

Chapter 04 Stagnation Disturbed - Part 1

(0:05 - 0:26)

The group spends time talking about their new government and spy, and whether or not Helen can be trusted travelling with them, or if it is best she is left behind. Deciding she is too much of a risk, Helen joins the trio as they head to Corentin. With a farmstead in front of them and an unknown village in the distance, will the farmer allow them to spend the night? I guess you're about to find out.

(0:26 - 1:08)

This is The Sprouting. Chapter 4. Stagnation Disturbed. Part 1. The door quickly flies open and you see that there is a slightly older looking woman.

(1:09 - 1:37)

She has short blonde hair with streaks of grey. You can see that she has these kind of very dark, dark blue eyes. They're kind of like almost black and then you realise in a glint, that's probably blue.

You can see that she's wearing what looks like a very light T-shirt, very, very thin. And she's wearing what looks like kind of trousers that you'd be wearing comfortably indoors. You do notice that she answers the door with a pistol aimed at you as she opens the door.

(1:38 - 1:50)

Please put the firearm away. It's not necessary. What can I be doing for you? We're travellers on the way to Correntis and we needed a place to sleep.

(1:50 - 2:16)

We're coming from Guntendorf. Do you mean Gumpendorf? What did I say? We're travellers. We're on our way to Correntis.

We're just coming from Gumpendorf and we need a place to stay for the night. Your place looks well maintained and there was life here, which is always a preferable thing. So we were hoping we could maybe bargain a stay.

(2:18 - 2:36)

I see them wait completely depend on what you've got to trade. I've got room. Ah, fuck it, just come in.

You see her toss the gun off to her side and you hear it rattle inside a bowl and she pulls the door open. No! Don't put your gun in a bowl. That's like the worst place.

(2:39 - 4:13)

Yeah, so I'm just going to enter. Yep, come on in. Oh, bloody hell, there's four of you and okay, a robot.

Cool, great. Come in. Um, inside you see that it's one large room.

The room has a couple of windows at the back that have been boarded up and very well sealed. The same at the front except there's like a little crack, a little way to open it just above where this makes shift. In the corner you see a couple of the camping stove, like

paraffin gas things, and there's a little pot on top and you can all smell very quickly some sort of stew is being cooked.

There is not much light in here that's coming through from the edge but there is like one candle as well. You can see that in the middle of the room there is what looks like a table that has been very hastily shoved in and you can see that underneath the table there is clearly a sleeping mat and a bed roll and various other bits and pieces. At the back of this room you can see a monitoring station.

You can see that there are lots of dials and meters and knobs and things that look like, you know, sign waves and other weird little waves going on and other things you can see are just like numbers that seem to be getting bigger and smaller. There's a very small amount of power in here and it's generating enough heat to keep the room warm but it's obviously not being used for its function. You can see a couple of what looks like monitors that are up on the wall but they have been cracked and broken and clearly don't work anymore.

(4:14 - 4:48)

Thank you for letting us in. That's a hell of a setup you have there. Oh, pre-sprout times, nothing to do with me really, just somehow it still gets power in here so it keeps me warm enough.

Good enough for me. Interesting. Yes, there's four of us.

I can smell that you're already cooking something. Could we bargain for a hot meal as well? You could bargain for the hot part. I can't quite give you the meal.

(4:49 - 5:13)

Fair enough. And then Helen very quickly pipes up like, I have some things that you could probably heat up. I have a couple of old cans but I don't know what's in them.

And you see the woman shrugs like, yep, good enough for me. We got a potluck to have dinner unless it's all dairy and ruined, in which case we got sodol. How about that? Sounds good.

(5:14 - 5:44)

You see Helen go into her bag and she pulls out a couple of these old cans and has a very old rusty can opener that takes fucking forever and keeps slipping. Those bastards that never actually clamp on. It's that all the way through.

This is the worst apocalypse. There's only crap can openers here, guys. You see the woman, she sits down in one of the chairs around the table and there are enough chairs for all of you and a couple of extra as well.

(5:44 - 6:20)

You can see that there are old computer chairs that obviously would have been at the various desks and there's a couple of hanging around. Some of them partly broken, some of them aren't, but they'll suffice. She gestures to the many variety of chairs that are around that you could use to pull up to the table.

So, what do the travelers let you do heading up towards Khorinis? Cold season's already over, so I'm sure it's not for waterproof skins. Psychology. Is she probing us for information or is she making small talk? Go for it.

(6:23 - 6:52)

Sorry guys, I don't want to open up like this, but we're on a super secret mission. All right, it's a normal success. She seems to just be giving you small talk.

She's probing you for information to see if you're secretly bandits or if you're secretly cult. She's curious that maybe she's a threat into her home, but her gun is in the bowl by the door and you guys are sat down and off their food, so you know what, fuck it. Oh, we're traveling to find somebody.

(6:53 - 7:06)

Don't know them by name, so it's going to be a little bit of a difficult one. Oh, yeah. Them sometimes the breaks, innit? We don't get to choose our lot in life, we just have to deal with the hand we're dealt.

(7:09 - 7:29)

Yeah, very much true. So, why didn't you go stay up in NoDap? A lot of people just travel on from here before they stop. Um, to be completely frank, we're traveling with a couple of unseasoned travelers.

(7:29 - 7:49)

Speaking of frank, uh, what do I call you all? I'm Sully. Ralph. I'm Larg.

Can I put, it's me, it's Helen. Hey, my name's Della, this is my place. Nice to meet you, Della.

(7:50 - 8:05)

Thank you for having us. You're most welcome, Ralph. I don't get a lot of visitors and quite often the ones I do, I just have to shoot on sight, so, you know, nice to meet people who are immediately like, please, mom, very, very polite of you.

(8:05 - 8:19)

It's got some big points there. Lucky me. Um, yes, to answer your question, we're traveling with unseasoned travelers, um, and as such, I'm trying to keep them in the elements as little as I can.

(8:21 - 8:53)

You just suddenly hear, damn it, and like, one of these cans, like, partially, like, sprays open as it goes, like, I'm fine, fine, everything's fine, it's great, love my life, love it. Ah, I see what you mean. Yes, um, and as such, um, I'd rather, I, you know, it, it just isn't fun sleeping on the road, so if I have an excuse, I might as well find a warm place with good company.

(8:56 - 9:14)

Yeah, I remember my mom, when she got to a certain age, it was like, nope, I'm sleeping indoors, I don't care what I've got to do, I'll walk through the night if I have to, I ain't sleeping on no floor no more, so. Yeah, that comes with age. She looks at you and knows, like, uh-huh, yep, I can tell.

(9:15 - 9:29)

Quiet, you. I earned this limp. What about yourself, um, staying, are you alone out here, or, I heard Winnie Inc., so you have horses, but.

(9:30 - 13:08)

Uh, I've got Aziz, good sturdy horse, yeah, otherwise, I've got a partner, he's off out doing his thing, and, you know, he'll probably be back again at some point, and I've got friends that come by here and there and whatnot, but I try to be a, a focus, a home for people who are a bit lost, so. And what do you produce? Do you farm? Horses don't make a lot of usable products. Well, they make a lot of manure, which, you know, helps the farmer up the road, and I do like being a bit free out in the wild, so, at least in the places that are safe, I try and keep safe anyway.

No, I go out to No Dap every now and then, scavenge what I can, there's a, there's an old, um, there's an old garden center they've got up there, they've got fuel for, like, uh, flamethrowers and such like, so occasionally I go up there and top up my flamethrower, make sure my ground's cleared, do bits of that, this and that, trade with people who pass by. I did notice that you guys seem to burn a lot of your ground, is that how you keep the pests out? Pretty much, I, I learned it from, uh, uh, they tend to scotch a little bit around, um, at least the part of it that isn't covered in snow most of the year round, uh, helps to keep the plants back a little bit. It's not foolproof, but it's done slightly better than not having it, so I tend to do that.

It's a, it's not a we, by the way, it's, it's a me. Are you the only one who burns their ground around here? I'm the only one who lives here most of the time, my, my friends come and go as they please, and my partner's pretty much the same. Uh, uh, speaking of the farmers up the road, and Solly's gonna go into one of the side pockets of his bag, where I'm assuming he's stored just like one bag of safe seeds.

Yeah, yeah. Uh, and he's gonna put it on the table. Um, these are fresh seeds from a burrow, never tainted by the sprouting.

Uh, you'll probably get a... That's a bold... How about we just say they're seeds and, you know, I won't assume you're fiddling me. Um, all right. No, like... Yeah, I mean, that more than enough covers your stay here, and I can make trees with the farmers down the road for you if you're ever coming back this way, but I mean, this is more than staying here for the night.

Uh, yeah, no, just make sure it goes to a good farmer. Um, these are quite rare at this point. Uh, yeah.

So, uh, just, just pick your customer very particularly. Are you sure you're just giving these me? You've let us into your home, um, for strangers. You're providing us with food.

I'll stay. I'm providing us with food, actually. Just to get that corrected.

I feel it's just fair. Um, I, what I'm imagining is this is like one tenth of what he got out of the vault. Uh, yeah, it's a very small amount for what you got, but it is still like a lot for people who have seeds.

Like she, she clearly doesn't believe that they are fresh out of a burrow. She wasn't born yesterday. Uh, but like she's happy to take let me roll.

No, um, Oh, okay. Then. Um, my home is your home.

And she looks over at the three of you and it looks at Helen who was still like struggling to open the last can. Um, yeah, you're home to just anytime you're passing and I'm still here. I'm very welcome to come stay.

(13:08 - 13:16)

This is very generous of you. Not at all. We need to spread untainted seeds as far as we can.

(13:17 - 14:37)

Uh, I hope the farmer is a good man and will allow others to, um, use seeds that he grows. Yes. Yeah.

They're good people over there. That's all we hope for. Um, yeah, I don't think Sully has much more to talk about.

