

# Chapter 05 Where There's Smoke - Part 1

(0:04 - 0:28)

Even with the danger stains around, the team decided to raid the Fabric Warehouse to have supplies ready to take to Correntis anyway. After a narrow dodge and on their way out of Modap, they returned to Gaz at the Castle Inn to deliver the bad news that they were unable to help him. And talking of springs, Helen and Ralph open up about their experiences with this strange phenomenon, as the team ascend a mountain towards Correntis, which they will make by nightfall.

(0:29 - 2:06)

Which then? I guess you're about to find out. This is The Sprouting. Chapter 5. Where There's Smoke.

Part 1. The four of you are making your way up this broken path up the mountain. It's quite steep, and it becomes quite difficult at times to be able to talk and breathe and climb, so it's mostly just walking. The ground is quite broken up, and it gets worse and worse the higher you go.

And then the real snow also begins to set in. You can feel that cold bite in the air, especially now that the sun has gone completely down. A little bit ahead of you, you see two people.

One of them is carrying a flaming torch, and as you approach, you can see that they've just lit it up because they realise that people are coming. You can see that one of them is holding... The one that isn't holding the torch is holding what looks like a pretty big gun, not a sniper rifle, a rifle of some kind. That's what you see on your way up to Correntis.

(2:07 - 2:22)

Sully does the, we come in peace, wave. The, we see you, we're not trying to hide from you, wave. Yeah, Lark is probably also doing the thing where they are like just lifting their hands.

(2:23 - 3:14)

Hi, nothing, nothing here, hello. The surrendered peaced wave. The one holding the flaming torch takes a few steps forward.

You can see their friends just take a few steps back, and they obviously, they're not aiming their gun at you, but they will be able to shoot you in a heartbeat if they needed to. Do they have it like, they're not aiming it at us, but they have it ready in their hands? No, it is very obvious that they're ready, they're not aiming at you, but they are definitely in a stance of like, yep, I will take you down if I have to. The one with the torch takes a couple of steps forward, and he yells, are you planning to come up to Correntis this evening, or are you just passing through here? We have business with, in Correntis.

(3:16 - 3:29)

What's the business? Can we approach further? I can't scream, but I'm a little bit out of breath. No, come on, just be aware my friend is ready, and you'll hear like a grunt of approval. Of course, yeah.

(3:30 - 3:53)

Sully just wants to get closer to not have to shout. I'm imagining Sully's genuinely out of breath, like. Thank you, thank you.

Me and my traveling companions have items to trade, and we're looking for food and lodging. Yeah, that we can do. Any of you been to Correntis before? Sully puts his hand up.

(3:54 - 4:04)

Lark shakes their head. I have not. All right, for the newbies involved, open your bags up, empty the contents.

(4:07 - 4:17)

Least favorite part. Sully takes off his bag and starts methodically emptying out his bag. He's not turning it over and just emptying it, he's methodically picking things up.

(4:18 - 4:34)

Helen's putting them down in piles of like, this is one type of thing, this is another type of thing, just putting them in piles. But it is a little bit more ramshackle emptying than Sully's. Lark also puts their wicker basket down and starts taking items out one by one.

(4:37 - 5:08)

Ralph's bag is mostly a battery. So he takes Odie off of it, lays Odie down, he puts his backpack aside, opens it so the fact that it's a battery is revealed, and he takes the things out of the pockets of it, whatever little bit he has to eat, whatever feathers he's collected for Odie. He stuffs them into the snow so they won't blow away.

(5:11 - 5:20)

Um, yeah, yeah, that's fine. He doesn't have much. Kind of reveals the cables, but like, they're attached to stuff, so like, you know.

(5:20 - 5:36)

Yeah. The guy instructs you all to take a few steps back so that he can rifle through the things, and since none of you have any contraband, none of you have any cultist shit on you, right? Nope. We got rid of the thing.

(5:38 - 5:51)

Only possibly Lark's mirror thing? Yeah. Oh, the mirror! Do we still have the mirror? The compact. That's up to you.

