and its entire head turned to look at you while its arms and its legs still held onto the stacks in front of you. Right by the door is Aster, behind you standing at the other door is the Luna, and then there's the three of you.

(1:35 - 2:09)
What do you want to do? Is the creature, and I'm going to use air quotes, looking at us? Its head is turned in your direction. Could I please have Sully, because you mentioned it, so could you please roll a power roll for me? Oh no, I'm terrible at those, that's my top stat. Oh no.

(2:10 - 2:29)
Yes. What exactly does power mean? Oh, the bribery keeps going. Sorry, what was your question, Kesir? Yeah, what exactly does power entail? Because I know I was supposed to have a high stat in it, but like.

(2:30 - 2:49)
Power is essentially like your magical force. It is your ability to create and use spells and also how well you can defend against mystical forces. Instinctively, I would have thought it was equal to strength.

(2:50 - 3:00)
No, because we have a very specific strength stat for that. I got an extreme success on my power roll. Okay, great.

(3:02 - 3:32)
As you kind of look up at the direction of this creature and its mirrored head turns to look in your general direction, you look at it and it's as if all the reflections in there are kind of merging together in an attempt to make a different face. But you kind of, it may be through years of having experienced weird shit out here or maybe because you're just not having none of this shit today, they don't form or coalesce a face that you would all recognize, it's just like a blurry blob. You're cool, you're fine.

(3:33 - 3:56)

Okay, is it standing very still, just staring at me? Or is it trying, like, I guess Sully is not going to act until he sees the thing do something. If it is an ambush predator, meaning that it's going to stay still until somebody comes close, he's not going to start shooting it. That seems like a bad idea.

(3:58 - 4:14)
You see that kind of like its entire body is like faced the other way, its entire head turned to look in your direction when the door began to open. You see its shoulders pop the other direction. You see its hips pop in the other direction and you now realize that its body is now facing in your direction.

(4:15 - 4:26)
And it kind of begins to push away some of the stacks that it's kind of leaning on and they begin to topple and fall. And you see all these in here, all these objects begin to fall. Some of them clatter and bounce and some of them already crack.

(4:26 - 4:40)
And you can hear sounds that should not be coming from these such weird objects. And it's definitely making its way forward. How big was the door that opened? Because you said that creature was 20 feet tall.

(4:41 - 4:51)
Would it fit through there? If it ducked, yes. But it would have to duck. You can already tell it's kind of like slumped a little bit.

(4:51 - 4:57)
It is kind of like almost touching the ceiling. So it's not having a good time in this room. It is definitely going to have to crouch.

(4:57 - 5:14)
But you can see articulation and it's kind of what you would reckon maybe is a knee area. So you could definitely know it could get down and crawl if need be. I think instinctively Lark would try to jump over to the button that Aster pressed and try to press it again in the hopes that the door would close.

(5:19 - 5:36)
What is your move? Eight. Eight. As you rush forward to kind of cover the distance across this little antechamber that you're in to go press the button that he had pressed to begin opening the door, you see that he kind of darts inside the room.

(5:37 - 5:55)
And he seems very centrally focused on that kind of podium and lectern thing that had that kind of small green book that was on it. And you see him grab hold of it as the creature is obviously getting much closer to him. As you manage to smash, do you want to smash the button if he's running? Yeah, I'm definitely going to try at least.

(5:55 - 6:01)
I don't know if it's going to work. I don't know how these doors work. You can probably rot there.

(6:04 - 6:11)
The door is probably about two thirds open. And yeah, you kind of rush over. You smash it and all the lights stop flashing.

(6:11 - 6:16)
They stop making a noise. And the door kind of just like stops completely. And you see the button like pops back out.

(6:16 - 6:24)
And it's just like this kind of glowing green now. Okay. So I stopped the alarm, but the door isn't closing.

(6:25 - 6:29)
No, the door is basically no longer moving. It's no longer opening. It's no longer closing.

(6:29 - 6:34)
The flashing has stopped. It's basically stopped at the door. Okay.

(6:35 - 6:42)
Am I hidden behind the wall now? Like out of sight from the creature? Oh, yeah. Yeah. If you wish to not be seen by the creature, you're absolutely not seen by the creature.

(6:44 - 6:59)
As you are, depending on what you're doing, you see the creature is definitely making his way towards where Asta is. And for a creature so big, it does seem to be moving kind of quite fast. And you see Asta grab the book.

(6:59 - 7:24)
He turns and like bolts back through to where you are. And the creature is now like kind of like leaning forward and beginning to like crawl down on its hands as it still kind of keeps its back kind of arched and begins to like scuttle forward in your direction. Lark is going to give Sully a questioning look like, should I try again? Yeah, Sully's like keeping a good aim.

(7:24 - 7:57)
Like I said at the end of the last episode, Sully's like aiming his gun at the crack, the door crack. So I am assuming he still has his gun ready. He is going to make an estimated shot and he is going to try to... The creature's using both hands and feet to move right now, right? Yes.

Yeah. I think Sully is going to aim for a hand. So try to do an aimed shot with the intention to try to slow the creature down.

(7:58 - 8:11)
I believed aimed shot has a penalty to it. I believe it's either a hard check or a penalty die. Oh, it's called cold shot, right? Yeah, it's called cold shot, I think.

Yeah. It's either a hard check or a penalty die. I don't remember which.

(8:11 - 8:27)

So apparently it's down to the keeper's choice as to whether they increase the difficulty or if they wish to add a penalty die. Okay. And if this is successful, if there is any armor on the creature, you're able to basically just bypass that.

(8:29 - 8:45)
My intention is not to bypass armor, but to slow it down. So do with that as you please. I'm going to say that this is probably going to be a hard shot because I'm assuming you're not intending to hit Aster with the shot.

(8:45 - 8:53)
No. And he is still kind of like running in that direction. There's like a narrowed field of view because the door is like two thirds open.

(8:53 - 9:04)
He is running back through that gap with something in his hand. So, yeah, I'm going to say like, yeah, make your shotgun shot, your fighting shotgun at a hard, please. Okay.

(9:05 - 9:10)
Oh, shit. No, that's a failure. Even if it wasn't a hard shot.

(9:11 - 9:33)
Yes. Well, so my intention is to kind of like slide rules in slowly one at a time so we can kind of learn as they go. During combat, actually during any check that you make, you can do something called a pushed roll, which is where you get to have another go at what you just attempted.