He's gotten his what he was looking for, which was happy to get a place to stay and also getting some, uh, untainted seeds up in the North, which is great. Like, yeah. Um, uh, Dallas sits there and she's like, like twilling her thumbs a little.

Um, and she says, so how does someone end up with a robot like that? Bit of luck, I guess. What kind of luck? Come on. There's got to be a story around this.

You can't just leave me hanging on this. Yeah. Ralph, where'd you find that thing? Okay.

Uh, Odie came with the burrow and, uh, I mean, I've known him for a while. Don't see a lot of them around, but. No, uh, I don't think I've seen a drone since I was a pretty young lass.

(14:39 - 15:10)

So where, where is this burrow one of the, like, most known ones, like from the collective or anything, or, or is it a new one? No, we're pretty quiet. That's a really dumb question. Cause you don't know if it's new or not, do you? That's a ridiculous question to ask.

I'm sorry. Uh, we keep to ourselves mostly. I try to set up a stations for, for the drones to land and such so that people can use them.

(15:11 - 15:21)

Um, if they find them, there's a couple communities that all share one around here and there. So. Wow.

(15:22 - 15:35)

Gives Odie a place to charge on the way back from long trips. If he ever has to make it back to the burrow on his own. You know, I wouldn't be surprised if this place has one.

(15:36 - 16:15)

It's constantly topped up with energy and I don't know where it's coming from. And as far as I can understand after a couple years of being here reading through various manuals, which admittedly I couldn't quite read a hundred percent of, but I kind of got over a time when you got a subtle else to read, but this place used to be some sort of, um, Metro logical, Metro logic. It may measure the weather and the earth and maybe that sort of place would have somewhere to charge your drone.

I mean, I don't know what half the shit does, but I know it used to do something like the earth. Sorry. That's quite vague, but I also don't know what the fuck it is.

(16:16 - 16:25)

I can take a look and see. Odie's charged up for now, but would be a, would be a good option. I'm not sure I have anything out this way.

(16:28 - 16:53)

You're very welcome to check as long as you don't stop or the, you know, the power and that not coming in. Cause I do quite appreciate being warm. How is it just, you don't have to run a generator or anything? She shakes her head and she says, as far as I remember what my love said, he said, uh, it looks like the power cables go deep into the earth and then it starts off somewhere else.

(16:53 - 17:00)

His words, not mine. Interesting. Infinite energy glitch.

(17:04 - 17:29)

All right. Well, I, uh, I appreciate you. Well, it would be interesting to know a little bit more about this place.

I'm not going to if you can find something out about it, but if not, don't worry about it. Would you like to take a look at it, Ralph? Sure. Uh, Ralph will stand up and walk over to the computer stuff and take a look at everything.

(17:30 - 19:10)

Not really touch anything too much just yet. I'm interested in the power where it's coming from. I know how I assume my bro gets power.

I don't know how that, how that could be happening here. Um, yeah, like you, you noticed that there are a couple of panels on like the lower sections of this like monitoring station and yeah, you can see that there are little displays that are smaller than like the big monitors that still have information coming through, even though it's really dusty and very cracked and very difficult to read, but you can see it has like numbers and you can see that there are lines moving up and down and they have different place names all over as if they're like studying different things and you notice like, yeah, like there's wheat and temperature, sorry, that there is wind and temperature and there are like, um, um, like vibrational energies. Oh my God.

What the hell is it called? Earthquake meter. Seismographs. Thank you.

Um, you can see that there is obviously what's like a seismograph to you and yeah, it's a lot of information is being displayed, even though it's like on quite low power, you notice that the bottom panels of this have occasionally been, and fairly recently been opened. You can see by the screws that they are kind of a little bit like damaged and you can see there's lots of scratch marks in like the very old paint that are there. So you would assume if you want to look further at it, you'd have to take some of these panels off and it's fairly easy to do if you want to.

Yeah. He can, he can do that. Um, he's going to be extremely careful before touching anything and he's not ripping guts out of anything, but like he will take a look at them.

(19:10 - 19:17)

So yeah, he'll open up panels. Yeah. Uh, you managed to like open up some of these panels.

(19:17 - 19:51)

And as you do, you realize that you are looking into a rat's nest of cables, all of different types. And you definitely recognize like data cables. There are like old style printer cables.

There is like the newer style cat cables that are like shielded and well insulated. You can see that as you look like at the back, that there is definitely massive power cables coming in and they do seem to be coming from underneath. And as you look further in here, there is what looks like a 10 foot drop into something below.

(19:54 - 20:10)

Have you ever been down there? I went down there a couple of years after I came, I didn't know you could open the panel. Well, I didn't want to cause you know, it was keeping us warm. And yeah, we opened the panels up one day and went down there.

(20:11 - 21:59)

Uh, mostly quite dark. There's lots of them really big, thick cables that seem to go into nowhere. There's just a big concrete hole with lots of cables going off in different directions that went into pipes that were, well, very tight around the cables.

There's no way I was getting into them. A little bit of a leak in there too, actually. Like a water leak? Yeah, just a little bit, probably because, you know, condensation or whatever it is.

And generally people living breathing air into the air. Well, uh, what I could do is look and see if I've got any information, any old manuals saved or any books on using this information. This looks useful to see and try to predict the weather.

I'm no meteorologist, but I could probably give you some information on what to look for to use this, to try to help the farmers around you out. Um, this could be feeding a computer this information somewhere very far away. There's no way for us to even really know, I guess right now, unless I really wanted to, but it would take some time.

I'm going to say that, yeah, you could definitely have seen some ports that you could have plugged into now that you've opened the panel up, like in the butt side of it, um, behind the panels, you can definitely see places where you could plug something in and try and interact the information. You could definitely try that. Yeah.

He'll see how easy it is. Um, he will start using his little wrist thing to open up interfaces and use his computer thing. He plugs a part that comes from his backpack.

(21:59 - 22:30)

Uh, just there's a assortment of cables that have been made to come out of this, to be useful in a variety of situations. And yeah, he, uh, hooks in and sees what he can do. Yeah.

Um, tries to trace it somewhere. Could I get you to make a computer use for me, please? You're going to get information regardless, but the amount of information and the accuracy of the information would be determined by your success level. Regular success, 52.

(22:30 - 24:12)

Okay. You learn that this is a weather monitoring station. It takes readings from all different parts, um, around like the kind of local ish area.

It's quite a big net, but it takes readings for all sorts of places. Probably be about two thirds of the equipment has been damaged. So it's coming back with like no reports, but the things kind of roughly in this area.

And you kind of get a very quick like overview of like, there's no tear here and here, and you can kind of work out that they're close ish to this area or seem to still be functioning. Um, and various things like, yeah, temperature reading, atmospheric readings, pressure readings, humidity, all the good jazz that you would expect to need if you were trying to predict the weather. Um, all this information is coming in from different, um, points all across this like local area.

And those seem to still be mostly functional. You can tell that this information is coming here and it should be being fed into a monitor with like lots of grass and, um, kind of like AI assisted, like, Hey, I think it might rain tomorrow. I think in three weeks you may have a big snowstorm.

Like it's supposed to have that, but the monitors for them are severely damaged and you'd have to replace them to be able to get that through unless you have something very similar to devices that you have. Other than that, you don't get anything else. Okay.

I share that information. Um, so this is basically the hub for all of that. This right here, if these monitors were in working order, you'd be able to see information from, uh, more air, more area than, than just this tower.

(24:13 - 26:47)

Oh my. So if I got someone who was like pretty good at computers and get them to replace one of those big square black things, monitors, it can actually be quite useful here. Yeah.

I'll have to keep an eye out, but I obviously don't carry anything like that with me. Well, these monitors are pretty big. It's probably a bit big for one person traveling around for no reason, but I've got Aziz outside, so I know places that have them in no doubt.

So I can probably go pick one up tomorrow actually. And I think one of the, one of the farm lads up the road, she might be able to help me out and put it up. Her brother's much more of a whiz on the computer a bit.

You know, I think between this, we can probably get it set up. Thank you so much for letting me know what's happening here. Yeah, no worries.

Good, uh, good bit of use all this could be to some people. So I'll help with whatever I can figure it out. Um, if you have your replacement parts and maybe three or five days time, we're probably going to swing by here on the way back to Gumpendorf.

I think, I think one of the local farmers, we might have to come out and help, but you are definitely welcome back on your trip back. Not a problem. You came from Gumpendorf, you were up with the, up the coven? No, we had to pass through.

A friend of ours wanted to go there, but meh. That doesn't sound like it has a happy story. It's not, let's not get into it.

No, understandable. Um, you are more than welcome when you come back to see this place operational. It may not be working as intended, because it's not really my cup of tea, but if I could be helpful in the bigger scheme, thank you very much.

Sure. We'll try to get you enabled to where you can be that help to everyone. Um, from the other side of the room, um, like you hear the sound of something being cooked in a pot.

Um, not what, um, Della was originally cooking, but Helen has like cleaned it out, served it up and like is starting on like the third or fourth can of things that are heating up. Um, and she says, Ralph, does that feed anything else? Is it just here? I know that this place can see all of the towers. I'm, I'm not sure if anyone else can.

(26:48 - 28:39)

Hmm. I just, I saw a dish on the roof and I thought maybe, I mean, it might just be for TV. Okay.

Cool. Good. Good to know.

And like, she turns around and like, is like tapping the, um, the table, like absentmindedly just think you're tapping out her thoughts. It's like, yeah, yeah. Yeah.

That's the thing. Um, she's clearly storing this place and what it could be in the back of her mind. By the way, I think Lark is like helping Helen just make food.

They're not sitting around doing nothing. Like, uh, they must like crap open. Um, like of the four cans, um, that she, she opened, like three of them were pretty okay.