(5:51 - 5:57)

Yeah, I do think Lark kept the mirror. I imagine Lark has it. Yeah.

(5:58 - 6:03)

Mirror and the compass. That was what I was trying to say. Yeah.

(6:04 - 6:31)

Are you putting the compass and the compact in the pile of stuff on the ground, or are you leaving it on your person? I'm putting it on the ground, I think. Okay. Yeah, you see him, the gentleman, just go over Helen's stuff, and there's definitely, okay, that's a unnecessary, like, carrying weight for a CB radio, plus some of the other weird stuff in there, and a book that he flips through but can't read.

(6:31 - 6:45)

It's like, okay. And just puts that to one side. Moves on to Lark's stuff and goes through it, and he sees the compact, but his eyes kind of look at it, since the mirror isn't necessarily in it, and he doesn't know what this is.

(6:45 - 6:51)

It's like, yeah, it's just a trinket. It doesn't mean anything. He pulls the compass, and I'm going to make him roll a check.

(6:56 - 7:07)

And he pulls that and puts that to one side as well. He goes through Sully's stuff, which is no carrot particles, so you're fine. And then arrives at Ralph's bag and just kind of looks inside and looks back up at you.

(7:09 - 7:17)

Okay. I'm assuming this is for the drone. All right.

(7:18 - 7:25)

Okay. Points at Ralph and at Sully and indicates you can pick up your stuff. And he starts packing up.

(7:25 - 7:36)

He holds, he grabs the compass and, like, takes a few steps over to Lark. What's this? Um, a compass. He rolls his eyes.

(7:37 - 7:50)

Where did you get it from? A friend gave it to me. I got it in Driftwood. And you see him look up at his companion with the gun, and he walks over.

(7:50 - 7:58)

They have a very quick conversation. There's a little bit of a shrugging and, like, very quiet conversation. And then he walks back and he closes it and gives it back to you.

(7:59 - 8:14)

I probably don't want to open it too much up there, but it's not enough for us to worry about. All right, you can carry on. He walks over to where Helen is standing, hands over the book, and is like, Writing in code, huh? She shrugs.

(8:16 - 8:26)

I, it's how I learned to write. And I don't want people reading my personal diary. And the only person who can read that are people I care very deeply about.

(8:27 - 8:32)

There's no secrets in there. There's nothing. It's just everyday young girl moaning about life.

(8:33 - 8:38)

You know, drama and stuff. It's just a habit. I speak lots of languages, and Morse code is one of them.

(8:38 - 8:51)

So, um, I just happen to write in it. And you see him nod and just, like, look her up and down as she looks. Yeah, she looks uncomfortable, but not in a suspicious way.

(8:51 - 9:00)

He closes the book and hands it back over. If that's true, we might have a little bit of work for you up there. If you're interested in trade.

(9:00 - 9:07)

She just nods. Okay, can I get my stuff now? Yeah, all right. And with that, she also packs her shit up.

(9:07 - 9:26)

And the four of you are able to make your way with your two companions, your new, two new companions, on the way up to Krontos. You turn a bend. And in front of you, you see a two-story wooden building.

(9:27 - 9:43)

It has shuttered windows, a bit of a porch out the front, and a set of stairs that go up. There's a few flickering lights in the lower windows, but most of them are still shut or closed, and there are no lights on the top floor. Lark can have you roll a sanity check, as you realise that you have seen this before.

(9:44 - 9:52)

Wait, I have? You saw this last night when you were stuck in the hedge. Oh, okay. Extreme success, 11.

(9:54 - 10:00)

Cool. In that case, you only take one point of sanity damage. Wait, so I have seen the house before? Yep.

(10:00 - 10:13)

So, the previous nightmare dreamscape you had when you were stuck inside the hedge, this building was the one that was right in front of you. Oh, okay. Like, almost down to the very fine detail.

(10:13 - 10:20)

They look around for any hedges. Just trees. No hedges, just trees.