(9:34 - 9:44)
But if you fail, there are actually dire consequences. And if you succeed, you still manage to do it. Would you like to push the roll? Yes, and I know exactly how I'm pushing it.

(9:46 - 10:01)
Aster ran in there. And Aster is the only one in, like, he is responsible for the situation he has created. I think Sully is giving less care to if Aster will get hit by the pallets.

(10:02 - 10:18)
Okay. The intention is not to blast through Aster, but if a couple of stray soft rocks hit his face, yep, that's his price to pay for running in there like a fucking idiot. And for pressing the fucking button, yes.

(10:18 - 10:32)
All right, yeah. The reality of the second shot is that I am basically, the original shot I was trying to make sure that I got Aster not at all, and that's why it went white, so I'm getting more reckless with the second shot. Okay.

(10:32 - 10:40)
Yes, if you fail, you will hit him. That's a success. Fucking piece of shit.

(10:41 - 10:58)

Wait, why is that a hard success? Why is that not a normal success? So before I rolled, in Quest Portal you can right-click and say, I'm going to do a hard roll. Okay. I just did that because I wanted to.

(10:58 - 11:05)
There's no better reason. Okay. So it shows, like, my intention is to hit 37 or lower.

(11:06 - 11:09)
Otherwise I am a failure. Ah. All right.

(11:10 - 11:40)
Yeah, so Sully, like, throwing this gun on this weird mirror creature, mirror-faced creature, blasts one shot, like, wide, and then just, like, recklessly pulls the gun further down, just like, yep, Aster, you got yourself into this, and pulls the trigger again. Yeah, you managed to pull the trigger. Let's say you're not quite point-blank range, so you're kind of like the range that's just outside of point-blank for a shotgun, which I believe is 2D6 on a shotgun.

(11:41 - 11:50)
Yes. Yeah. Plus a Blanket 10 because I think you said you were going to be using salts in your round.

(11:50 - 12:15)
So I believe that Sully has shells that he intentionally uses to deal with plants and non-deadly situations. All right. I rolled a 2D6, which I got a 5 and a 6, so 11, plus 10, so 21.

(12:15 - 12:24)
And the intention of that damage is to blast at its shoulder. Yes. I'm going to say, yeah, like, hand, shoulder, whatever.

(12:25 - 12:45)
Yeah, you go to blast the shoulder, and it almost looks as if you blast a solid hole in its shoulder area so that its vine begins to twist back and always hanging off, but maybe a few strands of vines. You managed to clobber it fucking hard. Okay.

(12:46 - 13:20)
Next up. Since Sully has a clear view inside the room and he saw the door open, he is prepared to call for Lark to press the button when he believes it's, like, asterisk close enough to make it. So we've kind of almost accidentally gone in what is like initiative order in this game, which is based on your dexterity, so the higher the dexterity, the earlier initiative order that you go, which kind of means that you won't actually change the order of your initiative ever unless any of you die, in which case, you know, whatever.

(13:21 - 13:32)
So actually up after Sully is Ralph. Okay. Paint me a picture of the things that are close to the door.

(13:32 - 14:00)
Is there anything... I have two options in my brain. I can fire a couple shots and hope to just be a distraction, or I can, like, try to scoop something out of there and, you know, try to get

any whatever junk is in there out. I don't know that it's valuable, but this is just my two options.

(14:00 - 14:35)
So, yeah, kind of, like, directly on the other side of the door are a load of tables that have, like, lamps and it has, like, books on them and notepads and, like, beyond that there is the cage filled with various relics and other kind of books which the creature is now past, so you can't get to where the valuable stuff is and the only real valuable thing was that small green book that Astra has already grabbed and he's basically at the door. You are also on the other side of, like, the antechamber, so you'd have to use, like, your entire, like, move this around to get to the door. Yeah, so it's, like, you'd have to get to the door.

(14:35 - 14:46)
By that point you would probably think the creature would be on your face, if not further. So, like, yeah, like, it's not wise. If you're trying to avoid danger, it's wise not to run forward at this point.

(14:47 - 15:04)
Okay. Then I am going to stay behind the door and try to provide a distraction. I'm going to fire as many shots from my pistol into the room, almost blind firing as I can.

(15:05 - 15:28)
And Sully, you seem like a gun guy, so I'm going to go ahead and tell you in this moment that this is the time that you realize that Rolf is not. This is a pistol that is for show when I travel and do trains. You fucker! The second time it fires, it fires upwards a little more because of the recoil of the first shot.

(15:28 - 15:42)
This is a noise maker in his hands right now. He's not fired this often, as you might have hoped. Well, let's see how bad it is, Rolf.

(15:44 - 15:57)
So, we're going to have you make a fighting pistol check. I'm not going to give you any penalties or any increased difficulty, because this is a large creature. My number represents... Well, there is that.

(15:58 - 16:13)
Yeah, but it is also like a large creature, which is now filling most of your view on the other side of the store. Aster is almost already out. You're not making a cold shot, unlike Sully, so I think if you're shooting, we'll just do a straight pistol fighting for you.

(16:14 - 16:24)
Okay. You know what? Luck! Luck! Luck! Oh, you know what? You cannot use luck on a fighting check. Okay.

(16:24 - 16:33)
Oh, no! Okay, no, that's fine. I was happy to have gotten close to succeeding. 25 was pretty good.

(16:34 - 16:41)
I did need a 20, though, so that's a failure. Yes. Would you like to push the roll? There will be consequences if you fail, though.

(16:41 - 16:52)
I'm going to say no, because I don't have a lot of hope in my success, and I didn't when I did what I did. It was mostly a distraction roll, going to be honest. I have stated that up front.

(16:54 - 16:58)
Yeah, that's fine. That's absolutely fine. The bullet goes wide of literally everything.

(16:58 - 17:13)
How you didn't manage to hit this giant creature is a mystery to everyone, but somehow you managed to hit the ceiling. He hit the mirror face, and it ricocheted. Okay, then that's essentially your go.

(17:13 - 17:37)
Asta has basically shot past, and he throws his hand out, and he kind of smacks the back of Lark's hand, which is kind of, I'm assuming, over the button. So the button gets hit, and you hear the sirens going off again, and you see the door begin to very slowly close behind. He's going to use the rest of his move, just kind of grabbing Lark by the wrist and dragging you halfway across the antechamber, which is about as far as he can go and taking you with.

(17:39 - 17:56)
That's kind of all that Asta is going to do because he has a book in one hand, and he has Lark's arm in the other. So he hasn't really got many legs to stand on right now. He can still say something like, Run, guys! Now's our chance! I don't know.