One of them was like a can of like, um, I'm like, what was it? So we call it cocktail fruit. I don't want to ask. Yes.

Thank you. Cocktail fruit. Same thing.

Yeah. She has like a, like a fairly big can of, um, fruit cocktail and like is serving that out along with all the juices. And yeah, it's not as nice as when it would have been fresh, but in the sprouting world, things are preserved a little bit longer.

Otherwise you'll immediately stuff. Um, so yeah, like it's kind of okay. Um, one of them was just immediately yeeted at the front.

I just had, it was just vile. Um, that is, that is not meant for anything else. And yeah, like there's a couple of things to heat up.

There's like a couple of, um, there's two cans of vegetables, one peas, one carrots, and the other is kind of like some sort of like lentils. Um, it's like, it's enough to make an okay meal, um, for the four of you and like, yeah, that plus the fruit cocktail. What would your dish be doing? What direction is it pointed Vee? That dish? Wouldn't it have to be pointed, oriented in a relevant direction? It's pointed at the skies, Neil.

(28:40 - 28:58)

Aliens. It is not pointed at the skies, Aethel. Uh, it is pointed almost directly North, but not quite.

It's like a little bit like North East. Yeah. Just a tiny bit East.

(28:58 - 29:17)

Okay. So kind of Corinthians. Uh, no, no.

Okay. It's, it's kind of, it's, it's, yeah, it's not pointing at Corinthians is definitely off to your like North East, East, East, East kind of area. Um, whereas like, yeah, it's directing almost directly North with a tiny little bit of a tip towards the East.

(29:18 - 29:29)

Okay. I'll, I'll point that out. Could I have one of you make a psychology check, please? If any of you can do this, that's fine.

(29:30 - 30:09)

Not large. No, my psychology is great. Yeah.

I'll roll it. That's a normal success. You notice that when you say that the dish is pointed North, like where would that be pointed at? Um, Sully, you definitely noticed that there is a bit of a reaction from Helena.

She's kind of serving people up, like just kind of a little, a little, a little skip of a plate. It's not massive, but enough to be like, Oh, okay. Oh shit.

I'm going to have to sleep with one eye open. She's going to go to a fucking computer and tap on a Morse code to the goddamn government. I'm going to take the message by birds.

(30:11 - 31:56)

That homeless guy is here and he's really, really messing with everyone. He gave this lady seats. I think he's mad.

I don't think his brother's real. I'm not homeless. I am a peopler.

There's a difference. Um, but other than that, you're definitely able to eat your meals in peace. And you, if you wish you can pass a relatively calm night.

Um, you can see that Della definitely keeps an eye out and she is quite, she's quite willing to step in this evening and take as much of a watch as is need be being that you guys are the travelers and this is her home. She seems quite comfortable doing that. Um, yeah, I think, um, suddenly still going to like try to sleep with one eye open for Helen, because like I said, I would prefer if she didn't start sending random fucking messages.

Yes. She had all last night to send me all the messages she wanted, but I'd still prefer if she didn't like send random messages. I do think like at some point during dinner, um, Lark would, um, ask, uh, Della, did you say earlier that you have been to Corentus before? Yeah, I went there a little bit in my youth.

Yeah. Also not recently? No, not so much. Oh, I, I heard there's something up there that makes a noise like a howl.

(31:56 - 32:17)

Or something. Yes, we did hear something about a howling. Uh, you see Helen's eyes go wide.

This is news to her. Um, Della says, you know, a couple of people have mentioned that the over the last couple of years, that there's been a strange howler on certain nights. Yeah.

(32:18 - 32:28)

Oh, you don't know anything about that? No, I've not been, I've not even heard it. I've just heard it from other people as they've come through. Like howling can get intense sometimes.

(32:29 - 32:54)

Like an actual physical howling? A beast? Not a beast. It's, they kind of described it more like, uh, you know, and she kind of looks more sully than the rest of you. You know how if like you lose someone and it's very sudden and you just, it comes out, it's like that.

(32:55 - 33:04)

A whale? Yeah. No, Lark, we're not anywhere near the ocean. There's no whales anywhere here.

(33:05 - 33:25)

You're very lost. But, but my compass. Um, that's not good.

Human whaling. Well, um, we'll have to keep our ears open. I hope we don't encounter whatever that thing is.

(33:27 - 34:19)

They never mentioned anything like a threat or anything like that, but they were disturbed by it at least. So it's definitely not a constant sound? No, no. They said certain nights it just seemed to be there and everybody up there acted like it wasn't a big deal and just move on with it.

But the people that came back that's been through here, a couple of friends of mine, they were a little bit concerned. Okay. So are you all with any particular groups? No, Lark is looking for their friends.

I'm a traveler and Ralph does his thing. Live in a burrow. Fancy patsy.

(34:21 - 34:54)

I just, I just, I'm, I'm just along for the ride this time. No, no people to speak of. Nope.

No way. You see Della look at her like a little like confused and just shake her head and just move on. Uh, you said you were looking for someone, Lark.

Who are you looking for? Um, I'm looking for a place called Driftwood. I've not heard of that. I'm sorry.

You said you were looking for someone. Maybe they're left and are wandering around. They are in Driftwood.

(34:58 - 36:01)

No, I'm afraid not. Sorry. And I'm also looking for another person.

Well, I'm looking for quite a few people apparently. Well, I get all sorts of people through here and I hear lots of stories. So, and you're always welcome back.

So I can ask around for you if I don't know. Do you know of a, um, a, uh, a young person that looks sort of like me that has a horse? Um, his name, the boy's name is Weston and his horse's name is Steven. She reaches over, like she puts a hand like just in front of yours and she says, horse didn't happen to be like this black grey spotted mess, did it? Uh, I think so.

Yeah. Yeah. And that's where I got assist from.

He passed by here. Oh, blimey. Five or six years ago now.

(36:01 - 37:11)

He was looking for someone. So he's looking for their little sibling. Yeah, that's, that's me.

Um, that's around the time I lost him. Do you know where he was traveling to? I know it's been a long time. Uh, he was headed back to a place a little bit north of, um, well, actually to the, uh, west of here, a little bit north of Sarabel Farms.

There was a, a man he was staying with, uh, Bert, Bert, he, uh, sorry, I don't quite recall the name of the person he was staying with. I think it began with a B. A little bit north of Sarabel Farms. Right.

It's, uh, kind of to the west of here. Are you talking about Sleepy Street? No, no, Sleepy Street. Uh, no, it was just this little, he stayed, he stayed with just this one guy and they were raising and making horses.

(37:11 - 37:21)

Where he got his from actually? Oh, what's the name? Maybe Beth, Sergeant Beth. Right. That's the one.

I know them. They're together. That's great.

(37:22 - 39:35)

Well, maybe I can manage to help you after all. Maybe, even though it's been a while. Yeah, it has.

But at least I can, I can, it's a place I can start looking. The place you can start looking for leads at least. Yes.

I just say it was, was five or six years ago now. That's something. Maybe if they've been together, if you remember them, then maybe someone else will also remember them.

I tell you what, as a thank you, if your friends don't mind, I can take what they've done as a bit of a favor and I can ride out there tomorrow. So if you guys come back this way, I can give you some more information. That, yes, that would be great.

Absolutely. She kind of like has a very big smile on her face and like she sits back. Thank you.

You're most welcome. And as happy and as excited as you might be, and as I am, that maybe you can get back with a very nice young man who helped me out with a horse. It was a few years ago.

So just keep that in mind. Yeah. I, I, I understand.

But at least I know he's, he's, he survived. And Sergeant Beth too. All right.

Well, she kind of like looks around, like she grabs a piece of paper and grabs like a, what looks like a very, like the small stump of a pencil. And she puts them both in front of you and she says, I tell you what, if they're there, why don't you write them a little message? I'll help. Okay.

Thank you. Oh, I'm sorry. It's okay.

It's a good time to work a little bit on their writing. Yeah. She, once you guys have finished writing out the letter and practicing how to write and the words are and what they spell, she kind of folds it up and she puts it in like a little protective thing and she slides it in what was obviously like a little travel bag.

(39:36 - 39:56)

If you're, you're all going to be heading off to Corinthus, you should probably get some rest and head out first thing in the morning. Yes, that would be very much appreciated. We'll be doing our stop by, No Dab for hopefully finding material to trade with Corinthus.

(39:57 - 39:59)

No way. Yeah. You said you've been there a couple of times.

(40:00 - 40:08)

You wouldn't happen to be able to give me a couple of headers. Uh, yeah. What, uh, last time I heard Corinthus is after material.

(40:09 - 40:29)

Always are, always will be. Yeah. Um, let me think.

Right. So as you go into the town, um, you'll kind of go, go straight along this road. You see a little roundabout and, um, to the north of the roundabout, you see ruins of a castle.

Don't go there. That thing's got bugger all there. Okay.

(40:29 - 41:59)

And if anything is there, it's a thing or a person. You probably don't know most of them. Um, take a right at the roundabout.

You'll go along this little narrow lane. You'll come across this tiny little bridge. You'll go, uh, past this, uh, uh, kind of pub thing on the right or an inn as it used to be a thing.

And then a couple of houses they'd been mostly looted and just beyond them, you'll find this little industrial estate at six or seven of these little buildings, uh, big warehouse looking things. And if you're looking for material, you'll probably want to check the first building as you go in. Uh, it's already open.

I usually leave that shit open cause I can't be bothered to keep going in and out like that. Uh, be super careful. There's a bit of red weed up there, so make sure that doesn't get tracked in on the shit you're bringing in.

I've looted most of it, but there may be some odd big rolls and scraps I couldn't get on top of as is at the time. Maybe you'll find something in there. Fantastic.

Uh, have you gone through all the other look, uh, other, all the other industrial buildings or, um, uh, I've been in and out of some of them. Some of them are bloody useless. You require way more power than is possible.

