

Chapter 04 Stagnation Disturbed - Part 3

(0:03 - 0:29)

In an attempt to fulfill their promise to Gumpendorf for medical supplies, they head to the local pharmacy and discuss what can be done for the shotting man at the Castle Inn, and how much they're willing to risk to help him. After, they head into the industrial area, where they come across some strange stains that seem to move as they attempt to get supplies for Corentus and for themselves. These stains are something to be worried about, but what do they do? I guess you're about to find out.

(0:29 - 1:03)

This is The Sprouting. Chapter Four. Stagnation Disturbed.

(1:03 - 1:14)

Part Three. The four of you are outside of the material warehouse. What would you like to do, Sully? Sully has an idea.

(1:15 - 1:34)

I would love to get some fabric because, well, I would like to take more of the medicine to Gumpendorf. So you said I could see a stain earlier that was like skittering across the parking lot, or whatever it is. The lot.

(1:38 - 2:04)

Sully is going to go, like, as we're walking, Sully's just going to, like, wave everywhere to stop as we're close to the... Warehouse? The fabric one. Sorry, I was thinking of the word fabric. And he's going to, like, go somewhere and grab, like, a piece of metal or something that rolls, like, whether it is a suspiciously circular rock or something.

(2:05 - 2:20)

Just something that he could roll and would make a continuous sound, you know what I mean? Uh, like a tennis ball? Manhole! Not a tennis ball. A tennis ball would make a shockingly little sound because they're basically made out of felt. Manhole thingy.

(2:20 - 2:56)

No, like a piece of rebar, a rock that is circular enough that you could roll it, do you know what I mean? Uh, yeah, but rocks are... They won't roll very far for very long, but yeah, you could get a rock. Okay, then Sully's gonna, like, grab a rock or something and he's gonna, like, try to roll it a little bit away from himself, but towards the stained circle. And the intention is to see if it stops and what it does to the rock if it's making a sound, if it enters its area while making a sound.

(2:58 - 3:29)

Um, yeah, you can roll the rock towards where the stain is, and you can definitely get, like, enough heft on it that it will roll and you kind of get it to the point where you know it has to bounce a bit to get over some of, like, tufts of grass and this, that, and the other. As soon as it bounces into the area where the stain is, you see the stain shoot underneath one of the roll-up doors of the nearby warehouse. Do you think they're defensive? I think it can tell if something is biological or not.

(3:31 - 3:47)

So when I push the metal bar to the circle, it ran away because it's not flesh. But the reaction always seems to be getting away, or hiding underneath things. Yeah.

(3:51 - 4:13)

So he's gonna go into his backpack and he's gonna grab, um, relatively low quality, like, radio. It's one of those, like, small ones that has, like, a little antenna thingy. And back in the, yeah, back in the good days before the sprouting, these would pick up, like, radio stations and stuff like that.

(4:14 - 4:28)

But that was with massive amplifiers all over the place. But nowadays they are barely usable to listen to radios as, like, they are not grabbing the signals hard enough. It is just something he has in case he needs to try to listen up for a radio station.

(4:30 - 4:45)

And he's gonna walk somewhere and he's just gonna set it to white noise, turn the thing up, and put it on, like, a barrel, like, lift it off the ground somewhere. As soon as you, like, pull out the radio, let's say that's gonna cost you 15 resources. Fair enough.

(4:45 - 4:57)

I think that's fair, right? Yeah. As soon as you bring out the radio and you start turning it, you notice that Helen very quickly puts down all of the stuff that she has. And you see her pull out what looks like broadcasting equipment, a very small CB radio.

(4:57 - 5:08)

And she takes the radio from you basically without saying much at all. And she adjusts things and gets it set up to receive from the CB that she has. All right.

(5:09 - 5:16)

I just want to mention this for the record. I accidentally clicked my prepared and I rolled out one. That hurts.

(5:18 - 5:27)

Oh, what a tragic shame. Mark it! Get Mark prepared. What a tragic shame.

(5:28 - 5:32)

My heart breaks for you. Yes. All right.

(5:32 - 5:42)

So, yeah, she's picked the radio station. All right. Yeah, she's set it up so it will receive from her CB and she's ready to just talk and be a distraction.

(5:42 - 5:52)

All right. She needs to be far enough away that when she talks, they're not going to hear her over the radio. You know what I mean? Yeah.

(5:52 - 6:04)

She points to kind of a place just almost where the sign it was. So it's a little distance away. So she won't be massively useful if it comes to a fight, but she would be there within like maybe 30 seconds without a run.

(6:04 - 6:14)

So she is a little bit away. Okay. Solly's looking between Lark and Ralph.

(6:15 - 6:35)

Lark has no idea what you're doing. Solly just says very quietly, I want to try to lure the stains inside the fabric warehouse out. Then we would quietly enter the fabric warehouse, try to get a little bit and then go out.

(6:35 - 6:59)

We're using the radio as a noisemaker that we control. Lark, make sure that they're not standing in front of the door and they're stepping aside. Question is, do we all three go in? Do just two people go in? What's the best plan? One person keeping an eye watch.

(6:59 - 7:06)

One person comes in with me. That seems fine. Lark, you're keeping watch.

(7:07 - 7:22)

Solly's gonna like bend down and gives Lark a rock. Choke that as hard as you can at the side of the building. If the circle start moving towards us, that should be audible enough that we notice it and you don't have to make a noise and the stains will go for you.

(7:25 - 7:32)

Okay. Are there any windows on the warehouse? Okay. No.

(7:32 - 7:49)

Is this like a metal warehouse thingy? Like a metal exterior? Or is it stone? So it's stone, it's brick. It has like a metal roller door, like a garage door. And it has like a normal door that you would, you know, you don't want to pull up the garage door every time you want to go inside your building.