(10:21 - 10:47)

This building is quite wide, and the trees kind of go around to the side of it, but you can see and look up the mountain a little bit, and if you have slightly okay-ish vision, you can see that there are a couple of smaller chalets, like, partway up the slope itself, as if like, hey, here's a tiny little lodge. This is where people stay. They're kind of scattered out beyond, but your two new companions are leading you into the two-story wooden building.

(10:48 - 11:12)

You are very quickly led inside, and your two companions, they nod at the clerk on the desk. You see this fairly young-looking lad, probably like, late teenager at the most. He's kind of

leaning on the desk and just like, looking around, and you can see that he's clearly reading something underneath him.

(11:12 - 11:24)

He's trying to hide with his body as he's, like, leaning casually against the desk. He realizes that he has guests, and very quickly, like, slides away, whatever it was he was reading. He has fairly well-groomed dark hair.

(11:25 - 11:36)

He looks of average weight for the apocalypse. I should be eating a little bit more. And he's wearing, like, these, like, a dark blue shirt and, like, really nice trousers.

(11:36 - 11:49)

He looks well-groomed, especially for the apocalypse, and quite clean. And he smiles as you, the four of you, enter, and he says, Hi, nice to meet you all. Welcome to Corentis.

(11:49 - 12:23)

Is this your first time here? Not for all of us. Okay, well, for the new ones, specifically. And he reaches down, he grabs what looks like a really big book, and he kind of puts it on the desk, and he opens it to a correct page, and he puts a pen on top, and he's like, All right, so everybody, please put your names in, and just make sure it's your whole name, and any nicknames, so that we can make sure that if we have repeat business, that you're in there, and make sure that if there happens to be some sort of fire that, you know, that we can make sure everybody is out of the building.

(12:24 - 12:33)

Please. Sully's gonna lean over the book and write his name in it. I'm assuming he is supposed to do it as well.

(12:34 - 12:45)

Yep, everyone. And he's gonna scan like the, like, I don't know, I can't get to go through the book too much. This book is important, guys.

(12:47 - 12:53)

The cultist name is in there. I don't know where it is. Yeah, they put their name, Mr. Cultist.

(12:54 - 13:08)

Yeah, we don't have a name, so good luck finding it. Yeah, so Sully's gonna just write his name in there. And he's gonna, like, just in front of the kid, just, like, flip it back, like, two or three pages, just, like, quickly scanning through it, like, one or two seconds per page.

(13:09 - 13:26)

Are you looking for a friend who you're supposed to meet here, sir? No, there's somebody who got here before us that we are looking for, but we don't exactly have a name. Oh, you're looking for someone of a particular skill set. Well, if you let me know, perhaps I could help you find the name.

(13:26 - 13:33)

And he pulls the book towards him. I have a fairly good memory of names and jobs and faces. At something for the morning.

(13:34 - 13:46)

I was just, I don't know, absentmindedly hoping something would pop out at me. Okay, well, I'm only covering the evening, but if you want me, you can find me again tomorrow night. Okay, thank you.

(13:47 - 14:01)

Sully steps to the side. Helen goes over and she signs, like, her whole name down. Is anyone close enough to see what she's writing? I will be when I go to the book designer.

(14:01 - 14:10)

Yeah, good point. She writes her name in. And Ralph, as you volunteered the next one up, you can see that she signed her name Helena Kelly.

(14:10 - 14:18)

And she's just put, like, a little smiley face at the end of her name. Helena Kelly. Smiley face.

(14:18 - 14:25)

That's code for government. Maybe. Ralph signs his name, Ralph Jackson.

(14:27 - 14:45)

And while he's looking for names, because that is a good call, I also want to ask, how busy they are? How much, how often does this book get signed? The book is quite thick. And it does look, like, kind of old. There aren't any dates in here.

(14:45 - 15:05)

So it'd be difficult to tell, like, is this, like, a year? Or would this be, like, since they started the currentists? Like, there's no dates on these. So how they track when, like, how they're tracking when a fire breaks out and they do need to get all the people. How do they track they're still in Corinthus? Because everybody who has signed out has a underline under their name.