There's a machine shop in one of them smells great old oil, but nothing else there. And yeah, there's probably some things to scavenge there still. I don't like clean picket.

It's not really worth it for me to do that. I get you. Thank you.

That's very helpful. You're welcome. Uh, you, you've all been wonderfully helpful.

(42:00 - 42:58)

No, thank you. Uh, and have a safe journey in the morning. I will.

And make sure you all get back cause maybe there'll be something to talk to you when you get up, get your back this way. So there's just knots. Yeah.

Um, with that, um, does anybody else want to ask anything, set anything up? Um, or shall we pass the night in relative safety? Did you mention Roland to the lady? Me? No, just a casual question. Like does you know Roland? Uh, yeah, she confirms that she does, but she

hasn't seen him in like a very long time. Um, has no idea where he'd be, has no idea where he'd stay.

Yeah. Yeah. It's just a casual acquaintance.

Yeah. Like, uh, uh, yeah, I know of him and you're still already, like your hopes are already low because yes, a lot of people know of Roland. Roland is the MVP in the cradle.

(42:58 - 44:04)

Yeah. He's the MVP. Um, yeah.

Uh, other than that, I think Sully's happy to like, with the information he's gotten. Um, Lark, do you choose to dream or do you choose to rest? Um, that depends. Would, would, uh, Sully have given Lark the new channel number thingies for, um, I think you would have gotten them.

Yeah. Yeah. I don't see why Sully would keep that from you.

And yeah, like getting that to breathe through a dream is probably the best fucking way. It's probably the most secure way of doing it. Yep.

Was there anything else that we needed to give to Brí? No, you just need to not spill all the beans. Beans. Spill them, Kassir.

Beans. Spill them. We love beans.

Beans, lentils, uh, legumes. Sully is being a nightmare to travel with. Just causing problems and arguing with everyone.

(44:05 - 44:16)

Just toddle on Sully. Yeah. It's Sully, right? Brí, take him back.

He's awful. Sully's preaching this, what do you call it? Uh, honesty shit. I think it's only fair.

(44:16 - 46:00)

It's getting us into problems. Yeah. Yeah.

I think, uh, Lark would, uh, choose to dream for one to get in touch with Brí and like on the off chance that there's a, a wild, uh, ronin there somewhere. Um, yeah. You open your eyes.

The sky above you is a very dark shade of purple. Ahead of you, you see through thick leaves, borrowing your vision. You see there is a large wooden building.

It's really big. It's like three stories high. You can see the windows have shutters on them and you can see that all around there appears to be this kind of like pale yellow snow.

Maybe it's just, no, not like that. As if the world has been slightly tinted yellow. Um, you can see that there are shadowy creatures with long tentacles and big smiling mouths moving around.

And you become aware that you are unable to move as you are stuck in what feels like a huge hedge. You can feel the branches and the leaves and the stems and the flowers are almost perfectly wrapped around your arms and your legs. And it's very difficult for you to move, let alone breathe.

And the creatures are surrounding the hedge or the creatures are kind of in front of you. You can't see behind you, but you're pretty sure they're behind you too. They're moving like between you and the big wooden building that you're seeing.

(46:01 - 46:17)

Okay, uh, Lark will try to struggle free as best they can. Take a strength for me, please. Is it a normal strength or is it a dream strength? It's a normal amount of strength, please.

(46:18 - 46:52)

Boom. I'm not making a dream sheet for, uh, nope, that's a fail. As you are attempting to struggle, it feels like the more you struggle, that the tighter these bindings of these hedges that you're stuck in, it gets tighter and tighter.

It's extremely difficult to move and breathing is almost not an option. And for a moment, it feels like you can't breathe at all. And then your vision goes dark and you wake up in a complete cold sweats and you will lose four points of sanity.

(46:53 - 47:31)

I just want to drain my sanity. Maybe. Shouldn't have felt the strength check.

That's just, it's all on you. Um, yeah, it's the middle of the night when you kind of like jolt awake and you can see that, um, Helen and Della are kind of sitting up and they're very quietly talking with like a candle between them that kind of like late night, be quiet. Everybody else should be asleep.

Sleepover kind of talk. They're being like very quiet when they realize that you've woken up. I think Lark will look over to them just sleepily like, and then just, uh, roll over and try to do normal sleep.

(47:35 - 48:07)

Um, yes. Alas, unfortunately, because you, you didn't do so great. You didn't get anything this night.

Um, the three of you wake up the following morning. Um, Della very quickly says her goodbyes and she grabs what looks like a much more sturdy, um, attire rather than just the light lounging around the house attire. Um, she grabs the bag that has the note in it and you then very quickly hear the sound of horseshoes and a little, a little Winnie and then off, um, along the road she goes.

(48:08 - 49:38)

Yeah. I think, uh, we probably, uh, you know, quick meal off the leftovers from the earlier day and, uh, get ready to pack up and go. Yeah.

Um, yeah. Uh, she, uh, the, the four of you definitely able to just like make a quick meal, get yourselves out the door and make sure everything is closed up properly. And you're

definitely able to make your way down the road and exactly as Della described, as you continue down this road, the fields on the right give way to trees.

The side on your left is already been trees and you hear the sound of rattling. Um, not a normal sound. There's definitely something here.

Um, you hear the sounds of trees and you hear the sounds of plants as they move and you hear whispers in the background. As the area that you're approaching is plunged into a bit of shadow, walking down this road a little bit, you see that there is a roundabouts and directly opposite you, you can see up a little bit of a hill surrounded by trees and a bit of an overgrown, but open field. You see the remains of a castle.

Yeah. We're going to ignore that castle, right guys. We're not going to investigate the castle as Fallout 4 would make the quest log say.

(49:39 - 51:07)

Does the castle look anything like the one that was in my dreams a few days ago? No, the one that was in your dream a few days ago, when you actually got closer to it with Brí, you realize it looked like it was a, it was a whole castle. Um, but it looks really fake the closer you got to it. Like it was a, like a production of a castle.

This is definitely a ruined castle. Okay. Yeah.

I think, uh, we like suddenly like mental notes that weird ass fucking castle, like, all right, that exists. And then we start taking, we take the left out of the roundabout. Right.

Uh, I know exactly where this is. You're turning right. Okay.

Okay. The lady said left, but fine. Turn right.

Um, as you turn right off of the roundabout, you are funneled along this very, very narrow road. Like you've seen rusted cars before. It looks like it would barely fit down here.

On one side of you, there was a very big wall constructed of, um, stones and bricks that had been like put together. And this was an old world construction. You can see there's lots of vines hanging over it and ivy and such like, and you see the odds like kind of slightly higher up the hill and ahead of you, you see this like large green cactus looking plant that seems to be the size of a beach ball that's inflating and deflating.

(51:07 - 52:07)

You kind of get that sound as it's beginning to like move along the road in your general direction on the right hand side, you can see that there are, um, kind of like that tiny little forest that you had passed in order to get up here. You can see that ahead of you, there is what looks like a bridge. It looks whole, although covered in undergrowth and covered in plants and vines.

Um, but it looks whole and ahead of you, you can see what looks like, you know, a village. Um, there are kind of very tall buildings on the right hand side and on the left hand side that looks like, well, we would call it a bus stop. Um, like a kind of little sheltered area in the

middle of fucking nowhere, um, with a big kind of like empty lot behind it, um, filled with the odd, like, um, abandoned car.

What do you want to do? Uh, wait for the bus. No, we're not waiting for the bus. Quietly at some point along the way, Ralph will whisper to Sully.

(52:07 - 55:46)

Okay. So what's, what's the plan now, eh, with the, uh, where we're going to leave the, the stuff? Uh, either you guys distract her or I just let her see where I stashed it. I would rather not let her see where I stashed it.

She could get that information to somebody. All right. Just making sure that that's what you're going to do here because, uh, gotta do a good job at that.

Yes. Do not worry. Um, I know these places.

I know, uh, all the little corners and the places that usually never get looked in. I've been doing this for a very long time. Um, yep.

And, uh, Sully, like, make sure that he has the, uh, the character particle bottle, uh, somewhere, like, handy. And his intention is just at some point while, uh, Helen isn't looking, like, try to, like, well, while Helen is there. Okay.

Sorry. The intention is to make our way to the first building. Um, and while we're there scavenging, Sully's going to look for a place where he thinks is, which he thinks is going to be suitable to stash it.

Uh, the first building, i.e. in the industrial area that she's talking about or in one of the buildings that you're passing. Uh, she did say the houses that were passing are mostly empty. They would probably be good to, like, hide it in.

Um, you, um, I'm going to give you a little bit more where you are. Um, so as you approach the kind of little rundown bridge, um, which is like, you know, covered in vines and whatnot, looks sturdy, doesn't look broken like the other one. And it's like over this tiny little flowing, like, babbling brook.

Um, the kind of giant cactus thing that was like in the middle of the road, making this noise is like partway up the river now, like along this, sorry, partway up the brooks, um, bank. It's like, you could step across this, but obviously the car's not going to want to drive across it. Um, that kind of like a little stream.

Um, as you get to that ahead of you on the right-hand side, opposite the bus stop is a very large two-story building, which at one point was painted white with like, um, wide black wooden beams. Um, you can see it had, you would have had a sign hanging out the front of it. Um, sign now long gone.

You can see that the windows are partly boarded up and there's like a big sign, uh, big letters that are still mostly there. Cause they were painted, um, just as like the castle in or something along those lines. Um, and that looks like, yeah, the windows have been boarded up.

It looks like it's kind of protected. There's definitely a way around the side of it. You could get in through the back as well if you wanted.

Um, and then you have the bus stop and what looks like a, like an old set of toilets, like public toilets that are right next to it too. Um, as you're looking up and down the river, as sorry, as you're looking up and down the brook, as you look up, um, one side, you see that there are kind of these irregularities in the brook, almost like there's kind of like a, like a dome of water that just kind of appears out of nowhere. And there's like a dark shape in there.