(17:58 - 18:25)
I think he's... He might be too filled with panic, and the only thing that comes out is like, So that's just kind of... There's nothing coming out that's intelligible. Okay, so Lark, you find yourself halfway across this antechamber, and Asta's hand is quite firm on your wrist, but you know you probably could break out of it fairly quickly if you needed to. Yeah, Lark is definitely looking over their shoulder to make sure the door is actually closing.

(18:28 - 18:36)
And hoping that the other two are also following. Okay. I think that's what Lark would be doing.

(18:36 - 19:15)
They would be making sure that the others are following, otherwise they would be breaking off. Yeah. If you are looking over your shoulder quickly and then looking back to the rest of the group which you're running towards, can I have you make you roll a power roll for me, please? Hard success.

Yay! You look back over your shoulder, and the creature's face is kind of filling most of the gap of the door as it's trying to begin to reach its way through. And as you look into the reflective mirror surface, you see the faces of everyone and the bodies begin to merge and twist into something else. But then for you, it just returns back to normal.

(19:15 - 19:19)
So you're fine also. Nice. Nice? Yeah.

(19:19 - 19:36)
I think between you and Asta pulling and pushing each other, you can definitely make it back to the other two. At this point, it is now the creature's go. And you see it contort and twist its way out of this door that is slowly closing.

(19:37 - 19:55)
And as the door finally comes to almost closing, it kind of tracks the creature's ankle behind it. And it looks up and it kind of... If it could roar in pain, it would. It just kind of tips its head back and you kind of get like, oh, if this is any other humanoid creature, this would be screaming, but it's not.

(19:55 - 20:12)
Instead, it shoots its arm forward. Could I have all of you roll a luck check for me, please? Individual luck checks? Yes. So normally when we do a luck check as a group, the person with the lowest luck would roll, and that determines how you find things.

(20:13 - 20:25)
But in this particular situation... Can I use a luck to fix my luck check? Alas, not. In this situation, however, we're rolling a luck check to see whom the creature goes after. Oh, no.

(20:26 - 20:39)
So I will also have Asta and Saluna roll. Okay, Sully, what did you get? 16 on a 30, so success. Saluna just got a 7, so there's no way that they're being targeted.

(20:39 - 20:49)
Lark, what did you get? 46. That's a fail by one point. Ralph, what did you get? A 91.

(20:50 - 20:58)
Oh, buddy. I rolled high, so I think I'm safe. And Asta got a 55.

(21:01 - 21:04)
All right. Sorry, Ralph. That's the way that the shots go.

(21:05 - 21:18)
That is how it goes. As this creature kind of twists and turns and lifts its head up, it lifts its arm, the one that is not completely damaged. And you see its limbs just shoot forward.

(21:18 - 21:39)
You can see the vines kind of growing straight out of it, and it attempts to rake down at your body. You see its vines shoot forward and try and rake down at your body. But it just... Maybe there's something in the air, or maybe someone grabs you by the shoulder and pushes you back at just that right moment, but it misses you by a hair's breadth.

(21:40 - 21:51)

And you feel it kind of like... As if someone just fanned the front of your face. And you feel its arm as it hits the ground, just kind of like shake the ground underneath you. It completely missed.

(21:51 - 22:01)
Well, it didn't completely miss. It missed you by, like, two. Oof.

Too close. It was real close, dude. Okay.

(22:02 - 22:20)
So to the top of the initiative order, Seluna actually has a re-dictus dexterity. So she is going to do the smart thing, and she is going to leave. She's had just about enough today.

(22:20 - 22:36)
She has killed many things, and this thing is probably, possibly beyond her two machetes. And yeah, she kind of almost pushes you out of the way as she just bolts and just yells at you all just to run. And that's her done.

(22:37 - 23:00)
Sully, what do you want to do? The creature reached past me to hit Ralph? I would imagine that you two are either side by side, or you just managed to maybe nudge him out of the way a little bit. But yeah, it's definitely within inches of you two. I think Sully is going to do the meanest thing you're ever going to experience.

(23:00 - 23:18)
And you're probably going to take away my shotgun after I do this. I believe that a semi-auto shotgun can shoot twice during a single turn if it's at point blank. Yeah, Sully is going to pop this thing full of salt rock and then start running.

(23:20 - 23:31)
Yes, absolutely. Are you taking a cold shot? Are you aiming for anything in specific? Then you can take a normal shot. First is a hard success.

(23:32 - 23:36)
God fucking dammit. Yes, that hits. All right, that's 7 damage plus 10, so 17.

(23:37 - 23:46)
Again, we might want to rework this. That's fine. And the second attack is 75, so a normal success.

(23:46 - 23:59)
Okay. And 27 damage. What? Yeah, 17 plus 10, so 27.

(24:00 - 24:27)
As you kind of shoot once and shoot twice, as you take the second shot, you see the salt just spray all along its extended arm and you see the vine pull itself back and you see the creature just twist and contort and then you see its limbs solidify. They're no longer that kind of fresh, sappy movement that you can do on vines. It becomes very, very solid until it freezes into what looks like a dark grey rock.

(24:27 - 24:53)
The face is no longer mirrored. You see that all the features, all the shininess that is the face just kind of drops off as a sheet and dissolves into nothing, leaving just a large round spherical orb. Could all of you make sanity checks, please? Come on! No! Is that something you can use luck on? No.

(24:53 - 24:59)
No? No. Combat rolls and sanity rolls. And luck.

(24:59 - 25:05)
And luck. But the luck thing is more self-explanatory. We just did it.

(25:07 - 25:21)
Damn it, Neil! Damn it, Neil! I rolled a 51 on a 52. I rolled a 41 on a 40. For those of you who succeeded, you take one point of sanity damage for what you have just experienced.

(25:21 - 25:31)
And for those of you who failed, Sully, you take three points of sanity damage. Is that good? Yeah. Everybody who succeeded takes one.

(25:31 - 25:43)
So usually with a sanity roll, you are quite often still taking at least one sanity damage, depending on what just happened. But if you fail, it usually is a lot more. Like three times more.

(25:44 - 25:53)
Yeah. But I rolled, so you only got three. So the creature in front of you has essentially turned to what looks like stone.

(25:55 - 26:11)
So is that moving anymore? Nope, it is completely rock-solid stuck. Are we still in initiative order doing things? No, you're out of that, because the creature you just fought is no longer a threat. Okay.