(15:06 - 15:26)

So you can currently work out there's probably about six other visitors at the moment. Can I look for a specific name? Can I look and see if the Lillian is ballsy enough to come here? I'm going to put it like this. If you look over this current page and one page back, the answer is no, her name is not on there.

(15:27 - 15:33)

I won't look any further than that. Yeah, if you look any further than that, that's going to be sus. Me and you both, Maggie.

(15:37 - 15:47)

Yeah, Lark, as a last person to sign, just writes Lark in there. And they're, like, just using capital letters. Like a fucking kid.

(15:48 - 16:01)

Like a fucking kid. I think Sully definitely writes all capital. It's called print writing.

(16:01 - 16:12)

It's something somebody told me about. It's how I take all my notes now that I realized that, like, small letters confuse me. I just need to do print writing and then I can actually take notes by hand.

(16:13 - 16:24)

But yeah, Sully, definitely his background, he is just print letters. But yeah, it would be... Helen's name is very beautifully calligraphied in. Like, she has a very nice handwriting.

(16:24 - 16:32)

Lark can't read it. Despite the fact he's almost consistently writing in Morse code. He writes her name in Morse code.

(16:33 - 16:40)

Oh, fuck. God damn it. Ralph's is pretty unremarkable, but it's okay.

(16:41 - 16:50)

It's okay to be unremarkable. Sometimes you just need to be you. He pulls the book back towards him and, like, he closes it down with, like, a little bookmark in it.

(16:50 - 16:59)

The pen, basically. And he says, well, welcome to Corintus. Lark, Sully, Ralph, and Helena.

(16:59 - 17:04)

Nice to meet you all. My name is Vanwa. I will be your receptionist for the evening.

(17:05 - 17:30)

Are you looking to trade now and continue on or are you looking for room and board this evening? Room and board, please. Are you looking to have a room that is the four of you, separate rooms, two bunks? What situation would you like? I'm happy with two pairs, but if you guys feel the need for separate rooms, we can probably negotiate that. I don't mind.

(17:31 - 17:38)

Well, it doesn't really matter to me. Two pairs it is. Unless you have a four-person room with two bunks.

(17:39 - 17:49)

We do. We have, well, we actually have a room which is a six berth and it is three sets of two bunks. That is available right now.

(17:49 - 17:55)

We won't charge you for the room. Because nobody else is staying in there. We'd be happy to sort that out for you if you wish.

(17:55 - 18:05)

Fair enough. Okay. So what would you have to trade for the evening? We are accepting raw material.

(18:05 - 18:11)

We're accepting any sort of clothing. Otherwise, it's open for negotiation. There is no food this evening, I'm afraid.

(18:12 - 18:28)

The kitchen closed quite a few hours ago, but there would be some breakfast if you are interested. Sully's gonna show the jackets that he has. We have this along with medical supplies that we will be trading tomorrow.

(18:29 - 18:47)

I am sure that I'll be able to get some kind of a compensation for you in that deal. Okay. I'll tell you what we'll do, Mr. Lim, is that I will take two of the jackets as a deposit and you can finish out whatever trades and costs at your leisure.

(18:47 - 18:53)

Just in case you all skip out in the first thing in the morning. Understandable. Fair enough.

(18:54 - 18:59)

He reaches over, takes two of the jackets, puts it under the thing. He reaches behind him. He grabs like a key.

(19:00 - 19:11)

And he says, come along with me. I will take you up to your room. And he leads you through most of the downstairs part to get to the other stairs.

(19:11 - 19:25)

And you pass through these like very big open room, which is mostly like wood with like furs and rugs on the ground. You can see all sort of mismatch of chairs and sofas and tables. You can see a bar off to one side.

(19:26 - 19:42)

You can see that the back part of this lodge is just almost all glass or at least some sort of see-through thing. It may no longer be glass that allows you to like look up on the slope proper, but it's dark right now and you can't really see much at all. He leads you past this room with a closed door.