Um, it's a little too far off to say exactly what it is, but you spot a couple of these as you look up at the river. But I know what those things are. Have I ever come across anything like that before? Uh, you would need to roll a, hmm, I'm going to say a survival or natural world.

(55:47 - 56:44)

Yep. Either of those. Um, any of you can roll that and Ralph, you could roll that with a bonus die.

Nope. Um, I'll roll a survival Annie. Uh, happy to do that.

Oh, five points to make it a success. Ooh, four points for me. Oh, are we flexing that? How did Ralph do? A survival or a natural world with a bonus die? Yep.

Either of those are bonus fee. You know what? I don't think I rolled it right, but I'll take it because it worked. It's a 10.

All I needed was a 10. Damn boy. That's all I had.

All I had was 10. Um, yeah. Um, Ralph, you've probably never seen this before, but as you look at it, you notice the dark shape that's within it.

(56:45 - 57:54)

And it's like you have a sudden calling to go towards it. You know exactly what this is. Okay.

Okay. Gotcha. Right.

I'm just going to keep an eye on everything. Fair. In that case, I'm going to say for you, uh, you can definitely roll any spot hiddens with a, uh, a bonus die because you are aware of what dangers might be here.

Yeah. Um, yeah. So this is what the four of you see.

Uh, would Sully have any reason to believe that there would be medical supplies at the castle inn or have inns mostly been like completely looted because they were places to sleep and stay during the early part of the sprouting? Uh, during the outbreak of the sprouting, almost any pub or any in or any bar or any strip club would have been looted for booze. Yeah. Yeah.

Yeah. Um, and yeah, like they would have been a great source, like even for, um, like after the initial like outbreaks and riots and I'm going to steal everything that's not nailed down. Um, there would always be extra places that hadn't quite been looted in there.

(57:54 - 1:00:02)

Like, um, spirits would be much better off grabbing, um, for a medic or a first aid because it's just the basics of like cleaning a wound if you're in a tight pinch. Um, this place doesn't look too roughed up. Um, like it has clearly had care taken of it and fairly recently.

Um, yeah, like looting it could be an option because there may be things down in the cellar still that were too difficult to move up and out. And you would know, uh, probably just through your scabbard, your reclamations that yeah, most pubs or bars or anything like this will probably also have an extra entrance, um, to the cellar so they could directly put the alcohol in. Um, so yeah, like there could still be alcohol here.

The living apartments above could still have medical supplies in them because most places that were open to the public should probably have some sort of first aid kit. Yeah. It's definitely an option.

Uh, yeah. So he's just going to look at the building and um, we're also looking for medical supplies. So I think, uh, doing a quick one over off the inn over there.

It looks like people have been there recently enough. So it shouldn't be completely infested, but, uh, let's not break up the group. Uh, and let's just start upstairs and work our way into the cellar.

Uh, okay. Um, I'll take point. You see that Helen pulls out a pistol and she says, uh, are you sure you want all four of us to stay together? Would you not be better splitting off in pairs? Um, how comfortable are you dealing with plants and other dangers? Uh, I'm not the best out here, but I have a machete and I know my way around a pistol.

All right. I would say I'm very comfortable. How about you two? And so he looks at Ralph and Lark.

Lark pulls out, um, their scythe. I'm, I'm okay. I'm okay.

Yeah. Ralph, um, gestures to his machete on his shoulder. Uh, you guys are killing me.

(1:00:06 - 1:02:15)

But I'll follow your lead, but I was thinking if we're trying to be speedy. I'm not saying it, but Sully's thinking very loudly. What are you in a hurry? Um, I don't know.

We do want to get this over with quickly enough. Um, yeah, I think, uh, then if we're going to split up, I think Sully's going to take the cellar because it's probably most more likely to have something dangerous in there. And I'm imagining he has either a flashlight, a lantern or a torch of some kind.

Yeah. I think we said you had a flashlight, right? Yeah, you did. Cause you were kicking around flashlights when you did the, the, the ordeal with Aster.

So yeah, sorry. With Aster and with, um, Seeker. Thank you.

Uh, yes. With Seeker, Henry, you, yeah. 100% you'd have that.

Your battery's a little low, but you can, if they get terrible, you can always replace them. You would be able to do that for sure. Yes.

Uh, yeah. Uh, Sully and somebody, um, uh, where, where's the threat that I determined? Um, if you're going towards the inn, it would be like behind you, you would have to cross over the little bridge to get to where the inn is and it's okay. We're moving away from all that.

It's not, yeah, you're moving away from that. It's not a massive distance away, but it is like you're not stepping into it. Okay.

Yeah. I'm good to go wherever then as long as, as, as we're staying away from all that. Uh, yeah.

Uh, I think Sully's going to choose to either have Lark or, um, Ralph with him because I will give him a chance to hide the thing. Oh, uh, I thought I'd be going with Nemo. Okay.

That's fine. Yep. You said you were whatever boss.

You said you were quite competent. I thought you would be able to be the point man on your group. She realizes like she all over her face is written.

Yep. Yep. You got me.

You prick. All right. Uh, Sully will take Lark and, uh, Helen could be with Ralph.

(1:02:16 - 1:05:35)

Yep. No problem. The entrance to the cellar, the kind of like alcohol entrance, um, at the front, um, is out the front and it's, um, these, they're pretty okay metal, um, uh, metal hatches and you can, with a bit of a kick, like, yeah, get whatever was tied around them and you can very quickly open them and head on down.

Um, you open it up and yeah, there is a strong smell of death and decay that comes out from this cellar. Um, it, it isn't good, uh, for Helen and Ralph who are, I'm going to say probably at the front because I think that's probably the easiest way to look how to get through. Um, and like the door is locked, but it's like, you could jam it.

You could definitely break into it. Um, as soon as like this loud creaking of these hatch doors being opened, um, Ralph, who is right by the door, the entrance to the main parts of the inn, you just hear a sudden like kind of yelling from the inside. And then you suddenly hear like a couple of thumps on the other side of the door accompanied by a voice saying, shit, no, no, no, don't come in here.

Uh, Helen very quickly raises her gun. We didn't expect anyone to be here. Well, uh, good.

Then, then move on. This place is taken claims. Don't come in here.

Claimed is it? Yes. Yeah. Uh, my, my friends and I are extremely well armed.

And if, if you don't believe me, uh, well, uh, uh, don't, don't test us with, we'll, we'll shoot you. Just, just, just move on and there won't be any trouble. Uh, by the way, Locke and, uh, Sully, you probably are aware that this happened because you're close enough that you could hear someone yelling.

Uh, yeah, I think as soon as Sully hears the yelling, he's gonna like start making his way back upstairs, uh, like back around to where they came from. Um, if there's somebody threatening to shoot things and stuff like that, it's like, no, no, no, no, no, just following. Just, just move on and there won't be any trouble.

I'm imagining Sully walks around the corner. Is there somebody in there? Yeah, they're boarding up in there. They're, oh, they're not wanting anything to do with anything we've got.

Oh, sorry. Didn't know if there was somebody in there. We're, we're not looking for any trouble.

Um, are you guys okay? Do you need any help? We're fine. We'll, we'll be fine. Just, just move on.

Um, you don't sound fine. You sound very, um, agitated. Uh, have you had enough water and drink? No, no water.

No, no, no drink. There, there's no alcohol here. It's all, it's all looted.

Sounds like they have a lot of stuff. We're not looking for alcohol. We're looking for medical supplies to bring back to Kumpendorf.

(1:05:36 - 1:07:33)

Uh, they're running kind of low. Then, then try the pharmacy, uh, up the, up the road. Uh, yeah, they, they have one of them.

Uh, go up the road. You don't have to lie to us. You can just say that you're not willing to share.

It's fine. I'm not willing to share. Fair enough.

Please move on. Oh, that's a bust. And Sully just kind of raised his shoulders like, somebody's in a building before you, you don't go knocking down doors.

You just let them fucking do their shit. It's a good way to get a bullet in the back. Helen, like, unsafety, uh, resafety just puts it back.

How long have you been staying here? Uh, six months. Yep. And you can like hear the sound of like a big thud against the door that you can almost like hear like the slide down on the thuds.

Um, as someone obviously sits on the floor back to the door, I'm going to quietly like go to Sully and describe the horrible smell that I think Sully missed. Uh, what was the horrible smell? I'm sorry. Death and decay that he's just in there swimming in.

Yeah. When, when you guys like open the hatches, you just get this waft of vile smell. Oh no.

Death and decay. It's like permeating around the building now so you can't smell it. Oh shit.

That's not good. Uh, uh, yeah. Sully's just gonna quietly go like, well, I mean, he may have some animal carcasses that he's like slowly chewing away on.

(1:07:33 - 1:07:48)

And there may be just a bunch of dead people in there and he's just happy to live amongst them. These inns were often, um, no, no, wait, 80 years ago. There's not going to be death and decay.

(1:07:52 - 1:07:59)

Yeah. They're friends. They don't have voices, but they sure do have a lingering presence.

(1:08:00 - 1:08:24)

Hmm. Yeah. Yeah.

They, they sure do. It seems like you're not okay. Look, I'm not okay, but you should, you should just go.

You should leave NoDap and don't look back. Don't stop to eat or drink. Just leave.

(1:08:26 - 1:09:01)

Did the red vines get to you guys? I heard reports of them. No, not this time. Please let us help you.

No, there's nothing you can do for me. The moment you open that door, I'm a goner and I'd rather die as myself than something else. Would Sully have any idea what this is a reference to? Uh, yeah, you might have heard of like this parasite that can sometimes take over people.

(1:09:03 - 1:09:23)

And that makes them do weird things and they disappear after that point. Like they're kind of losing their memory, but you've never seen it. And it's kind of like one of those, like, if you take this, you could suffer from headaches, diarrhea, nausea.