(26:12 - 26:20)
I think Lark is still on their way out. Yeah. They would probably not let themselves get dragged on by Aster.

(26:20 - 26:32)
They would pull free and then keep running. Yeah. I think after you hear shotgun one, shotgun two, you feel Aster's hand kind of let go.

(26:32 - 26:39)
They've obviously turned around to look at what the fuck just happened. And yeah, you're able to sprint off after Saluna. Absolutely no problem.

(26:40 - 27:05)
Ralph and Sully, what do you want to do? Are you still running and eating, or are you observing what has just happened? I'm observing and calculating. Same. I think the creature is dead, or at least frozen for now.

(27:06 - 27:20)
Yeah. Aster hands Ralph the book, and he takes a few steps towards where the creature is. You can see he has his rifle listed, and he gets a little bit closer.

(27:21 - 27:45)
You hear him take a very deep breath, and you see him roll his fingers forwards and lift his thumb up and jerk his wrist forward. And you see this kind of pale purple mist, and then very quickly it disappears. And you just see him nodding, and he turns back to look at you all, and he points his gun back down at the ground.

(27:46 - 27:56)
Yeah. Yeah, it's gone. Please, please don't do magic while we're in here.

(27:57 - 28:05)
I don't know what your deal is. I don't know what is going on. But I would like to ask you to not do that.

(28:08 - 28:25)
He nods. Let's get some seats, let's get you whatever you need, and let's get out of here, because there are still things in the vents, and those things will destroy your future if you get hit by them. Yeah.

(28:26 - 28:35)
You're able to open the other door very easily. Could I have you roll? Let's do some sort of scavenging roll. Oh.

(28:36 - 28:43)
No, actually, fuck you. Who has the lowest luck? That would be me with 30. Roll a luck check.

(28:44 - 29:06)
Oh, no, 98. As you open up the other kind of like large room that is here, you see a very similar setup to the one that you just saw in the room with the giant creature. You see that there are kind of like a couple of tables, a lot less than the other one with like lamps and lights, and there's like books and pens around the stuff.

(29:06 - 29:36)
And you can see that there is what looks like a cage ahead of you. But the lights above are kind of like flashing and twinkling and they're kind of flickering away that kind of definitely denotes that these are broken. And as you look in, you see all these large boxes in here, and it's very obvious that a lot of the boxes that are here have become affected by mold or mildew or that they are kind of, if they were in, like, for example, card boxes, they have kind of deteriorated and you can see all these broken or discarded seeds that have fallen out.

(29:36 - 30:10)
There is not a lot left here. However, as you kind of like step in, you do notice kind of probably about halfway along, you do notice like one box like up on a very high shelf that looks like it's probably undamaged, but it is behind like the kind of cage, which is definitely

locked. Yeah, so I think Sully probably spends like a good minute going through the boxes to make sure that he can't find anything until he like spots the ones that are behind the locked gate.

(30:11 - 30:28)
He's going to walk up to the gate and like try to pull on it and just kind of... Yeah, you hear that like good like metal cage rattling sound for sure. Oh, fuck. Does it look like I could blow out the lock with a genuine shotgun shell? Sully worries.

(30:28 - 30:34)
Oh, yeah. Yeah, you absolutely could do that if you wanted to. I'm already plastered so much.

(30:35 - 30:44)
He's going to stick his head out of the room. Is Sully alone in this room? I don't feel like he would want to be alone right now. There's just like, there's an ambush planted in the vents.

(30:47 - 31:01)
I'm going to say that Asta probably like stays in like the antechamber if you two are going off like one to the right and one to the left. Yeah, Sully sticks his head back out to the antechamber. It's like, I've got a locked gate door.

(31:01 - 31:06)
I'm probably going to have to blow the lock off. So just know that I'm not in trouble. There's just going to be a loud bang.

(31:08 - 31:19)
Asta kind of turns his head and shouts in like Ralph's direction. Hey, you, are you any good with locks? Oh, I can give it a shot. That's literally what Sully suggested.

(31:22 - 31:38)
Yeah, it would be just like a normal success on locksmith. Okay, he's going to pull out a little something. I mean, he would have a little something to use.

(31:38 - 31:43)
So he would have something that resembles a lockpick. You would have like a little lockpick kit. He's better at this than pistols.

(31:44 - 31:57)
You take that away from this situation. Four, extreme success. Oh, yeah, like you put like your two lockpicks in, one to add tension and one to like pick the lock.

(31:57 - 32:07)
And you kind of like, you just rake it back and the whole thing and just pulls open. Well, there you go. Wow.

(32:09 - 32:17)
Thank you. He's like clearly impressed. That is probably some of the best lockpicking he has ever seen in his life.

(32:17 - 32:27)
And he's not had a short or uneventful life. So that's impressive. Yeah, you can definitely see like Sully puts away like a shotgun shell.

(32:28 - 32:33)
And he seems visibly relieved not to have to use it. Just like, these are expensive. They're hard to come by.

(32:33 - 32:44)
All right. Puts it away and he's going to go in and he's going to retrieve the seats. Yeah, it's a little bit above height and it's a little bit of wiggling.

(32:45 - 32:56)
And you managed to get this kind of like it feels like a plastic box and you managed to get it down. It's really small. It's kind of like the like smaller than a lunchbox size.

(32:56 - 33:13)
And it has a language that you wouldn't recognize on it. It's from way back in the pre-sprouting days in a language that you would never have understood anyway. And yeah, like you look at it and you can turn it over and there are definitely seeds in here.

(33:14 - 33:20)
You're just not sure for what. Yeah, he's like frozen over a couple of times. He's going to pop it open.

(33:21 - 33:34)
Are the seeds like vacuum sealed each or like? Yeah, they're all in like little like vacuum sealed like containers like packets. Sorry. And there looks like to be a couple in each of these vacuum seals.

(33:35 - 33:42)
And you turn it over. Could you roll a language for me, please? Just a straight language? Yes, please. All right.

(33:45 - 33:51)
I feel that again. It's an 81 on a 76. Yeah, you have no idea what they are.

(33:51 - 34:00)
Luck, luck. I'm not lucking this. Surely someone somewhere will be able to read this for me and I don't have to spend luck.

(34:00 - 34:06)
Yeah. Sully just sticks it under his arm. I'm assuming it's too big to fit in a pocket.

(34:07 - 34:13)
So. Yeah, it is still a little bit smaller than a lunchbox. But yeah, it's not like put in a pocket size.