(19:42 - 20:03)

You can tell it's quite a large portion of the lodge itself, but for now you can't see much in there. And he leads you upstairs. He leads you to a room, the second room along up on this corridor, which is also mostly all wood with like hunting pictures and skiing pictures and all sorts of things that make it look warm and cozy.

(20:03 - 20:15)

And he opens the door into this room. And it's a fairly large room. The three sets of two bunks in here do not match the rest of the decor.

(20:15 - 20:28)

This is clearly dragged in from somewhere else. It's all like metal and chrome and one of those bright red and one's like blue with flowers on it and shit. These do not match the rest of the beauty of this place, but the room was big enough to fit three sets of bunks in.

(20:28 - 20:40)

So that is what you have. And he hands over the key to Sully, who's done the most negotiations. And he says, breakfast is probably going to be served just after sunrise.

(20:40 - 20:47)

Otherwise, have a pleasant night. And if you need anything else, just come down and call on me. Thank you.

(20:47 - 20:51)

Good night, kid. I'll see you in the morning. Yep.

(20:52 - 20:58)

Have a pleasant evening. And he closes the door behind you guys. And that's the last you hear of him unless you go irritate him.

(20:59 - 21:26)

Davey? Yeah, Neil. In this world, this is a crazy time to ask. In this world, is there such thing as currency? Is there like a token IOU or something that is commonly traded or is it all materials? It is pretty much mostly just trade.

(21:27 - 21:41)

So you would know that, hey, I want to stay in a place and you'd probably trade some food for that or you'd trade some bandages or paracetamols and stuff. It is mostly trade. And you can kind of figure out what is and what isn't worth.

(21:41 - 21:59)

But also in places that are really low in, yeah, for example, really low in fresh clothes. Everybody's wearing rags. Clothing is going to be worth so much more than in a main town where people can just go rifle through like the local mall and find whatever hell they want to wear.

(22:00 - 22:07)

So it kind of depends on place. But yeah, it's not really a standard currency across the cradle. Okay.

(22:08 - 22:23)

Yeah, there's no governing power willing to enforce a currency. That's one of the reasons why I made sure Sully was good at Appraise. So we can actually go places and sell things and not be left just holding the bag every time.

(22:24 - 22:35)

Yeah. Yeah, Sully's going to just walk into the room. He's going to pick one of the lower bunks, preferably one close to a window.

(22:36 - 22:48)

Yeah, that's definitely possible. And he's going to, I'm assuming there's like a chair in the room, like a chair and a table. Yeah, there's a couple of chairs.

(22:48 - 22:57)

Again, none of them match. There's a couple of chairs in here and there's like a really old chest of drawers. So you could probably use that as a table-ish, I guess.

(22:58 - 23:26)

Sully's just going to drag one of the chairs to the window and he cracks just a very tiny opening and he starts rifling through his bag for his pipe. Helen just throws her shit up on the top bunk and just climbs up there and just probably within a few moments, you can already hear her like breathing as if she's asleep. Luke is taking one of the bottom ones.

(23:28 - 23:37)

And there's a top and a bottom left for Ralph. Ralph goes wherever. Lies on the floor.

(23:38 - 23:49)

Grabs a chair. Sully, as you are kind of like by the window, could you roll a spot hidden or a listened for me? Sure thing. Either or.

(23:50 - 24:02)

You'll get different things depending. Spot hidden because I am terrible at listening. No! I was so excited for that extreme success that it rolled over to C8.

(24:02 - 24:22)

That was a hundred. Can Lark at least listen? All you notice is a slight flame from your pipe and you kind of don't really notice anything beyond just absolute darkness out there. Could we argue a listened with a disadvantaged for the rest of the crew? Yeah, can I listen? Because Lark is always listening.

(24:23 - 24:25)

Yeah, sure. Go for it. I'll take it.