(7:50 - 7:54)

That's just ridiculous. So like, but it doesn't have any windows that you can see. Okay.

(7:56 - 8:00)

Now I am not good at stealth now that I look at it. Okay. I'm actually okay at it.

(8:01 - 8:12)

Okay. So as I understand it, Lark is staying outside with a rock to throw in case things come from the outside. And Ralph and Sully are going inside.

(8:13 - 8:38)

And the intention is to set up radios, like kind of not super closest, but like close enough to the door that we could maybe lure the stains outside. And the intention of Lark having the stone is just to warn you? Yes. So if you start... heading back inside, you can throw the rock and you can make a noise without talking.

(8:38 - 8:46)

Because the problem is if you yell, guys, it's coming inside, you're dead. Right. So your plan is to set the radio outside and draw them outside? Yes.

(8:48 - 9:05)

Okay. Sully's going to go over towards the warehouse and he's going to pull the door open. And then he's going to hold the radio up and he's going to signal to Helen to start making a little bit of noise.

(9:06 - 9:15)

And then he's just going to keep backing away from the warehouse, hoping to see them lured out. Yes. I will insert some babble that you can play underneath later.

(9:17 - 9:24)

So I don't need to talk all the way through this. I will insert something later of roughly the right length. Fantastic.

(9:25 - 9:30)

Yeah. Yeah. She begins talking and it's like she's describing something.

(9:30 - 9:39)

Insert sounds here. The Appleson terms. Ah, that's good.

(9:43 - 9:52)

Yeah, yeah. Like she would have seen it. She's trying to do it from memory because it's the thing that she's seen recently and has the longest list.

(9:52 - 10:01)

So she's trying to recite the Appleson congratulations thing conditions from memory. That's horrifying. Yeah.

(10:03 - 10:04)

Okay. Yeah. Yeah.

(10:04 - 10:18)

That's what she's up to. Any reactions on the stains? Yeah. How well does this go for me? You opening the door, sending the radio a little distance outside and you guys are obviously going to retreat back.

(10:19 - 10:29)

Otherwise you were just going to be in their path. Um, it takes a few moments and just think like, no, I can't. Maybe this is just an illusion.

(10:30 - 10:50)

Maybe nothing happened. And then you see three dark stains very quickly just shoot across the door ledge, across the ground and encircle the radio noisemaker that you have set up. They seem to be moving and dancing around it.

(10:51 - 10:55)

Are any of you looking at it beyond just the, oh, it's there. Okay, great. Yep.

(10:56 - 11:05)

Moving on. Or are you just going to give it a minute to see exactly what's happening here? Yeah. Like let's say the radio noisemaker is about like five to 10 meters away from the door.

(11:05 - 11:22)

That way the stains won't be too close to the door where we have to go in. And yeah, Sully's definitely like, Sully's not going to run in as soon as the things come out. Like he is watching them and we're going to play around with this a little bit before we go in.

(11:22 - 11:41)

Yeah. And Lark is also like, keep making sure that they like, seeing if they have like a pattern in which they circle to make sure if they break that pattern, that when the two of them are inside that they can react quickly enough. You don't notice any like particular pattern to them.

(11:41 - 12:08)

They seem to definitely be reacting to the voice on the radio. As you look at them for a moment or two, to kind of gauge what's going on with them, like how interested in the radio, how likely they are to stay there. You notice that the three stains that have encircled this thing and are like climbing up and around the radio and over the antenna and covering the dial and going underneath and all around it.

(12:08 - 12:39)

You see, as you look at them, each of them slowly begin to shift and change until you see three large mouths with long pointed teeth that seem to be trying to eat and attack the radio. And each of them begins to echo back some of the noises that are on the radio. And then they begin to use voice, begin to use Helen's voice on the radio, giving her words that she'd never had before.

(12:39 - 12:47)

You hear her calling out for help. You hear her saying, I found something, come quickly. Oh, hey, I didn't realize you were there.

(12:48 - 13:02)

You hear lots of calls and noises that would clearly be attracting people that she would be with if she was here. I'd like all of you to roll a sanity check, please. Oh, my God.

(13:04 - 13:11)

Oh, that's close. I did a bad job. No, you did a oopsie.

(13:12 - 13:22)

Oh, they failed. Oh, I'm sorry. For those of you who succeeded, you take one point of sanity damage.

(13:22 - 13:39)

And for those who failed, you take two. OK, OK. But otherwise, these smiling shadows that seem to be trying to attack this inorganic thing continue to speak and continue to attack the radio.

(13:39 - 13:51)

But they don't seem interested in the three of you. Them attacking the radio. Are they like chipping away at the cheap plastic? Like, are they? Yeah, it looks like they're trying to like eat their way through it.

(13:51 - 14:13)

Like, you can definitely see, like, if you give it just like a tiny bit more attention, you can see that the antenna or like the metal part of that is like you see a little like a little tiny spark or a little kind of like dense suddenly appear in it. You can see that the plastic that's covering like the dials are showing you where on the frequency it is. You can see that now too has like scratches and attachments on it.

(14:13 - 14:25)

Yeah. You think this radio will hold up for a while, but it's not going to hold up forever. Sully looks at Lark just like a quick nod of like, you know your job, you know what you're doing.

(14:28 - 14:42)

And then Sully's going to move as quietly but quickly as he can inside. And the intention is just to get a single roll of fabric for himself and single roll fabric for Ralph, and then they're out. Yeah, the two of you are able to make it inside.

(14:43 - 14:58)

It's quite dark in here, obviously apart from the little tiny amount of light that's coming in through from the door. You notice that there was a really big roll that would be very difficult for one person to carry. You can see a really big roll of denim or canvas type material.

(14:58 - 15:08)

And as you get to the back there, I'd like you both to roll a luck check, please. Well, I'm glad I didn't use it. Giant carpet, person shaped.