(34:13 - 34:21)

Yeah. Sully's going to shove it in like in his shirt or something like that. Of course, I have to be able to move around and things.

(34:21 - 34:25)
And then. All right. All right.

(34:25 - 34:41)
Thank you for that, Ralph. You came here looking for manuals or books. Do you think they're in the other room? I suppose I'll pick up all the books on the table over there and go through them later.

(34:42 - 34:54)
I'm not looking for anything. Yeah, you could definitely grab a couple of the books that are like in the seed room. And they kind of are like little farming guides on like best time to plant this.

(34:54 - 35:02)
And this is the genealogy of the potato. And like this is the history of how carrots change color. So you definitely have some knowledge here.

(35:02 - 35:12)
There's not reams of it, but there is definitely some. In the other room that you were in, the one that Saluna and Asta were in previously. It kind of looks like they converted it into what looks like a bunk room.

(35:14 - 35:32)
And you found a bag that had like a couple of like small items. Like there looks like there's definitely like a kind of like a basic medical kit in there of like new medicine, new medical tech stuff that has like what looks like a weird assortment of some odd little bits. Like you can see a horseshoe in there.

(35:32 - 35:43)
You can see like a couple of like what looks like journals and kind of like all of the important stuff in that room was already being bundled into this bag. So you can definitely like have that. That's Saluna's bag.

(35:44 - 35:57)
Otherwise, it is opening the door in which the creature is in and going into that magical room. That's your choice, though. If nobody's pressing to go into the magical room, then Sully is not super interested in it.

(35:58 - 36:11)
But I also don't want to leave it behind if it's something that you guys need to what? Well, if we think it's safe. It doesn't seem to be moving. It's definitely dead.

(36:12 - 36:24)
And I would be surprised if they thought they needed more than that to secure that room. So I don't think there'd be anything else in there. But again, things came out of the vault, Vince.

(36:25 - 36:43)
Yes, and as such, we should definitely be sticking together. I think I think we've probably got the most important stuff already. You only have the book that he took from the podium, the lectern.

(36:45 - 36:56)
Back with Saluna's stuff as well. Sully's worried that Ralph isn't getting anything out of this. So he's like... I didn't sign up to get anything out of this.

(36:56 - 37:07)
We signed up to get you things out of this. Yeah, but surely you have a selfish reason to leave your vault or your burrow or wherever you came from. Seemingly, no.

(37:10 - 37:34)
And nothing he's sharing with you right now. Ralph, what can we get? Do you want something from the vault past the scary thing? Well, if there's anything that might be worth, you know, cataloging over there. But it has to be worth the risk and I'm not sure it is.

(37:36 - 37:49)
Are you sure? I'm sure there's, like, I know you're a trader. I'm sure there's something in there that's going to be worth keeping. I don't really deal in valuables, kind of, you know.

(37:50 - 38:01)
I don't really even want the book around the vault as much as I can keep it away from there. My, you know, the burrow I'm at with the database. People are clearly looking for this, I guess.

(38:01 - 38:18)
I want this far away from the things I'm protecting. I'm just, it's also perhaps important to catalog if it's that important to, you know, humanity and such, so. Sully is definitely, like, he's, like, studying you when you're saying this.

(38:20 - 38:36)
Definitely, like, to let the audience in on what Sully's thinking. He's definitely just, like, I've never met somebody who didn't want something. Like, so he's, like, definitely studying you, but then he just kind of shakes his head going, all right.

(38:38 - 38:47)
He's keeping an eye out for valuables. Yeah, yeah. You can suspect that he's just trying to play off modesty, but he's not really looking for anything.

(38:49 - 39:11)
Or at least doesn't think it's worth the risk. Yeah, Asta basically kind of reaches out for Lune's bag and he slings it on his shoulder for her and takes the book back and just kind of, like, coughs once or twice and says, Yeah, we should probably head outside if we're not going to be staying in here any longer. There's no point in putting ourselves in any further danger.

(39:12 - 39:19)
Let's do that, please. Yep. With that, the three of you are very easily able to exit.

(39:20 - 39:39)
Lark, on the surface, as you and Selune run, you hear the shotguns go off, but you don't really hear anything else after that. I imagine that after the shotguns, as I'm running out, I hear them talking to each other in a not urgent manner. Yeah.

(39:40 - 39:55)
That's what I imagine. So Lark would probably at some point slow down, at least peek behind them, see if anyone's coming or however far I can look down the path we came from. Yeah, and they say you're about to see them.

(39:55 - 40:08)
Yeah. If I see that they're not in a hurry to come after us and the thing is not moving, then at least they will be like, okay, I guess the danger back there is gone. They will come out eventually when they're done.

(40:10 - 40:36)
That makes sense. Up on the surface, Selune looks back, she comes to a similar conclusion, but then she goes over and sits with the young lady that you've managed to prop up and place inside that little night hut right next to the entrance. She's just holding the girl's hand and the girl is head against the wall, just sleeping, you would assume.

(40:39 - 41:12)
I think at this point, now that most of the dangerous stuff is done, at least from Lark's perspective, Lark will go over and try to find something in their bag that can maybe help with the wound, like just water or something to wash it off. Yeah, I would say that you'd be able to have some basic water that you would have boiled up and stored in some way. You would definitely have scraps of cloth that you could use for finding wounds, very simply.

(41:14 - 41:30)
You definitely have some things in there and you're definitely able to make some of the wounds on her freshen and clean them up a little bit. They do look like they're healing over. It looks like between you and Sully, you did a genuinely good job of just getting the bleeding to slow down a lot.

(41:31 - 42:29)
It's still bleeding a little, it's at least seeping, but you've done a much better job and cleaning up the bandages is probably helping a lot. Yeah, I think the fact that she's still alive after all the stuff happened is at least, it wouldn't be a wasted effort to bandage this person up now. Yeah, the older woman, she's sitting there and she's watching you work and she says, how did you get so good at this? Did one of the others teach you? Not the others.

I don't know the others. Another person. Oh.

Sorry, I assumed that you were trapping with the other two. I was. The person that I knew knows one of the people in there.

That is why I'm here. I got separated. Oh, that's unfortunate.

(42:30 - 42:34)

That happens sometimes. I will find him again. I always do.

(42:37 - 43:03)
Thank you for saving her life. They awkwardly just nod and then look away. Not a lot of people would have tried to help out.

I know that it's a lot of resources to help people. They're not saying anything. They're just making little grunts, I guess.