(24:26 - 24:36)

Especially now that the window has been cracked. Sorry, buddy. Yeah, Lark was tired.

(24:38 - 24:42)

Unless you push it, lock it or deal it. Oh my God. Oh no.

(24:43 - 24:52)

I had no chance. Ralph. I'm going to argue that Lark is very uncomfortable because of the dream that they had of the play.

(24:52 - 25:02)

So I think I'm going to push it. Okay. No, to push it is re-rolling it and there will be a consequence or you could spend Lark.

(25:05 - 25:15)

Let's push it. So you want to re-roll it. What do we think the consequences will be if you fail? Lark will fall asleep and have another nightmare.

(25:16 - 25:23)

Yeah, but you want that. Okay, all right, I'll take it. The nightmare will be rough.

(25:23 - 25:29)

All right, I'll agree to these terms. Okay. No nightmares.

(25:30 - 25:51)

Success. It's probably like a couple of minutes after Sully cracks the window and tries to relax a little bit in this strange new environment. You hear what sounds like a wolf howling out in the woods and then you hear a responding sound.

(25:52 - 26:01)

Would Lark have heard wolf howling before? Oh yeah, 100%. Oh, there it is. Do you hear it? The howl.

(26:03 - 26:19)

Oh yeah, Sully's kind of like, he's like cracking the window open further. He fears letting more of the cold air in, but he's too curious to not. So he opens the window a little bit further and tries to listen.

(26:20 - 26:41)

Yeah, the pair of you can just about hear what Lark is talking about. It sounds like a howl, but the more the three of you are listening to it, it slowly becomes more than just like a wolf howl. It's like, slowly it's becoming more like a scream or a shout.

(26:42 - 26:57)

It's taking place like, it's quite intense and it feels like it's not coming from like the window side of the building. It's definitely coming from up the slope somewhere and from within the tree lines. And then as suddenly as it starts, it stops.

(27:00 - 27:32)

Do you think they moved and they're coming in from the other side of the house? Maybe that's why we don't hear, we're not hearing them anymore. I'm assuming Sully didn't feel like, since Sully sat by the window, he would like feel if it like, the angle of the audio would change. Does it feel like the angle changed at all? No, it definitely felt like it just, it was kind of, yeah, wherever these two howls from or these series of voices howling, whatever, it feels like they didn't move from when they started.

(27:33 - 27:45)

No, it's out there. It's out there somewhere. Sully's gonna like, put his finger on the glass, like roughly in the direction he felt like the audio was coming from.

(27:47 - 27:53)

And it's coming from the side of the building that the window isn't. Oh, okay, so it's coming around the corner. Yeah.

(27:53 - 28:00)

Okay, fair enough, fair enough. Uh, shockingly, I was about to do the thing they did the day of the Triffids. Oh.

(28:01 - 28:11)

Where they put a little like, line on the window, so they, once they came, they could still tell which house they saw light in. Uh, right, yeah, yeah, yeah. Such a clever little trick.

(28:11 - 28:18)

Okay, yep. No, it was coming from over there. I think, I don't think it moved though.

(28:19 - 28:37)

What do you think it was? It started sounding like wolves, but also like, voices, maybe. Something was off about that. It definitely wasn't your run-of-the-mill wolves, at least.

(28:38 - 28:52)

Or if they are, these are not the wolves that our grandparents grew up with. All right, all right, talking about tomorrow. Sully like, packs the pipe again, ready to smoke a little bit more.

(28:55 - 29:18)

Um, we are looking for someone here. They should not have left yet, we don't know exactly what their business is, but we know they are connected to cult activity, meaning they are versed in magic, ritual, and other such things. This place is quite hostile to such activities, and as such, they're probably not flaunting it.

(29:18 - 29:38)

Um, how we find this person is a little bit difficult, and I think that my normal methods are a little bit too... hit and miss. I don't exactly make friends when I do my jobs. No, I've noticed.