(15:11 - 15:24)

You find a roll of carpet and there's just like a skeleton in it. Like, oh, man. Someone push a luck roll.

(15:24 - 15:39)

Hey, Neil, wait, you can give each other luck. Neil, would you like an inspiration? Yeah. Ralph needs to give you an inspiration thingy.

(15:40 - 15:48)

And I need to give him. He also failed. Yeah, but it's much more likely that a D6 can alter your result, but not his.

(15:49 - 15:58)

Oh, oh, yes. Yes, you can take my inspiration point. All right.

(15:59 - 16:09)

I just don't forget to mark off. So in the notes section, there is like an inspirations note. Don't forget to change yours, Ralph, from one to zero.

(16:09 - 16:20)

And that means, Sully, you can roll one D6 and add that to your results or improve your result by that much. Yes, I success. I success.

(16:21 - 16:26)

Ah, I success. Fantastic. Hey, we did it.

(16:26 - 16:44)

We have a new mechanic. Yeah, as you're kind of like looking at this big roll, Sully, it becomes immediately obvious you cannot take this giant roll of denim. Like apart from just getting it past whatever is outside, you're going to have to take it all the way to Corintus.

(16:44 - 17:01)

And that's a no go right now. But as you're kind of like looking around in annoyance and as you turn around, you see like in the back on one of these other shelves, like quite high up, you see this large box that looks like it's unopened. It still has like the cellophane and wrapping on it.

(17:02 - 17:17)

And you can clearly says that on the side, it says, oh, velcro, five, five gray canvas jackets. And those are exactly the sort of thing that you would want. All right.

(17:18 - 17:24)

Yep. Did you say it was a crate? Yeah, it's like it's just a box. It's just like a really big cardboard box.

(17:25 - 17:32)

It's lumbbersome for one person, but it's going to be light. It's like getting out the door is going to be a bastard, but like you could do it. Yeah.

(17:32 - 17:35)

And it is the only thing that you can see very quickly in view. Yeah. Yeah.

(17:35 - 17:51)

Then Sully is just going to point to that and he's going to like try to lift it up and pull it out without dragging too much. You know what I mean? And and then it's light cumbersome. No.

(17:51 - 18:01)

And then he hands up like half of it to like one side of it to Ralph to carry. Ralph will do his best. I'll carry as much as I can.

(18:03 - 18:09)

Yeah. I think between the two of you, you're very easily able to grab the box and begin to make your way outside. Lark.

(18:09 - 18:15)

Yeah. Can I have you roll either? No. Can I have you roll a luck check, please? Okay.

(18:17 - 18:20)

Oh, no. Nope. That's a fail.

(18:21 - 18:46)

Oh, no. As you see Ralph holding the end of this kind of slightly cumbersome looking box and you see him like backing out and you see Sully coming through too, you notice that the three shadow stains are now mouths with long teeth and are like shouting and screaming for help. You see one of them like crack the exterior of the radio and you see like gashes beginning to appear in the exposed speaker.

(18:47 - 19:08)

Does it impact the speaker thingy at all? Yes. It begins to develop this like strange tinny sound and you see the speaker begins to like vibrate in a way that it clearly shouldn't. Like you've seen Zalasta's Grace when it turned into a speaker and you saw that kind of cone part up and down, up and down.

(19:08 - 19:22)

But this is going up and down and sideways and begins to twist and turn in all sorts of ways. You can see like the teeth beginning to get in there, begin to like rip the cone apart and it's definitely having an effect and will fail fairly soon. Ah, okay.

(19:23 - 19:42)

Lark is making sure that they're getting out of the door, but they're also like getting ready to chuck maybe some stones at the stains because apparently they don't like being touched by stuff. So, yeah, like as soon as they're out the door, I think Lark is just throwing like a handful of gravel at the shadows. See if that does anything.

(19:44 - 19:52)

Yeah, who has the lowest move? I believe that would be Sully. Yep, Sully. He's slowing us down, old man.

(19:53 - 20:17)

With a six. Now that you're out of the building, the pair of you can definitely hear the spray is failing and you see like the gravel get thrown out and like scatter amongst the mouths. It's kind of like separate away and then immediately turn and go back again once the rocks have stopped bouncing back onto the radio.

(20:18 - 20:37)

You are able to make a good run with this box. In fact, one of you could take this and still be running at a fairly good clip towards where the sign is and where Helen is still like trying to now make up shit about what random terms and conditions would exist. Because she's completely run out of ideas.

(20:37 - 20:42)

And like she's adding property because it belongs to them. So you're not allowed to sell it. You're not allowed to use it for like stupid stuff.

(20:42 - 20:53)

So yeah, that that makes that kind of sense. Yeah, so no selling, no criminals, random descriptions. And she doesn't stop as soon as you guys start running towards her.

(20:53 - 20:59)

She notices that you're there. She picks up her gear and she just keeps walking with you. Begins like pick up speed as well.

(20:59 - 21:11)

She keeps talking until you're fairly certain that you're very, very far distance away and she turns the radio off. I think Lark is like behind them. Lark knows that Sully is a little bit slow.

(21:11 - 21:21)

So they are often looking behind, making sure that they are not following. Yeah, I'm just going to give it to you. As you're looking back, you see the radio finally fail.

(21:22 - 21:38)

You can see it not exactly shatter into pieces, but lots of it begins to scatter off. And you look intently and you can see the stains like slowly shift and change away from being mouths with large teeth to just dark stains until you don't see anything at all. They're not following you.

(21:39 - 21:45)

I think they're not coming after us. I think they're stopped now. But the radio is broken.

(21:48 - 21:57)

Those were strange. Yes, those are terrible, terrifying. Never seen anything like this.

(21:58 - 22:06)

I don't know what the hell they are. Teeth and mouth engraved in shadows of the ground. I don't know.