(43:06 - 43:39)
Are you based anywhere? They shake their head. I travel. I used to do that a lot in my younger days.

I didn't really have many places to call my own. I'm glad I found somewhere eventually, though. Well, she looks at her dead friends all around.

Her very, very unwell friend next to her. Or at least I hope so. You could find something else.

(43:41 - 43:53)
Yeah, yeah. I'm a little old to be running around now, but, you know. Maybe we'll go... Well, I need to take her somewhere safe.

(43:54 - 44:02)
Maybe a collector for a while. Or maybe one of the witches' factions. I'm not really sure.

(44:04 - 44:16)
And with that, you hear the three guys coming up out of the burrow. And you see that Asta has a bag slung over his shoulder. Sully has something in his chest.

(44:19 - 44:44)
And you guys come up and you see the three of them together. And Asta comes over and puts the bag on the ground next to where Saluna is. And she nods and thanks him.

But he hasn't let go of the book. What do the three of y'all want to do now? I think Sully, as soon as he gets out, he just beelines for his backpack. Very glad that it's still there.

(44:46 - 45:00)
Is it still there though? It's still there. And you actually see what remains of a black powder line. Which is what is left of the Zolata's Grace that went into darkness.

(45:00 - 45:23)
So you kind of have a little bit of evidence of what Lark was talking about. Looks more like a TNT line. Kind of, yeah.

But most of it has blown away, but you still at least see some evidence of it. Yeah, I think Sully definitely files that away into a tiny little memory hole in the back of his brain. Just like, all right, Kit wasn't super lying to me, so we should be fine.

(45:25 - 45:40)

And yeah, he's just getting his stuff into his backpack. Then he's got to look to the rest of the group. What are the rest of you doing? I am overwhelmed.

(45:41 - 45:56)
Because this was much more than I anticipated. Ralph is nearby. He is pulling his goggles up to his forehead.

(45:57 - 46:08)
Taking a breath. Sitting down and collecting himself. The sun is still out, still kind of bright.

(46:08 - 46:19)
It's just the other side of midday. So the sun will be setting in a few hours, but right now it's still kind of bright. I think Sully gets his stuff ready.

(46:20 - 46:34)
He's ready to throw his backpack on him. I want to say he notices that Ralph is like dealing. He just kind of puts his backpack back and looks over to Lark.

(46:34 - 46:50)
What's Lark up to? I think when Ralph just sat down somewhere and is just like, you know, exhausted. He's like, whoo, thanks, stuff, this is over. I think Lark is going to pull out some fruit out of their basket.

(46:50 - 47:06)
Probably some pear or whatever and cut it into slices and offer a slice to him. He smiles at you and gives you a nod and takes it and eats it. Lark sits down beside you and also eats something.

(47:07 - 47:16)
It's the other half. Sully's definitely going to leave the two of them alone. Back of his head, he's just like, that's good.

(47:18 - 47:29)
Astor and Seluna are both sitting down. You can see that Astor has reclaimed his bag, his side bag. He just seems to be just sitting on the floor.

(47:31 - 47:38)
You can see that he's put the book inside his bag. You can see him do that. He's just sitting there, resting his elbows on his knees.

(47:38 - 47:46)
Not exactly breathing, but also kind of dealing. This has been a lot for a lot of people. Seluna is kind of sitting with the young lady.

(47:46 - 47:58)
You can see that she's looking around quite attentive. She's still quite alert. She realizes that there are at least four people here who aren't paying all the attention in the world, either eating or recouping.

(47:58 - 48:05)

You can tell that she's switched on something in her mind. You kind of found her first way. She's very alert to what's going on.

(48:06 - 48:18)
All right. Sally's going to move over to the hurt woman. I'm assuming that Seluna is close to that person.

(48:19 - 48:26)
Yeah. Seluna is sitting right next to her. Not in the room because there's no room in there, but she's right by her.

(48:27 - 48:36)
All right. Sally's going to go over there. We're going to have to get her somewhere where she can rest and recover.

(48:39 - 48:47)
Yes. I think there's a collective nearby, I think. Possibly.

(48:48 - 48:54)
I'm not 100% sure where. I try and avoid them. They make me a little uncomfortable.

(48:57 - 49:15)
Diableria is about, I'd say, a day's walk southeast of here. How close am I? Almost spot on. So that's an option, but they, of course, they usually wouldn't take impatience unless you have something to trade for it.

(49:17 - 49:37)
I have things. She pats the bag that was brought back to her and she says, I have a few old world relics that might be of interest to those who seek to use their influence of the world. Oh.

(49:39 - 49:52)
Can I see? Sure. And she kind of like opens up the bag and you can see that she reaches down and she pulls something out and she's holding it by a cloth. She's not touching the object directly.

(49:52 - 50:03)
And it looks like a very, very, very old horseshoe. Like it's kind of like broken. And it's not like a modern horseshoe as we consider it is like old.

(50:03 - 50:22)
And she says, yeah, this actually comes from almost the same place as the book comes from. It's apparently supposed to imbue great luck or. In some cases, the ability to be completely invisible.

(50:24 - 50:36)
It needs a little research and I need to check a few references. Yeah. In case it isn't luck and she kind of indicates the cloth that she's holding it by in case it's bad.

(50:37 - 50:47)

It was best to check these things before handling as you put it like back in the bag. That's it. I have a few other things.

(50:49 - 50:58)
Please. I may be able to tell you if they are worth more or less than you think. I done a couple of runs.

(50:58 - 51:14)
I have treated a lot in the past. Yeah, I. I don't know exactly how useful it is, but. I have.

(51:14 - 51:33)
She kind of digs a bit further into the bag and she see that she pulls in an inside pocket. She pulls out what looks like a like an armband. But there's kind of like a very thin like plastic insert that has like what looks like a copper wire that's like threaded throughout.

(51:33 - 51:43)
And you can see the symbol of Appleton. And she says. I found this traveling much, much further to the south.

(51:45 - 51:54)
I believe. I believe this is an entry key to the Orange Valley. Appleton itself.

(51:56 - 52:11)
I mean, that's quite dangerous place to go. And only the foolish or extremely well prepared or brave. I find this useful, but if nothing else, curiosity, she puts it back in her bag.

(52:12 - 52:18)
Can I do an appraisal on that item? Oh, yeah, absolutely. God damn it. That's a fail.