(29:41 - 30:12)

And as I would not want to leave Caranthus without finding them first, um, I think I may need to take a little bit of a backseat to some of the activities. Having Helen go to work for them, trying to help them with their language, codes, whatever they were having problems with, it's a good first step. We'll do some trading tomorrow, see if we can get some protective gear or upgrades to some of our current stuff.

(30:14 - 30:39)

But one of the things we need to do is, I think we just need to make ourselves useful for a little bit, and try to make friends, try to make connections. And once we have some people willing to trust us, willing to talk to us, I think that's about the time we try to figure out who this person is. Now, there is a book downstairs that 100% has their name in it.

(30:39 - 30:49)

Whoever this is, they shouldn't have been here for more than I think it was a month, she said. Did she give us a time frame at all, Vy? Nope. Fuck.

(30:49 - 31:08)

I was just gonna ask, is that person a local or... Is this the last seen location? That's a good point. Did that come up? Nope. It was a... if... I think there are rumors that there are possibly a cultist up there.

(31:08 - 31:13)

Yeah, yeah, yeah. Someone who knows a cultist, that's the only potential link I have. And that was the information you got.

(31:13 - 31:16)

Okay, okay. That was from Lacey, right? Yeah, I believe so. Okay.

(31:17 - 31:20)

It's either Lacey or Ara, but I think it was Lacey. Yeah. Both of them.

(31:20 - 31:32)

Yeah, there you go. Ara first mentioned it, and then Lacey came back and was like, come on, work for the bandits. I've got that in for you.

(31:32 - 31:40)

I was like, no, fuck off. And then she reiterated the other person. Um, I think, yeah.

(31:40 - 31:50)

I think our best choice is to make ourselves useful around here. See what we can help with. Spend a day making some connections.

(31:51 - 32:20)

And once we have one or two people that trust us, we might be able to start broaching the subject of this person. If all else fails, I think talking to whoever runs this place and being very frank, being very honest, being very blunt is kind of a last ditch effort to try to figure this out. But if we've burned bridges already, that's most likely not going to work.

(32:20 - 32:33)

But it's something that I can usually push through. I can usually get people to help me a little bit before they throw me out. Before they ask me to move on.

(32:34 - 32:58)

I guess it's more of an accurate term. I was thinking if we when we trade, I don't want to trade a lot of medical supplies, but I am interested in trying to get protective overcoats for the three of us. We've been running into a shocking amount of danger.

(32:59 - 33:12)

I have this trench coat from Seeker. Yeah, it's definitely something we can ask them if they can try to reinforce it in some way. I'm simply thinking long term.

(33:12 - 33:26)

Things have been quite dangerous and I would much rather we be safe. So yeah, we can try to see if they can reinforce Hendrik's overcoat. And I have a jacket here that I wear when it's rainy outside.

(33:27 - 33:37)

So that might work for me. And we can probably trade for one for you, Ralph, if you don't have one in your bag. Yeah, he's got his poncho.

(33:39 - 33:44)

They might be able to spruce that up. That's all he's got. Nothing else.

(33:44 - 33:48)

Oh my. It's a poncho and a bag of batteries. Everything else.

(33:49 - 34:02)

Varka, I need you to look away. He's going to take the poncho off. That would give us a reason to stay in town, having this kind of work done for us.

(34:03 - 34:19)

And as such, we don't have to reveal our full hand too early. Now, of course, if we get confronted about the information we're looking for, we just need to be honest. It never pays off to lie to somebody you want to be honest to you.

(34:20 - 34:39)

Yeah, I have no problem with that. What do we know about the person that we're trying to look for? Literally that they are a previous Sickle of Jemel person. And supposedly they are on the run from them.

(34:39 - 34:57)

Like they don't want to work for the Sickle. Um, whether they are a forceful worker, i.e. somebody who has been blackmailed to do work for them, or if they are a former Sickle member, I don't know. That's all we have for now.

(34:59 - 35:11)

Well, that sounds like a solid plan for the morning. So perhaps we roll through the night and then we pick up in the morning. I'm thinking, but I don't have any ideas.