(22:09 - 22:24)

Did you get something? Yeah, not nearly as good as I wanted, but it's something. We got jackets, so something they can improve, hopefully. That's good.

(22:25 - 22:38)

Perhaps we should... Like she's struggling because she's been talking for so long nonstop. Maybe we should take them out of the box. Might make them a little easier to carry.

(22:39 - 22:51)

Oh, yeah, yeah. Sully's looking around for like... I'm assuming somewhere before you get into the warehouse district, there's a big street sign. What are you looking for exactly? Sully wants to put up a warning.

(22:52 - 23:01)

Because currently the warning is on outside one of the buildings. We know these are at all the buildings now, or they travel around. And dangerous things.

(23:01 - 23:18)

Yeah, I'm going to... Do we need to do the same for the spring thing? Yes. Yeah. I'd say that, yeah, partway along the road, you do see another, kind of like a repeater sign of like, you could only go 50 kilometers or whatever the speed thing is.

(23:18 - 23:37)

You see one of those and you could definitely spray something on those. And yeah, I think if you're worried about putting signs up around the spring, there would definitely be very similar repeating signs, but probably for like a school crossing or a bus stop sign. So you could definitely put a marking there on your way out of town as well, Ralph, to warn people about springs.

(23:37 - 23:42)

That's definitely a doable thing. Yeah. So Sully's going to add to the street signs.

(23:42 - 24:05)

Like, danger, stains, attracted to sounds. Like, try to condense it. Lark is going to find some piece of charcoal or a piece of stone or whatever and draw the silhouette of the mouse nearby or whatever, like the stains.

(24:06 - 24:20)

Yeah, that's cool. Yeah, you're definitely able to warn people that this area is a danger for sure. And yeah, you're able to divvy out the jackets so you no longer have to carry like a strange big-ass box with you.

(24:21 - 24:28)

I mean, they're only jackets. You can attach them to backpacks or wear them if you so wish. Yeah, be able to do that for sure.

(24:29 - 24:38)

Good find. All right, let's get back to the hotel. Tell the man the bad news.

(24:40 - 24:58)

Well, try to gauge him a little bit. See if he is worth... See if he's safe to send to someplace. And if you guys know places you'd be willing to send him, then you can speak up when I'm done.

(24:59 - 25:07)

Fair enough? Hella not. You don't have to come if you don't want to. You can wait outside the town and we'll meet up with you.

(25:07 - 25:22)

No, I'll stay. If he wants mercy, I think we should be able to offer that. If it comes to it, I'll do it.

(25:24 - 25:34)

All right. We're going to approach the Holiday Inn, the Castle Inn. The Castle Inn, yes.

(25:34 - 25:46)

The Holiday Inn is far inferior to the Castle Inn. Oh, I'm sorry. Yes, we're going to make ourselves to the Castle Inn.

(25:47 - 26:01)

And Solly's going to take the lead. And the intention here is to try to engage the man in a conversation. And I, Aethel, may not be as good at this as Solly hopefully is.

(26:01 - 26:11)

He's trying to engage, like, deduce his character. Like... Okay, so that would probably be a psychology or psychoanalysis, I think. Yeah.

(26:12 - 26:19)

So yeah, let's do some conversation. And then when you feel comfortable, you roll. I won't ask for it.

(26:19 - 26:31)

You do it when you feel like you're ready. All right. Solly's going to walk up to the Castle Inn and do two knocks.

(26:33 - 26:47)

Yeah? Hey, we're back and we don't have good news. Ah, fuck. We have some news, some information that may be helpful.

(26:48 - 27:00)

But you need to talk to me a little bit. Um, are you up to talking? Yeah, sure. I can talk a bit, I guess.

(27:02 - 27:06)

Tell me your name. I'm Solly. Call me Gaz.

(27:08 - 27:22)

Hey, Gaz. So, we ran into a little bit of a problem while we were scavenging. Oh, is the other guy all right? Yeah, yeah, he's fine, he's fine.

(27:23 - 27:37)

We ran into this plant thing at the pharmacy. You ever seen those before? Big purple leaves, lifts on the ceiling. I... I don't remember.

(27:39 - 27:57)

Never seen those before? I don't think so. Well, we tricked the thing, we killed it, and we've gone to the back of the pharmacy. And while it hadn't been scavenged before, it did not have nearly enough parasite killers.

(27:58 - 28:09)

Barely anything. You definitely hear, like, you feel a silence on the other side. Thanks for trying, I guess.

(28:11 - 28:29)

Who were you guys? Why were you here? Tell me your story. Oh, we, uh, we used to live in Venice. The sinking city? Yeah, we used to live out on the rooftops.

(28:29 - 28:42)

And the fishing wasn't bad, but one day got a little... We thought we saw a ship, an old ship. But all of a sudden, it disappeared right in front of us. You know, right in the middle of the bay.

(28:43 - 28:54)

Now, I hadn't seen no plant do that, but so... So we left. Well, we worked on this place, decided to set up. You know, like, the town seemed quiet, nice.

(28:55 - 29:11)

Farmers up the road, and then... Then my stupid brother forgot to boil the water. He was tired. I think he was done, actually.

(29:11 - 29:37)

And then, one by one... Well, now there's just me. Was your intentions to scavenge the city, trade with the farmers, stay here for a year? Yeah, it was nice. Places to stay, upstairs, rooms for the family, and the others that came here.

(29:38 - 29:55)

Thought we could really set this place up, you know? Um... How did you guys figure out what was happening? I'd never heard of this thing before. Never came across it either. I mean, we always had to boil our water, anyway.

(29:56 - 30:10)

Salt water, you know? One of the older ladies, everyone called her Grams. I don't know what her real name was, actually. Everyone just called her Grams, you know? Her eyes started going a little green, and she started forgetting stuff.