(52:18 - 52:34)
87 on an 80. Do you want to use luck? No, I'm not. Do you want to push the roll? What are the odds of failing this again? Oh, it's 1 in 5. Well, it's actually less than 1 in 5. No, it is 1 in 5. Yes.

(52:36 - 52:51)
It's your choice. No, I'm basically looking to help her. Because Sully's not sure if he's going to help her get the unconscious lady there or what the plan is exactly.

(52:51 - 53:13)
But he wants to prepare her for the journey that she has and maximize her chances of success. Yeah. Do you think this would be of import to someone who is desperate to go to Orange Valley or people who are genuinely reckless? Yeah, like this probably is worth a lot to someone who really wants this.

(53:13 - 53:27)
But otherwise it's probably not worth a whole lot. But you could definitely not put like, oh, yeah, this is worth like, you know, a 20-day stay somewhere. Like you don't really know exactly what this would be worth.

(53:28 - 53:45)

Yeah, I think Sully just kind of tells her, be careful with that thing you have there. It will attract two kinds of people. Somebody who has a genuine curiosity of what's in the Orange Valley and reckless, dangerous people.

(53:46 - 53:54)
And the second group you don't want to know you have that. Very fair. All right.

(53:56 - 54:21)
Is there a farm anywhere close by? Yeah, actually. So you know that to the east, east, north of where you are, probably like a half a day, probably about 12 hours of travel. There's Sarabel Farms, which you would know really well as being like one of the first farms that you helped out after you left the collective.

(54:21 - 54:40)
So that's close-ish by. Or about a similar distance to the north, there is Sleepy Street, which is kind of like the hub. It's like a big like newsboard hub area where you can like trade messages, reach people in like faraway places.

(54:40 - 55:01)
And it's generally considered a safe place. So like, yeah, like Sleepy Street or Sarabel Farms, they're definitely closer than the collective base because the collective base is on the other side of the lake and across a river. Whether or not they would be help for this person at the Sarabel Farms or at Sleepy Street, you're not 100 percent sure.

(55:02 - 55:13)
But there's definitely people could probably help Dablara. Yeah. So it's like kind of ruminating on his thoughts and then he just kind of says a lot.

(55:13 - 55:32)
I know there's a farm to the kind of east northeast from here, but their medical facilities are nothing too impressive. And Sleepy Street, I've never known that they had a doctor there. So I think.

(55:35 - 55:52)
Yeah, there's definitely like a paint look on Sully's face as he's like mulling something over and then he goes like. All right. I think we need to make a stretcher for your friend here and.

(55:54 - 56:05)
And I think we need to get them to Dablara. Yeah, I don't think we can move her for now, though. She is.

(56:07 - 56:16)
You guys have done a good job and she looks over at Lark as well. But she's still bleeding. I don't think we can move her right now.

(56:18 - 56:28)
If you guys need to go, that's fine. I can I can take her back. But I'd rather wait a little bit at least.

(56:29 - 56:36)

And I don't know how long that could be. Sully like looks back at the burrow like fuck, there's probably lots of stuff in there. God damn it.

(56:39 - 56:50)
No, I think my business here is done. There's no more seeds to be found. It looks like some thing got in there and destroyed most of them.

(56:52 - 56:59)
Yeah. Yeah, much of them were that way when we arrived. Psychology.

(57:01 - 57:16)
Sure. What are you looking for? If you lied to me, did they just not care and fuck up the seeds? That's an extreme success. Yeah, she seems to be very honest.

(57:17 - 57:39)
Like, yeah, she seems to be very honest and very earnest. You're mostly picking up that she's worried. And you can pick up from her expression and the way that like when she looks across your group and she looks over Aster, like looks at your group, there is like genuine, like a kind of relaxedness to it, especially in the direction of yourself and Lark.

(57:39 - 57:52)
But as soon as her gaze kind of like drifts over Aster, who's like super close to you, like you can see that she begins to tense up. She's probably not even aware of it herself. See her shoulders go stark and her eyes kind of like close a little bit as she's kind of like looking over in this general direction.

(57:53 - 58:12)
And like she definitely has an air of worry. There is a lot on her mind. So I think Sully wants to move on to, what did you call it? Sarah Bell Farm.

(58:12 - 58:23)
Sarah Bell. Sarah Bell Farm. To at least get a couple of the seeds in the ground and maybe find a place to store the seeds because he doesn't want to be traveling with them.

(58:24 - 58:31)
Yeah. Yeah, he also doesn't want to leave this lady alone with her bleeding out friend. There's also that element of that.

(58:33 - 58:46)
Ah, the moral dilemma. Could I have all of you make a spot hidden or a listen check for me, please? Goddammit. Hard success.

(58:47 - 58:55)
Failure. Success. On a failure, you're probably just too busy thinking about your moral quandary.

(58:56 - 59:24)
You just don't really notice. Ralph, you notice that kind of a little further along the road, you notice that there is a kind of a person walking along. They have a second person with them and they seem to be like just walking along.

(59:24 - 59:50)
You definitely see two people, but you don't really pick much up else from them. Lark, as you kind of also look in that same direction, you notice that one of the people seems to be, there's something about them that's not 100% right. And you realize what it is maybe a second or two early.

(59:50 - 1:00:17)
As you see them kind of like lean forward on one of the cars and you see the flash of sunlight on what looks like a long metal tube. On the people? The metal tube? Yep. So it's like a person is leaning on top of a car and as they're kind of like leaning, you see there's kind of like sunlight like glinting off of like what looks like a long metal tube.

(1:00:17 - 1:00:42)
They are quite some distance out. So it's like very, very difficult to see exactly what it is. They're going to stand up and look in the direction and try to alert Sully.

There's people over there. Two people. Sully looks over to where Lark is pointing.

(1:00:43 - 1:00:51)
Looks like they have metal. You may also make a spot hidden, but you do need a hard success. I made a little spot hidden again.

(1:00:53 - 1:01:00)
You may because it's actually being pointed out to you this time. It's just a normal success. I asked for a hard success.

(1:01:00 - 1:01:07)
I gave you a normal success. I'm not pushing this. I don't want to get sunburned on my eyeballs.

(1:01:07 - 1:01:35)
You definitely see like the people that are being indicated. So like Ralph and Sully are able to see that there are definitely two people a little like some distance off and they're kind of like right by a car and they seem to have stopped. At this point, Saluna and Asta have also kind of like realized that something's going on and the pair of them also like stand up and Saluna just almost instinctively like puts her hands on the two machetes that she has.