Like it's one of those, like it could be a hundred different things. Yeah. All right, friend.

(1:09:25 - 1:10:39)

I don't know what he has. I don't know if we can help him. Have you been outside yet? No, not for a couple of days.

I haven't seen the sun for a bit and it helps, but I've only got so many supplies and I'm just going to run out anyway. No big lapses of memory or anything? Copsman bucket loads. Have you been taken over yet? Only in the sun.

You know what this thing is? Yeah. Yeah. Yeah.

That's a, not a great situation you're in. So what are your next steps? I don't want to join those up the river. Up the river? Yeah.

I saw him from the window. Look, there's apparently medicine I can take, but whatever it is, I can't get to it. I don't even know if the pharmacy has it or if there's even anything left there.

(1:10:41 - 1:10:56)

No, you'd need to get, uh, you'd need to get something specific, I think. Yeah. Well, whatever you do, we can't really help you right now, I don't think.

(1:10:56 - 1:11:45)

Yeah, I know. Probably best to just move on and for the love of God, don't drink without boiling the water. Fucking idiot.

Give us a minute. All the time in the world, mate. I'm assuming you want us to move away from the door a little bit? Yeah.

Yeah. Yeah. Um, you notice that like, as you guys are intently like talking with the guy, Helen has like pretty much already left and she's like sitting over at the bus station on like this kind of plastic-y looking thing and she's just like looking down at the floor, like you can't really see her face very well.

(1:11:48 - 1:12:02)

Unfortunately, there's not a lot we can do. But what is this? I've never heard of this before. That's why you boil your water and get medicine when you feel your memory shaken.

(1:12:04 - 1:12:31)

Something wrong with the water here. He's got something. If he goes out in the sun, it'll take him over.

Is there, do you know what we could use to treat him? Is there anything we can do to save him? Like, uh, yeah. Even if he would need it to be strong enough that it could kill him too. Yeah.

(1:12:31 - 1:12:47)

Once it's taken you over once, that's, uh, that's usually it. Does it have a name, this thing? Yeah. Yeah, they're called springs.

(1:12:49 - 1:14:00)

You're referring to an entity though, not just the body of water. If, if the pharmacy is really here, I might be able to find out what they are. What was that? If the pharmacy is really here, we might be able to find out what it are? Yeah, um, Helen, like a little distance away, uh, you just hear her mumble a little bit and then when she realizes you didn't hear her properly, uh, she lifts her head and you can see her, like, her eyes are a little bit red and she says, if there really is a pharmacy here, I could probably find the medication he needs.

Would it be able to subdue it or just save him, like? It depends on how much medication there is and if there's enough and it hasn't gone wrong. If it's not enough, we could possibly take him with us back to Guttendorf. You can't.

You can't. That's not how it works. Ralph's right.

He steps out in the sun. It's not good for him. You could see what happens, but it'll probably just try to get away.

(1:14:03 - 1:14:42)

Yeah. There's no suppressing it. It's treating it and killing it.

You could blindfold him. Would that work? I thought it was through the skin. Oh, it's mostly the eyes.

You can, uh, you need those though, you know, to travel and survive, so he's equally fucked. We can't really move him. Yeah.

We'll see what we can find at the pharmacy. He would need antiparasitic strong enough to potentially kill himself with too, so that's what we're looking at here. Yeah.

(1:14:42 - 1:14:58)

Yeah. If he takes too much and he doesn't want to become a spring, then yeah, he'd have enough to do what he needed to do. But before we do worry, perhaps we should go check the pharmacy.

(1:14:59 - 1:15:07)

Let's do that. We should ask him if the pharmacy's real. And like, turns away, kind of begins walking up the road.

(1:15:07 - 1:15:37)

Yeah. So he's going to make his way back to the door and like, um, my friend says that he's ran into this before and you just need very, very, very strong antiparasitics. Is there a pharmacy around here? Anything that could have these items? Maybe, maybe there's a, if you go up and left to the roundabout, there's a, there's a row of shops, a convenience store, pharmacy, that sort of thing.

(1:15:37 - 1:15:52)

We got to the front, but we never made it to the back of the pharmacy. Maybe there's something there. If you have any, um, unidentified items in your place, uh, feel free to gather them and we might be able to look through them when we get back.

(1:15:53 - 1:16:03)

Not asking you to give me anything. Look through them? Yes. If you don't know what some of these things are, for instance, I have no idea what 90% of the drug names are.

(1:16:04 - 1:16:22)

You know what I mean? Yeah, but I don't, I mean, the drugs we found were just painkillers. That's all you took? Understood. Yeah, that's all we could get.

All the fun stuff's always in the bag, isn't it? Always is. All right. Uh, hopefully we'll be back soon.

(1:16:25 - 1:16:44)

Hey, listen, if there isn't anything in there, it's fine. Just, just move on. It's at least good to talk to someone, you know? Yeah.

Stay strong. There's still hope. Thanks, stranger.

(1:16:45 - 1:17:07)

So he just, like, knocks on the door, like, twice and just starts walking away. Footnotes. Blark at Sturm.

(1:17:12 - 1:17:25)

We find ourselves at a very small collective outpost called Sturm. It's probably, it was about seven days' walk from the place that you formerly were at. It was quite a long time to get here, but you did make it here.

(1:17:27 - 1:17:42)

Yourself, Weston, and Sergeant, uh, sorry, Sergeant Beth managed to find a place to stay here. And you know that Sergeant Beth kind of serves as someone who looks after the animals. The place that you're at is kind of like a very old ranch.

(1:17:43 - 1:17:56)

There's a couple of very big buildings. There's one, like, really big old farmhouse. There's a big barn that's been converted into places to sleep and stay in the upper levels, and for basically half a dozen horses below.

(1:17:57 - 1:18:04)

This place breeds horses. It helps to train them. It breaks them so that folks are able to use them out in the wild.

(1:18:05 - 1:18:25)

And yeah, there's a big old fence around, and there are a couple of beehives that seem to be keeping things safe, safe enough. But there's always somebody on watch, and that is one of the things that Sergeant Beth does. You know that Weston has gotten quite familiar with looking after some of the horses.

(1:18:25 - 1:18:34)

It seems to be something he's quite naturally attuned to. And on this day, it's kind of midday. People have just finished eating.

(1:18:34 - 1:18:55)

They've gone back out to do their various chores around this farm. And you know that Sergeant Beth is, like, out doing his rounds around the edge, and that your brother is kind of back in the horses' stable, just kind of, like, cleaning them, looking after them, learning, like, how to, like, saddle them and how to, like, horseshoe them when needed. There aren't any other kids here.

(1:18:56 - 1:19:11)

Most of the other people that came from the camp you're at previously, most of them moved on. This place isn't big enough for, well, a former military group. And Sergeant Beth kind of decided that he would look after the pair of you until you were old enough.

(1:19:12 - 1:19:47)

He's gone from having, like, tufts of grey hair and always wearing fatigues, to having shaved his head, and he's now mostly bald. So what do you think you would be doing, sort of, on the farm? There's, like, a couple of adults around, and, like, Sergeant Beth is out doing Sergeant Beth stuff around the edge, and you can almost always see him, give or take, and you know that Weston is in the barn. So, yeah, is there anything that you'd want to do? I think they would be helping Weston out with the horses by, like, filling up the feeders with hay and, like, making sure they have, like, fresh water and oats.

(1:19:49 - 1:19:59)

Yeah. Yeah, like, you've been put in charge of, like, making sure the oats are, like, spread fairly amongst the six horses that are here. Like, they're just kind of, like, all over the place.

(1:20:00 - 1:20:14)

Sometimes they would also go out, like, collecting apples and just bringing in some for the horses. Yeah, I think that's a good idea. They're a bit afraid of the horses, like, they keep their distance, but they like them enough to feed them.

(1:20:15 - 1:20:25)

Yeah. Yeah, yeah, Weston is in with one and is, like, currently, like, he can't quite reach the top of the head, but he's, like, doing a good job with the rest of it. Yeah.

(1:20:25 - 1:20:42)

And, like, yeah, as he's, like, stroking one of the horses or brushing one of the horses down, he says, Are you okay? Yeah. Good. I was just about to go out to get some of the apples for the horses.

(1:20:43 - 1:20:54)

Yeah, they'd like that one. And I think Stephen wants one. Stephen? Yeah, like, he's, like, stroking down, like, this youngish horse.

(1:20:55 - 1:21:02)

Got, like, really spindly legs. They're, like, kind of, like, this black and white colour. Sorry, Stephen the horse has a genuine description.

(1:21:03 - 1:21:08)

Hang on. Stephen the horse. Yeah.

(1:21:09 - 1:21:27)

Yeah, like, as Weston is, like, brushing down this horse, like, it's this kind of very young horse, and it's got, like, very, very spotty colouration of, like, black and white. So it's mostly black, but there are so many tiny little white spots. It almost looks grey unless you look up close to it this very kind of, like, spotted pattern all over it.

(1:21:28 - 1:21:41)

Yeah, and Weston says, yeah, so this one's, they said it's a girl horse, and I'm gonna call her Stephen. That's cute. Yeah.

(1:21:42 - 1:21:50)

Hello, Stephen. And, like, they walk up to Stephen and, like, hold out, like, they probably have, like, a basket full with hay underneath. Yeah.

(1:21:50 - 1:22:10)

And they pick some hay and hold it up for the horse to sniff. Yeah, like, Weston goes round and, like, very carefully guides your hand, because your hands are quite small, and, like, gets it, like, so you're not, like, hand in the horse's mouth. Just, like, being careful that you're not going to get accidentally bitten by the horse.

(1:22:10 - 1:22:15)

Oh, no, there goes the hand. Oh, no, that's how we lose the hand. Oh, no.