(30:10 - 30:24)

And she spent a lot of time outside in the sun, just looking up. And when we called her one day, she wasn't there. Like, there was nothing behind the eyes, you know? There was something else.

(30:25 - 30:36)

When we found her, she was in a bubble of water up in the brook, and then it happened again. Not again. That's when people went outside, it got worse.

(30:37 - 31:00)

I figured that out far too late, but everyone else is gone now. It's just me in here. Gas, do you have any particular skills? Any kind of skill set? Because while the damage is irreversible, you have stopped it by doing what you've done.

(31:03 - 31:18)

What are you good at, Gas? Oh, come on, man. What was your job? I was a fisherman. I was trying to learn how to be a farmer, but there ain't no fish here, and certainly no farmer.

(31:21 - 31:25)

All right. Psychology. Okay.

(31:27 - 31:42)

I'm just, like, is he trying to downplay his past? Is he trying to sympathize me? Or is he just telling the genuine truth? Okay. God fucking damn it, that's like 20 over. I'm not using luck on that.

(31:43 - 31:56)

You get the feeling that he is not telling you something, but you don't know why. It might be shame. It might be, hey, you've offered me a chance to save myself.

(31:56 - 32:09)

And if I just make myself sound like a fisherman, or it could be, hey, I had to kill everyone around me because I thought they were going to turn into water creatures. You don't know what he's hiding from you, but he's not saying something. Yeah.

(32:11 - 32:17)

What is your, hold on. God, you have such a good shot at psychology, too. I know.

(32:18 - 32:31)

I was going to say Ralph is listening in, but I have no shot. Neither does Mark. I looked up what the insight skill for Call of Cthulhu was, and then I dubbed some points into that.

(32:32 - 32:50)

I've got a 34 in it, but I don't know. Should we try anyway on off chance that we do notice something? I think that's fair because you two aren't involved in the conversation. So you may pick up things like, oh, if he responded like this, but Sully got carried away with a thought.

(32:50 - 32:59)

So I think it's fine that you guys can try. I have no hope, but here we go. Why did you waste that? Oh, no.

(32:59 - 33:06)

Sully could have used that. No, Ralph could have used that. See, if I had rolled 72, I would have fucking lucked it down.

(33:06 - 33:18)

But that's not Helen was not much success either. Gas, help me save you. What are you good at? Tell me.

(33:20 - 33:27)

What do you want from me? I can fish, man. Follow is ever good at. I can just fit, but I can play a fish faster than you can get undressed.

(33:30 - 33:45)

That ain't a high bar to set at my age. What, pushing 40? A little bit above that. I don't know how to save you.

(33:46 - 33:54)

We don't have the medicine. And your memory, it is gone. The damage is permanent.

(33:56 - 34:03)

If we managed to save you, your memory wouldn't even come back. It'd still be foggy. You just could stay in the sun.

(34:05 - 34:17)

No, his memory is gone because he wasn't there for the time. When you get taken over, you're knocked out. Oh, I thought that's why you don't remember.

(34:17 - 34:21)

I thought his memory was waning because of that person. I'm sorry. It does.

(34:21 - 34:29)

It's the first sign you get. It's the truth. When the parasite is starting to, you know, do its thing.

(34:29 - 34:48)

It's the first and last sign that you get before, you know, it's the sign that you should stay in the dark or else you'll get taken over and then the smaller antiparasitics won't work anymore. I don't think I'm saying a word. Antiparasitics is probably not a word, but like, whatever.

(34:50 - 35:02)

There's like a family of drugs. And the only one that I found a specific name for the family of drugs is specifically for anti-worming for animals. You get the same family for humans, but there's only like four of them for humans.

(35:02 - 35:06)

Ross is trying to communicate. He's not a doctor. I'm like, yes, that's good.

(35:06 - 35:16)

Yeah. Or a chemist or a pharmacist, sorry. Look, Sully, thank you all for trying.

(35:16 - 35:33)

You know, it's good to tell someone our story. Look, I know it's a lot to ask, but if you do ever get to Venice, tell them Geza's family tell them what happened here. I will.

(35:35 - 35:42)

Hey, pal. What's your name? Never got it. I'm Ralph.

(35:44 - 35:55)

Nice to meet you. Yeah, you too. So yeah, I think you've discovered that the biggest part of this is not knowing what's happening to you.

(35:56 - 36:06)

You know, to avoid the sunlight now and to move at night if you can. So you do have a shot. And that medicine.

(36:07 - 36:18)

Well, you might be able to find someone that can make it for you. I've seen it made. You have? Yeah, but it's got a shot to kill you.

(36:19 - 36:27)

You know that, right? You could just live in the dark. Like you have been. But just, you know, elsewhere.

(36:29 - 36:48)

Look, it's not my decision what you do with the information. But I'll think about it. I know there's a witchy, magey place nearby.

(36:49 - 37:02)

Maybe there'll be room for me. If they can help, maybe it's better than dying here in the dark. Yeah, I know someone who's living your nightmare right now.

(37:03 - 37:14)

I'm not sure how much help he would be for you. But just to know that he's out there and that you could do the same. If you can get somewhere.

(37:15 - 37:23)

That's all you gotta do. Places are looking for Nightwatch. Thanks, man.

(37:24 - 37:35)

Just wear a blindfold during the day. And it doesn't stop learning about you. It's learning to be you.

(37:38 - 37:50)

Maybe I'll see y'all again at some point. Sure. We might be going back to Gumpendorf in a week or so.

(37:51 - 37:57)

If you're there at that time, we'll see you there. All right. Hey.

(37:58 - 38:05)

The back of the pharmacy is empty. There's a tiny little window. That's all the light that gets in.

(38:06 - 38:14)

Grab whatever survival gear you have here tonight and move over there. Don't stay in there. Thanks.

(38:15 - 38:22)

And thank you. Stay safe. And I'll see you at Gumpendorf.