(1:01:35 - 1:01:48)
But Asta kind of just shoulders the bag and just kind of like rolls her shoulders and is ready to grab a weapon if needed. It's two people. Maybe they also heard the rumors of a burrow around here.

(1:01:50 - 1:02:27)
Yeah, well, if your scout is still out there giving information about this place, maybe other people are coming to your burrow. And you see Saluna is kind of like shrugged and she says, I don't know, like last scout we sent out, he probably won't be back for a while. And then Asta says, he? No, no, no, no.

It was a woman who came to speak with us about your burrow. And they kind of look at each other a little confused. If no one here is expecting company, we should probably avoid it.

(1:02:28 - 1:02:44)
I'm sure they've already spotted us. That is probably true. Landing a couple of feet away from where Asta is standing, you just see what looks like a bullet bouncing off and then you hear the gunfire.

(1:02:49 - 1:03:01)
Hey, everybody. And thank you so much for sticking with us because you just got the end of probably one of my favorite episodes. This is about the time that I realized V was really serious about this show, about this story that we're telling.

(1:03:02 - 1:03:17)
And yeah, it's only going to get more intense. We recorded a bunch more episodes and I can't wait for you guys to hear them. But I really wanted to tell you guys about the fact that we actually reached out to Chaosium, the guys who make Call of Cthulhu.

(1:03:17 - 1:03:38)
And they gave us a discount code for 10% off everything on their store. So if you go to Chaosium.com and you pick the new rule set or whatever digital media you want. And then put Sprout10, that's S-P-R-O-U-T 10, 1-0.

(1:03:39 - 1:03:49)
In the coupon code window, you get 10% off everything. But that offer is only available until the end of April. Or if we manage to get them to extend it, it'll last a little bit longer.

(1:03:49 - 1:04:00)
But you have until the end of April to use that code. So go ahead and do that. And go ahead and make sure that you're subscribed and waiting excitedly for the next episode.

(1:04:00 - 1:04:07)
It's going to be amazing. And tell people about our show. We're working on things behind the scenes.

(1:04:08 - 1:04:19)
I can't tell you guys too much, but stick around. But I want to get to the next part, which is to thank our amazing patrons. Who gave us most of the names you're going to hear throughout the show.

(1:04:19 - 1:04:26)
Now some of these have come up in future episodes that haven't come out yet. And some of these have already come up. So I'm going to go ahead and start rattling off names.

(1:04:27 - 1:04:37)
And I am going to preemptively apologize for anything I say incorrectly. So I want to thank LostWithTwoFaces for the name Sersha. I'm going to thank Marco for Paitir.

(1:04:38 - 1:04:45)

Gustybulus, who I think I know who is. And Visgalvinega. I want to thank Mead for Lella or Lila.

(1:04:46 - 1:04:53)
Despasar, which I know. And LadnarKram. And I want to thank Moonweird for Dorix.

(1:04:53 - 1:05:08)
And Nemea for Exilus. Thank you guys so much. And if you guys want to start playing Call of Cthulhu, go to Chaosium.com. And use our discount code Sprout10 for 10% discount of everything in the digital media.

(1:05:09 - 1:05:15)
You guys have a fantastic month. And I hope to see you guys at the end of the next one. Because it's only going to get wilder.

(1:05:16 - 1:05:20)
Hi, everyone. It's V. And Athode. And we're back to talk to you about Quest Portal.

(1:05:21 - 1:05:30)
But very specifically, we're here to talk about the mobile app this time. Yeah. So the mobile app is like any other app you get from the Google Play Store or the iPhone Store.

(1:05:30 - 1:05:38)
Or wherever you get your app stores. If you used it like a couple of months ago, just know right now it's gone through so many changes. And it's actually kind of nice to use at this point.

(1:05:38 - 1:05:44)
Yeah, it's a completely free app that you can get. It has had a massive overhaul. We played it like maybe two months ago.

(1:05:44 - 1:05:52)
And we started using it again like the last couple of days. And, my God, it's amazing. We can actually use it to reasonably play in the real world now.

(1:05:53 - 1:06:04)
So they have like a couple of different basically modes to it, I guess. One is like in campaign and one is kind of out of campaign. In campaign, you can have access to the character sheets that you use in that campaign.

(1:06:05 - 1:06:17)
And as a GM, I can see all my NPCs as well, which is like dope as fuck. Yeah, and it has like you have access to all the chats and all the pictures and everything. So it all kind of comes easily into the app.

(1:06:17 - 1:06:24)
You can use the dice roller. And if you are paying for the assistant, you can use the assistants in the app. So it really is very functional.

(1:06:25 - 1:06:37)

The app is very sleek and it functions very well. And, yeah, you can just sit at the table now with the app open on your phone and just play and talk. When you roll the stats, they actually also appear in the chat now.

(1:06:37 - 1:06:54)
So you can keep a record of everything you've rolled as your character. And it appears like above the character sheet, it goes into the thing. And one of the nice features I like that comes from the website and goes into the app is the fact that as a GM, if I roll a character sheet for a hidden NPC, the rolls are still hidden from y'all.

(1:06:54 - 1:06:58)
Y'all still can't see them. And it's great. And there's a chat feature on there.

(1:06:59 - 1:07:14)
And if there's music running, you can also hear the music running as well as being able to communicate with everyone else, which is super cool. And then out of session, you can have access to all of your characters. So not just the ones that are in the campaign, but all the ones you've ever created.

(1:07:14 - 1:07:27)
You also have access to the dice roller and all the campaigns you could ever want. And also if you have the paid version of Quest Portal, which gives you access to the assistant and the library, you have access to those on your mobile app as well. Oh, that's nice.

(1:07:27 - 1:07:45)
Yeah. So if you haven't given their app a try, like I think it's definitely time to give them another go or give them the first spin. Now's a great time to try it because not only are they updating it and adding new features, they're actually listening to the feedback that we've given them because we play tested quite a bit and we gave them back a lot of information about when we played last.

(1:07:45 - 1:07:53)
And they're really good at taking that on board and updating things. And, yeah, this isn't even its final form yet. It's great.

(1:07:53 - 1:08:10)
So, yeah, if you are interested in Quest Portal and you're interested in being able to use the mobile app, you just have to search for Quest Portal in your mobile app capture of choice or warehouse or store, however you call it. Yeah, and then you'll be able to find it. You can find all the links to everything below.

(1:08:10 - 1:08:13)
And that's kind of it for us. Bye. Bye.