(1:22:15 - 1:22:27)

Like, yeah, just very carefully make sure that you kind of, like, feed Stephen the horse. And Weston says, See? Like, horses are good with you, too. Well, they're so much bigger than me.

(1:22:28 - 1:22:37)

I'm a little bit afraid. But it's okay. You remember how I was, like, really short, like, a couple of years ago, but now I'm really getting tall.

(1:22:38 - 1:22:47)

Well, you were always larger than me. Well, yeah, it's because I'm older than you, silly. Yeah, well, I'm pretty sure you're also wearing higher boots than me.

(1:22:49 - 1:23:05)

Well, they're called welly boots, so I don't get the horse's poo all over my shoes. Yeah, that's because you're, that's why you're bigger than me. Like, he reaches down, and, like, he kind of, like, lifts you up so that you can be, like, almost taller than him.

(1:23:05 - 1:23:23)

But, like, you're, he's, like, he may be getting stronger, but you're also getting bigger. Like, the last, like, couple of months on the farm where you can, like, run about and be as you are has definitely, like, helped your growth. And then, like, he puts you back down and, like, picks up the, I'm guessing the hay that would have fallen out, and gives it back to you.

(1:23:23 - 1:23:37)

And he says, okay, well, that's enough silliness. If you could get the apples, then it would be really good, and we could feed them. Yeah, and Sergeant Beth can maybe make a apple pie later today.

(1:23:38 - 1:23:45)

Yeah, that would be nice. I think he likes cooking. I think he likes the horses more, but I think he likes cooking.

(1:23:46 - 1:23:51)

Okay, I will, I will get the apples now. Okay, I'll be here. Yeah, bye.

(1:23:52 - 1:24:00)

And Stephen the horse says that you're very kind. And, like, begins, like, brushing down, like, Stephen the horse again. She's just saying that to get an extra apple later.

(1:24:01 - 1:24:11)

I, I think you're really nice, too. You just also want another extra apple. I'll be sure to pick extra ones for the two of you.

(1:24:11 - 1:24:22)

Yay. And, like, he goes back to, like, brushing the horse. Like, yeah, like, there's, like, kind of at the back of the ranch, and there's, like, a, like, lots of different types of trees.

(1:24:22 - 1:24:35)

It's got a foresty area. And, like, yeah, there's kind of, like, apple trees and pear trees and peaches and cherries. Sure, let's go with pears.

(1:24:35 - 1:24:44)

I don't remember. Like, there's, like, loads of different types of apple trees and loads of different kind of, like, pear trees and peach trees. And the one in season right now are apples.

(1:24:44 - 1:24:59)

And you can see that, like, some of them are, like, almost ready to drop. But you can see that, like, just underneath them, where the grass is growing, and you see Zolata's Grace is kind of, like, slithering around. You see that there's a couple of apples that have been, like, put together or, sorry, pushed together.

(1:24:59 - 1:25:10)

And they definitely look ripe and, like, unbruised and undamaged right now. Yeah, so, like, goes around with a basket collecting a couple of them. Yeah, it probably, like, takes you a little while.

(1:25:10 - 1:25:20)

You're foraging for all types of, like, other berries. Like, Sergeant Beth has shown you a few. The old man who runs the house, like, he's shown you a few other things, like goseberries and such like.

(1:25:20 - 1:25:32)

And just, like, between them, they taught you, like, what kind of things to take. And, like, the other old man who lives here, like, he showed you, like, what kind of nuts are safe to eat and kind of, like, mushrooms and such like. And you've definitely gone out and done your foraging.

(1:25:33 - 1:25:50)

You can see, like, Sergeant Beth, like, he's kind of, like, doing around and, like, is headed away from you. You know, time passes and maybe you've wandered a little bit too far. And as

you kind of, like, begin to turn back and it's like, yeah, you know, plenty of apples, plenty of mushrooms, plenty of nuts.

(1:25:50 - 1:26:00)

The odds this bit and that. You hear the sound of, in the distance, like, very far away ticking, like. Oh, no.

(1:26:03 - 1:26:23)

They perk up and try to, they, is it coming from the direction of the top, the ranch? Yeah, like, like, if you run a little bit, like, you'll be able to break through the trees and actually see the ranch. But, like, this is a little bit out of view. But that's where it sounds like it's coming from.

(1:26:23 - 1:26:39)

And there's, like, you're guessing maybe two or more, depending on how good your maths is at six, I guess. Oh, no. They run back and look probably from across some fields or whatever towards the ranch.

(1:26:41 - 1:27:02)

Yeah, you see that, like, in the middle of the ranch, like between the farmhouse and the barn, you can see that there are, like, two very tall kind of silvery looking trees that have, like, these brown, like, cuts across them. And you can see the roots are, like, quite big on these ones compared to some others that you've seen before. They seem to be, like, pulling themselves forward.

(1:27:02 - 1:27:22)

You can see, like, at the very top of the protruders, you can see that one of them has that kind of, like, reddish open mouth ready to absorb something. But the others seem to be, like, very difficult and very slow in their movements compared to, like, the other one, which seems to definitely be like, yeah, yeah, yeah, yeah, I'm good to eat, yo. Yeah, that's kind of what you see as you're beginning to approach.

(1:27:23 - 1:27:38)

So they're in the middle of the ranch already? Yeah. Are there people, like, running from the ranch? Yeah, I mean, you can see that there's, like, the two older gentlemen that live here at the ranch. Like, it was their home before you all turned up.

(1:27:39 - 1:27:57)

You can see that they are kind of, like, beginning to, like, sprint away from the plants in the middle. You can actually see one of them has, like, headed off in one direction and one is headed off, like, almost in your direction. Like, whatever it was the plants got between them as they were running and they just split up and gone in different directions.

(1:27:57 - 1:28:06)

But that's all that you can really see. You can't see inside the barn or anything like that. And Weston was in the barn, right? Yeah.

(1:28:08 - 1:28:28)

Between me and the plants, where's the barn? Like, is it, like, on a straight path or is it some ways to the side? It's a little bit to the side. So, like, let's say, like, forward and on your left, there is the barn and forward on your right, there is the farmhouse. And in between those are the kind of the trees, the hollows crest that are there.

(1:28:28 - 1:28:38)

They seem to be going after both the two older gentlemen. You can see one of the other, like, tree-like plants things is kind of, like, slowly, like, waddling its way towards the barn. Yeah.

(1:28:39 - 1:28:54)

And Lark is trying to run as fast as they can to the barn, trying to not be seen by the plants. Like, you know, if there's, like, trees, they're trying to hide behind them and stuff. And, like, random wagons or whatever is littering the floor.

(1:28:54 - 1:28:58)

Yeah. They'd be, like, yeah. Yeah, like, insert farm equipment here.

(1:28:59 - 1:29:07)

There's, like, a really broken down old, like, tractor that's here. Like, it's, like, it looks brand new. It has a bunch of wheels.

(1:29:08 - 1:29:12)

It's very well maintained. But, you know, it's never moved since it's being here. And they're always moaning about the fact they can't get it working.

(1:29:13 - 1:29:21)

So, like, yeah, you're kind of, like, hiding behind that. Yeah. You begin to, like, make your way around and you get quite close to where the barn is.

(1:29:21 - 1:29:34)

And, like, that older gentleman just, like, shoots past you in an opposite direction. The plants seem to be, like, moving around, heading off after the two older guys. And Sergeant Beth is nowhere to be seen whatsoever.

(1:29:34 - 1:29:53)

And as you kind of, like, get to the barn, you see one of the plants that isn't over-encumbered with something just kind of, like, making its way and begins to, like, smash its way to, like, the barn itself. And you hear, like, the doors rattling and crashing around. And you hear the sounds of the horses inside beginning to, like, neigh and be very unhappy with the situation.

(1:29:55 - 1:30:14)

Can I... They're gonna scream out. Weston! Weston, where are you? At this point, like, the plant that was, like, breaking its way into the barn just kind of, like, turns its entire, like... Sorry, the plant that's, like, beginning to, like, smash its way into the barn. You see the roots kind of shift and move and, like, make their way in your direction instead.

(1:30:14 - 1:30:36)

Oh no. They were behind the barn, right? Yeah, they're now just, like, you see the roots coming around, like, num-num-num-num-num in your direction. And from inside the barn, you just hear Weston yell, You just have to run, run! Weston, you have to come out! Quickly! I will, but you have to run.

(1:30:36 - 1:30:38)

We have to save the horses, too. You have to run. I'll find you.

(1:30:38 - 1:30:50)

Just run. Okay. Um, they're probably, like, keeping an eye on the thing the plant, and I'm just running the opposite direction.

(1:30:50 - 1:31:09)

Yeah, like, you become aware that as the plant was, like, definitely more aware that you're much, much closer and not stuck inside a wooden building that it couldn't get into very well. It seems to be, like, definitely coming after you. Like, you see the roots beginnings, like, very quickly speed up as it's gotten, like, around, like, the tractor that was in the way and, like, begins to, like, chase you across, like, this field.

(1:31:09 - 1:31:26)

And you become aware that behind you, you hear the sounds of, like, lots of horses neighing and you see all of these horses, like, shoot off out of the barn. And you can see that, kind of, like, as you're looking back, like, holding on to one of them, you can see that Weston is, like, very, like, scaredly holding on to one of these horses. You know he can't ride.

(1:31:27 - 1:31:37)

You just know that he's seen people ride because you've also seen people ride. And he's just, like, holding on to, um, Stephen the horse that just seems to be bolting out of nowhere, just beyond control. Oh, yeah.

(1:31:38 - 1:31:49)

Now Larke is trying to run away from the plant and trying to avoid the horses. Yeah, you can see this Hollow's Crest. Like, you see the root system is, like, beginning to catch up with you.