(38:24 - 38:33)

Good luck on your travel. Bye. Sully just does two knocks on the door and then gets up and starts walking.

(38:35 - 38:45)

On your way out of town, you guys are planning to, hey, warning death shadows, whatever it is. Death stains. Yes.

(38:46 - 39:00)

You're definitely able to mark along some of the walls and definitely have to mark some of the big signposts, especially when you get to the roundabout. There are some signs still on there. You're definitely able to make a pointer to the right-hand side.

(39:00 - 39:07)

Death shadows, be careful. Springs, be careful. You're definitely able to put that and warn folks.

(39:09 - 39:25)

I'm assuming you're going to continue your journey to Corintus. Yes, we spent a lot less time here than I expected. You would definitely be able to make it kind of maybe half an hour after Sully's been there before.

(39:26 - 39:37)

Like once or twice. So it's definitely like you have to get a wiggle on and you're going to have to eat on the move, but you could probably get there like half an hour after dark. Yeah, you could make it there.

(39:38 - 39:42)

It's doable. We're going to hustle. Yeah.

(39:44 - 39:58)

Who's taking point? Sully. Okay. I think if we're trying to hurry up, I think Sully would genuinely appreciate if somebody would like lighten some of his load.

(39:58 - 40:11)

He can just hand you like a bit of his backpack. Yeah. Rolf can take over a limited amount of that before his shoulder probably starts to bother him.

(40:13 - 40:19)

But he will. I mean, Lark can take a little bit, but they have their own backpack too. Yeah, of course, of course.

(40:20 - 40:27)

Like Sully's not expecting to have no backpack. He's just like, all right, let me redistribute some of this. I am by far the slowest one.

(40:28 - 40:44)

I'm slowing everybody down. So if I can get a little bit of this off me, that might help us speed up a little bit. You have gained almost an entire like very big heavy backpack full of medication, and you also have five extra jackets than when you arrived.

(40:46 - 40:57)

And you also have a CB radio and new solar panels. So this is a difficult walk for all of you, but I'm going to say you're going to be able to hustle enough, especially if you choose to eat on the road. I guess I've totally lost the radio.

(40:58 - 41:08)

Yes, my tiny piece of shit Mickey Mouse radio. It's okay. You have a much better CB radio now.

(41:08 - 41:28)

It's totally fine. Which is currently unplugged and unbroadcasting because I wasted the limited battery that came with it. Does anyone want to say or question or discuss anything as you walk? Because I definitely have things.

(41:29 - 41:42)

Did we store away the caric particles yet? No. No, we have not had time. That's like the one thing though, like we were supposed to do.

(41:43 - 41:56)

The one reason we have Helen with us. Sully got distracted by the... Yeah. At some point, Sully's just going to pick a moment when we're traveling.

(41:58 - 42:22)

And I would assume he's just going to wait until there's like a very obvious landmark, something that he can locate again. You know what? I already mentioned that there was a bus stop and like a public toilet. So yeah, as you're walking along, you see another set of bus stops on either side of the road.

(42:22 - 42:32)

And you see there's like a really tiny little fuel station, like the self-service ones. But there is a toilet block at the back of that. So you could hide them in this area for sure.

(42:32 - 42:43)

Yeah. I think Sully's going to just grab a piece of cloth, wrap the caric particle in it. And just like, you guys keep an eye on her.

(42:43 - 42:50)

I'm going to find a place to keep this. And then he starts working towards the toilets. Yeah.

(42:52 - 43:06)

I'm going to say, yeah, you'll find a good enough place to hide them. So the intention is not to hide it in the bathrooms. Sully's going to go a little bit into the woods.

(43:07 - 43:18)

And he's going to try to do it in a way that she cannot see that he didn't like go into the bathrooms. The intention here is, I know she has a CV radio. I know she has the ability to call in a fleet of people.

(43:19 - 43:32)

So any good hiding place is going to be found. So he needs to go to a hiding place that isn't expected, i.e. just like a little bit into the woods. Okay, you can roll either a stealth or a sleight of hand.

(43:32 - 43:39)

I think they're as close to a hide this shit kind of a roll as possible. And I will note this down. I will roll stealth.

(43:40 - 43:44)

Okay. That is just barely a success. 45.

(43:45 - 43:47)

Oh boy. Yeah. But that is a success.

(43:48 - 43:55)

It's a 45 on a 48. Yeah. It's so tempting to just bury a piece of rubbish.

(43:55 - 44:04)

And then like, as we get closer, so it's just going to go like, I need to take a piss. And I just throw it out there. It would be the way smarter thing to do.

(44:04 - 44:12)

Yeah, you could definitely claim that's what you're doing. And she wouldn't pay any attention to that. So I think that's definitely doable.

(44:13 - 44:14)

Yeah. Okay. Yeah.

(44:14 - 44:16)

Let's say that. Hidden character pass scores. Check.

(44:18 - 44:24)

Yeah, yeah, yeah. Yeah. Suddenly like, I think that's the smart idea.

(44:25 - 44:34)

Yeah, we prove that people in this world have to take a piss. So like, we're doing the Lord's work of RPGs. Oh, am I getting an inspiration? No.

(44:37 - 44:46)

Yeah. Okay. As you all continue walking on, eating as you have to walk.

(44:48 - 45:10)

Probably the mid afternoon, Helen's managed to like, hang back a little bit. I kind of try to catch Ralph walking a little separate from the others. And she says, Springs, huh? You too, eh? Yeah.

(45:15 - 45:37)

How do you know so much about them? It's not, most people think it's just, and one day they went missing and killed by plants. That's not the truth. So what happened with you? I've had to look at a lot of information about this on behalf of some people I knew quite a while ago.

(45:38 - 45:49)

Did they make it? Yeah. One of them's still around, hiding around in society. Not exactly going to tell you where he is, but yeah.

(45:50 - 46:00)

All right. I understand. It's going to be scary, you know? Even if you're, you know, able to cope for a while with it.

(46:04 - 46:19)

I didn't know people could cope with it. You said that there's something that you could take when you get too far along. Yeah.

(46:20 - 46:35)

I had a alchemist friend of mine. I don't know what else to call it other than alchemy, you know? What would I call it? Chemist or pharmacist? Yeah. Alchemy also works.

(46:35 - 46:54)

I had a pharmacist friend who helped make something that was strong enough for, you know, the real deal. But it was always too much of a risk. So I've never seen that taken, so.

(46:58 - 47:13)

Okay. I don't know how much, you know, help I can be. I'm just sorry to hear that you've had to interact with these.

(47:14 - 47:21)

It was a long time ago. You realize that she's in her mid-twenties. It can't be that long ago.

(47:22 - 47:33)

It was a long time ago. And yeah, I guess, I mean, he didn't know. And I didn't know, obviously.

(47:33 - 47:56)

And there's no help to be done, just morbidly curious, I guess. I'll admit it was a bit surprising to meet someone else who knew anything at all about this, let alone someone who knew more than me about this. Well, it's hard to research, right? Because springs, you get mechanical components, you get water springs, which is almost there, but not really.

(47:56 - 48:12)

So it's hard to find the right, you know, search terminology to get you to anything. You more have to search symptoms than anything, which of course you got to know are symptoms that are happening, which to people affected, it's most of the time too late anyways for that. Yeah.

(48:12 - 48:31)

Keeping people boiling their water is the only thing you really can do. Yeah. Gumpendorf has access to a natural spring up there, and they rarely boil.

(48:31 - 48:44)

There's nothing in the water. I sent some off to be tested and there's nothing in there. But they looked at me strangely, talking about weird things that live in the water.

(48:46 - 48:55)

Some of them were like, it's the spirit of the earth. And I'm like, for God's sake. But they started boiling it when I convinced them that.

(48:56 - 49:15)

They should still be careful, you know, to keep. Yeah. And if Lillian is, if Lillian has not been as honest with Gumpendorf as she made out, then it only takes one.

(49:16 - 49:30)

What did Lillian tell Gumpendorf? What exactly is Lillian up to? I didn't really speak with her much. People are difficult. Languages are easy.

(49:30 - 49:43)

People are difficult. Well, what is it she could have lied about that would be a risk to them? She brought them things, supplies. And if those supplies are tainted in any way.

(49:44 - 49:52)

Anything magic? I wouldn't know, Ralph. I wouldn't know. I didn't speak to her much.

(49:54 - 50:03)

She seemed polite, but Aromethea is a little worried, you know. Rightly so, it's her people. My people, maybe.

(50:05 - 50:12)

Yeah, I have mixed feelings about her. About Lillian. I'm hoping it's nothing, so.

(50:14 - 50:25)

But you suspect it's something? She's scary. She knows how to do things. And I don't mean like tattoos and singing.

(50:28 - 50:50)

Like Sully scary or magic scary? Like magic scary. Look, I'm trying not to be the guy that tells on Lillian. But I'm also, you know, eager to keep people like Caribou cautious.

(50:51 - 51:06)

So just try not to let her know that I'm going around saying things. People you care about, like those two. And she just is down the road to Lark and Sully.

(51:07 - 51:21)

I imagine in that moment, Sully is like wording out like a sign for Lark. Correntus, entering now. Core- yeah, yeah.

(51:23 - 51:27)

Welcome! For sure, you guys are at Correntus. The sun is beginning to set. You got there a little early, Lark.

(51:29 - 51:37)

That's beautiful. It's like one of those signs that's like entering Correntus in 10 miles or whatever. Yeah, kilometers.

(51:37 - 51:54)

Yeah, you definitely notice as you hit that sign that the ground becomes much, much more steep. And it is blatantly obvious that the ground is covered in this kind of white powdery stuff. It's clearly fake snow that has been laid down and very difficult to move.

(51:54 - 52:14)

But as you look higher up the mountain, it's actual snow. Wait, they laid fake snow down there? What? Yeah, so you can get sheets of fake snow and rocks of giant fake rock snow things. So this is all laid around the bottom because it's an old ski slope.

(52:16 - 52:28)

So like fake plastic, probably sun bleached to shape now. Paper mache thingies. Yeah, you're probably like a good maybe two hours to get up to where you need to go.

(52:28 - 52:38)

And the incline starts now. But it's like, yeah, you can see some of the old ski lifts. Thank you.

(52:38 - 52:43)

You can see some of the old ski lifts. The poles, at least, are still up there. There are definitely nothing still hanging.

(52:43 - 52:52)

There's definitely no carriages or ropes up there or anything or cables up there at all. But you can still see some of the old remnants. And you can see up ahead.

(52:53 - 53:09)

You think you can see some of the buildings, but maybe it's just the way the light is falling between the trees right now. You're not entirely sure. So you have people you care about beyond those two? Well, just, I mean, in general.

(53:10 - 53:24)

I enjoy getting out and talking with people. I'm not just getting out for the sun. Getting out, you have a base? A safe place, right? Good.

(53:25 - 53:44)

Everyone should have some sort of safe place. Yeah. Why are you in Guppendorf? Why is that your safe space away from, I assume, where you usually do business? Whatever it is you do.

(53:48 - 54:04)

She kind of, like, looks up at, like, Lark and Sully, who's, like, a little bit ahead. And you notice that she's, like, picking up speed a little bit so that you, everyone can hear what she says. Well, Guppendorf is a safe place for me.

(54:08 - 54:19)

I monitor the radio frequencies. There are frequencies that sometimes drift across the city. There are frequencies that sometimes drift across the cradle that don't come from the cradle.