(1:31:49 - 1:32:07)

And the one that was, kind of, like, overlaid and that seems to be moving slowly is also, like, turning its direction, turning its focus in your direction. You see the roots, like, much more slowly making its way in your direction. The Hollow's Crest seems to be, like, as you look around and you're running away, you can see that they seem to be, like, trying to surround you.

(1:32:08 - 1:32:19)

There's, like, three of them at this point. Larke is trying to get to the tree line. So they imagine that it would at least hinder them a little bit, be an obstacle to them.

(1:32:19 - 1:32:30)

Yes. Yeah. Yeah, kind of, like, as you're, kind of, like, trying to get through to these trees, you see that one of the older gentlemen that lived at the farm just seems to be, like, running back in your direction.

(1:32:30 - 1:32:42)

And you can see that he's, like, trying to throw a hat out to you as, like, to, like, very quickly catch up and, like, grab hold of you. Oh, yeah, Larke is holding their hand or to him as well. Yeah, like, he very quickly, like, he just puts up no resistance.

(1:32:43 - 1:32:51)

He just picks you up and throws you over his shoulder. Because he's not good with kids. Just bolts back across the field as he heads in the other direction.

(1:32:52 - 1:33:06)

And he says, Did you see where Alan went? Would I know Alan to be the other gentleman? Yes, yeah. Yeah, okay. He went that direction and they're, like, over the shoulder.

(1:33:07 - 1:33:16)

They're, kind of, pointing awkwardly where they, like, saw the guy. Yeah, the other guy that's, like, with you just, like, looks back. Like, he's figured out that's where you're pointing.

(1:33:16 - 1:33:23)

It's, like, good, good. We can track him when the rain comes. Come on, kid.

(1:33:23 - 1:33:29)

And, like, he actually puts you down. Like, he's just, like, running out of breath here. He decided to sprint back to see if you were okay.

(1:33:29 - 1:33:36)

Like, this was a bad choice for him. He should have kept going. We have to find Sergeant Beth.

(1:33:36 - 1:33:41)

We have to find him. Do you know where he is? No. No, I didn't.

(1:33:43 - 1:33:53)

It's our kid. And, like, he, kind of, like, like, keeps on running. And, like, you come to this, like, river that has, like, this bridge which is mostly broken.

(1:33:53 - 1:34:04)

But you know that you could definitely, like, jump your way across. Like, yeah, you could risk falling in the river. But, like, he just goes over it like he's done it his entire life and very quickly lifts you up and puts you over in first bits.

(1:34:04 - 1:34:18)

And on the other side of the bridge, like, he just, kind of, like, stops and, like, leans over, like, hands on his knees, like, head between his legs, like, hyperventilating. He's been riding for, like, 10 minutes. He's like, All right.

(1:34:19 - 1:34:24)

Sergeant. Sergeant Beth. He's a smart man.

(1:34:26 - 1:34:40)

He can help us. Yeah, we should probably give it, probably give it a few, oh my god, I need, like, six on the floor. I should probably give it a, like, he's quite unwell, unfit, he's quite unfit.

(1:34:41 - 1:34:48)

He's like me. We'll give it a few hours and then we'll go back. There was only, it's only a couple of them.

(1:34:49 - 1:35:00)

Alan will go back to, we'll find Sergeant Beth. He knows that the plan is to run, spread out and then go back again. Oh, fuck.

(1:35:01 - 1:35:12)

What if they're still there? What if they're still waiting there? Then, then we'll have to go find somewhere else. Get some supplies. And go back and deal with them.

(1:35:12 - 1:35:19)

Because I'm not, I'm not losing the ranch, kid. No, I understand. I've seen, I've seen something like this before.

(1:35:20 - 1:35:27)

I don't want you to lose your place either. I know, I know. I know, Sergeant Beth said it was bad.

(1:35:27 - 1:35:32)

I know. Yeah, and Weston seems to like it here. Oh god, Weston.

(1:35:32 - 1:35:37)

I have to find him. He was on one of the horses. Oh.

(1:35:38 - 1:35:45)

And he, like, suddenly looks a little bit worried. He can't ride. I don't think he even had a chance to put a saddle on the horse.

(1:35:45 - 1:35:58)

It was just hanging on it. Well, if he's, if he's on a horse, then, you know, the horses be able to, they know, they know where the stable is. They should come back after a little while.

(1:35:58 - 1:36:05)

Like, all the trained horses should be able to make it back. And as long as he's on one of the trained ones, he should be all right. He should be fine.

(1:36:05 - 1:36:24)

He should be able to find his way back. I'm afraid if the, if those crests come, stay here because they think the horses are good food, then, then they might, then the ranch is not going to be safe. We need to find Sergeant Beth, and he needs to find a way to deal with those things.

(1:36:25 - 1:36:29)

And we will. We will, kid. He's probably made it out.

(1:36:30 - 1:36:36)

He's made out of worse places and worse jams. And he won't abandon you, kid. So, don't worry.

(1:36:37 - 1:36:44)

We'll go back. I haven't seen him all morning. Uh, I saw him on the other side of the farm near the road.

(1:36:45 - 1:36:49)

Last time I saw him, he was safe. And he had a big gun with him. So he should be all right.

(1:36:50 - 1:37:01)

Don't, don't worry about him. And we might be separated from Sergeant Beth and Alan and Weston for a little while, but we'll make it back together. Don't worry.

(1:37:02 - 1:37:15)

At this point, do we still hear the ticking? You don't. You don't hear any ticking around. But you do spot there are like some other plants that are kind of like meandering around.

(1:37:15 - 1:37:30)

You can see Zolata's Grace is like in the undergrowth and it seems to be moving. And like off in the distance, you see this like really bright green prickly looking one that's like what we would know as like a big ball cactus, but giant. Just like, it's kind of like moving around, like munching on other plants.

(1:37:31 - 1:37:38)

Like a pacman. Cactus pacman. Pacman.

(1:37:43 - 1:38:05)

Making his little like waka waka sounds as it goes along. The gentleman that you're with like stands up and like he sweeps his, his like long dark hair back and like kind of like begins to like nervously tie it into a ponytail. And he's like, all right, we'll spend a couple of hours on the bridge.

(1:38:05 - 1:38:10)

We're going to be safe here. And then we'll go back to the ranch and we'll see what's happened. All right.

(1:38:11 - 1:38:30)

Are you sure this is safe? Well, so this kind of river and like he walks up onto the bridge and like steps over a giant hole, picks you up and like puts you in the middle of the bridge and like, like leans over like the river. He says. So this is like a very big, very old river.

(1:38:32 - 1:38:46)

And sometimes this river is filled with a lot of salt and most plants don't like salt. It dehydrates them and makes them sick. Like if we drank this water, you wouldn't want to drink this water, would you? It's disgusting and filled with horrible stuff.

(1:38:46 - 1:38:54)

And what do we always do with water? Cook it. Exactly. We cook it until we get those bubbles and all the steam coming up.

(1:38:54 - 1:39:06)

Good bubble. But plants don't have that. They just have to deal with this horrible water and the fact it's filled with all that horrible saltiness and they haven't got a way to deal with it and they don't like crossing it.

(1:39:06 - 1:39:18)

Now, sometimes they do. If they're big and strong, like we're big and well, I'm big and strong and I could get across this river. I could swim on it, but you're a little bit small and you probably couldn't and some plants can, some plants can't.

(1:39:19 - 1:39:37)

But what if the plants use the bridge? Well, in that case, we're going to run even faster away. And he kind of like leans on the bridge and like has that thousand yard stare. But whenever we see danger, we run and we scatter.

(1:39:37 - 1:39:46)

It keeps us safe. Yeah, yeah. As long as we know where to meet back up again, we're safe and we're going to meet back up at Strum.

(1:39:46 - 1:39:56)

I'm going to meet back up at the ranch if it's safe. And if not, then I'll take you to another place that Alan and I don't know if it's safe. But there's only a couple of them.

(1:39:56 - 1:40:00)

They've probably moved on. We just need to give them a little bit of time. Don't worry.

(1:40:01 - 1:40:23)

I guess they're just plopping down on the side of the bridge and like looking in the direction of the ranch, just like hoping that maybe someone else will come by. Yeah, that's kind of like this slightly older guy with like the long dark hair. Like he just kind of like sits on the floor like Kimbo, just like he's done.

(1:40:24 - 1:40:36)

He's fucking exhausted. Hello and thank you for listening to this episode of The Sprouting. You might be able to tell in the episode, but it's absolutely killing me leaving the meteorological station like this.

(1:40:36 - 1:40:57)

I know there's something more going on, but I can't, I can't, without out of charactering it, I cannot dive into it much deeper. So until we can manage to get back here, I want to thank you all for listening. And if you are interested in listening to more Sprouting, there are early releases now on Patreon.

(1:40:58 - 1:41:08)

So if you join our Patreon, you can find a tier that will give you access to an episode early. I also want to thank Kirana Axe for the name Della. And I want to thank Derps for the name Aziz.

(1:41:09 - 1:41:25)

And I want to thank Rhys for the voice of Man Behind the Door, who will get a name soon, I promise. If you stick around, you will hear the ad for the Monsters Playbook, Monster of the Week actual play RPGs. So stick around.

(1:41:25 - 1:41:30)

And if you like what you hear, go check them out. Thank you so much for listening and have a fantastic day. Bye.

(1:42:01 - 1:42:28)

Jack Harrow and literal vampire Sutton Malone to fight scary monsters, meet colorful characters, and hopefully stay alive long enough to figure out what's going on. Channels is the new actual play Monster of the Week campaign from the Monsters Playbook. If you're a fan of Buffy the Vampire Slayer, Personas 4 and 5, or any supernatural mystery stories that are as invested in magic and monsters as they are in friendship and feelings, then tune into the Monsters Playbook every other Tuesday, wherever you get your podcasts.