(54:20 - 54:36)

And they're from much further south to the north, a little bit to the west. And there are languages that most people don't understand. And I grew up in a place that spoke three languages growing up.

(54:37 - 54:48)

One parent did one, one parent did the other, and we spoke tourist. So that's what you're doing for him. You're just collecting all the information that comes to a point further away than they can reach.

(54:51 - 55:01)

Yeah, you can send any old radio operator there. But if they don't speak Mandarin, then they don't know what they're listening to. And I'm pretty good at fixing radios when they need to be.

(55:01 - 55:19)

And I learned some frequencies are magically encrypted. It's probably the best way to describe them. Like the one that I gave you guys, and she's definitely speaking at the front to give debris and no one can trace them or locate them.

(55:20 - 55:35)

And that's my job. I listen out for information and I pass it on. I monitor the cradles frequencies too, you know, the ones that are from our area, all sorts of things happen.

(55:35 - 55:47)

And it's good to know, good to be aware. And well, with Sleepy Street down and they're not very friendly for people who aren't from Sleepy Street to access the radio. So that kind of doesn't really work for me.

(55:48 - 55:59)

But Gumpendorf had a radio tower right in the middle of the cradle and they let me fix it up. And it was good. It's a good place.

(55:59 - 56:09)

And they're good people. Well, I hope you're able to work out something mutual with them to, you know, be able to continue what you're doing. Sounds all right.

(56:10 - 56:17)

They don't know. Oh, I know. A lot of, and she's definitely says this very pointedly.

(56:17 - 56:37)

There's a lot of people who just instantly don't trust the government. So I try not to give away who I am. Is there any reason why? Something happened after the sprouting and people were very upset with the government and then they worked in the shadows for a while.

(56:38 - 56:44)

And then something else happened. I don't know what it was before my time. And then people really didn't like them.

(56:47 - 56:57)

And, you know, it's the same with any place that gets big. More people flock to you and people demand more resources than you're able to give. I mean, the collective is no different right now.

(56:59 - 57:04)

They're too big. They can't support the people they have. They change their focus.

(57:07 - 57:19)

So the government makes sure we don't get to that point. And if you know someone from the government, then it's a lot easier to try and find out where we're based. Interesting.

(57:20 - 57:29)

Yeah. I mean, I wouldn't have told you guys. Well, I got a little bit surprised when someone dumped as much as they did in my lap.

(57:31 - 57:45)

So I wasn't exactly covert trained. Yeah, I didn't mean to bring a whole investigation over to you. Not really my intent.

(57:47 - 57:59)

I understand. I mean, it probably does me good to get out of the radio room once in a while and remember what the real world looks like. But I did it all again.

(57:59 - 58:09)

I definitely preferred that you had not shown me that. Yeah, the two of you were really, you're really up in arms about that. Yeah.

(58:11 - 58:30)

I know the vague gist of stuff, what I've learned from my time with the government. I know that whenever it was mentioned, people freaked out and they were like, oh, this is new, coolest, greatest thing. But yeah.

(58:31 - 58:59)

It's definitely above my pay grade, buddy. Well, I don't know the intent of a collective government, but Sully seems to have good intentions for, you know, everyone as a whole. So I... Can you roll a persuade for me, please? Oh, yeah.

(59:00 - 59:07)

Oh, yeah. Sully's just hoping I'm ready to dump all my luck, but I'm not. Thank you, buddy.

(59:10 - 59:18)

Watch me fail this while saying nice things about you. No, don't fail it. What is it? Neil, no, no, Neil, no.

(59:18 - 59:20)

Persuasion. Persuasion. Oh, yeah.

(59:20 - 59:24)

I'm not crazy good at that. Good enough. Turn on the bots.

(59:27 - 59:35)

Let her look at Oti. Have Oti tell her that it's... Make Oti do a little dance. It requires 11 points.

(59:37 - 59:48)

This is a call that only all of you can decide. I can offer you to push the roll or I can offer you an Eldritch Bargain. Do not push the roll.

(59:48 - 59:55)

This is all the things I can do. If you push the roll and you fail it, which is basically two and three. She'll hate him forever.

(59:56 - 1:00:08)

She'll be like, oh, these bitches are like playing me. All right. You know, I think it's important that everyone here begins to warm up to one another.

(1:00:10 - 1:00:36)

And Rolf doesn't like the tense scene between people that he wants to think can work together, even though I don't know anything about the government. So, you know, I'm going to go ahead and spend the 11 points because I suddenly have a lot of sanity. And I think that us working together on a long distance traveling thing and her being able to find something in this little bit of, hey, I trust this guy is important.

(1:00:37 - 1:00:49)

So I'll do the 11 points of luck. You're a man of culture, Rolf. Definitely applause on that.

(1:00:49 - 1:01:05)

Good job now. Yeah, as you say that, you see her look up at Sully, who's like, I guess, heroically struggling up the hill as fast as he can with all his backpack shit on. And yeah, she nods at you.

(1:01:05 - 1:01:17)

And I think that's a good point. While all of you are struggling up the hill to bypass that by ending the episode. The struggle is real.

(1:01:17 - 1:01:49)

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(1:01:49 - 1:02:01)

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(1:02:01 - 1:02:26)

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(1:02:53 - 1:03:05)

We wouldn't have been able to do this for, you know, as long as we've been doing this, including TLD and all that. Thank you all for giving us your support. It really means the world to us.

(1:03:06 - 1:03:33)

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(1:03:34 - 1:03:40)

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(1:03:40 - 1:03:49)

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(1:03:49 - 1:04:10)

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(1:04:10 - 1:04:17)

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(1:04:18 - 1:04:30)

I'm a navy gravy baby. Join us for mystery and the mind-bending atrocities of the uncaring cosmic mythos. Stuffs that thing in there, kicks the body in the face.

(1:04:30 - 1:04:40)

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