(35:13 - 35:27)

Yeah, we're just gonna have to wing it. Do you have any remote listening equipment? Remote listening equipment? Microphone. Yeah.

(35:28 - 35:30)

Spy cam. Spy cam. Spy microphone.

(35:31 - 35:53)

I have Odi, but Odi makes a lot of noise getting to where Odi goes. So it's not necessarily, you know, we can leave Odi somewhere and wait until someone leaves, but it's not something that he can just sneak around, I don't think. You see on the top of like Odi's LED pads, like beep boop, I'm silent, beep boop.

(35:54 - 36:04)

No you're not. And it leaves the text up for quite a while so that Lark is able to read it. Or Lark is like laying on their back, just staring at the backside of the bunk bed.

(36:05 - 36:13)

All right, yeah, yeah. In that case, that's just for rough. Is Odi trying to be funny or is Odi silent? Odi's not silent, there's no way.

(36:13 - 36:21)

Odi is silent. Like with the LED, it's like, you know that they're being sarcastic. They're not making noise when they're doing the LED.

(36:22 - 36:30)

Yeah, they're being sarcastic. Yeah, he gives Odi a little pat. Like, haha, you're very funny.

(36:32 - 36:45)

Um, would you be able to set up any kind of remote listening devices? I do have some odds and ends. Some electric stuff in my back might be able to puzzle something together. Yeah, I can take a look.

(36:47 - 37:01)

So I'm just gonna get out of his backpack and he's gonna like unload his like, I'm imagining Tupperware of like little electric trinkets and things, things that have caught his eye. And he thinks like, oh, this doesn't look like it has any rust on it. I'm going to keep this and those things and stuff like that.

(37:02 - 37:12)

Um, just bits and bobs. And now the question is... If you want to try and hash something together, that will probably be an electrical repair. All right.

(37:12 - 37:25)

But a hard one. What if I spend... Because we're hoping that, um, yeah, we'd be hoping that you would have like the right components. What if I spent a couple of points? Uh, sure.

(37:25 - 37:31)

How much are you willing to spend? Let's say I spend 10 points. Okay. All right.

(37:31 - 37:42)

Yeah. It looks like he has some components that are definitely recordable. And there's like a really tiny little memory, like cell in there that you could probably dig together to record.

(37:42 - 37:47)

You'd have to pick them up to hear them. I have hard drives from laptops. Yeah.

(37:47 - 37:49)

I don't know. Yeah. I don't know how I could do that.

(37:51 - 38:05)

You just have those like three and a half inch like hard drives. Like, yeah, like there's, there's like, there's enough components there. You could build something like that would fit in the palm of your hand.

(38:05 - 38:18)

Like literally the, not tiny, but like palm, palm size of your hand. But yeah, it would have a bunch of little components. There's a tiny little, like a little memory stick that you could probably rip stuff off of once it's done.

(38:18 - 38:30)

You wouldn't be able to access it remotely, but you could definitely go pick it up and listen through what was on there. So you could try that. So I'd need you to make an electrical repair for me, please, Ralph.

(38:30 - 38:36)

Okay. Unless you can think of a different skill. Can I appraise? No.

(38:37 - 38:42)

Oh, you can appraise how good it is when he's done. But like. Electrical repair is probably fine.

(38:43 - 38:46)

Yeah. I think that's probably the closest skill. So go for that.

(38:47 - 38:51)

Two. I want my points back. Versus 40 extreme success.

(38:54 - 38:58)

Then you can make three of these. Oh shit. Okay.

(38:58 - 39:09)

Yeah. Ralph probably has like a little nest of wire material to solder from. And then he pulls out and it's just soldering away for a while.

(39:10 - 39:21)

Yeah. That's probably going to take you like two hours to put together, like smash together three. Each of them has, let's say, four hours of recordability slash battery life.

(39:21 - 39:28)

You're not sure which will go first, but that's how long I'm going to determine each of them will last. So you can put somewhere in your loot lists. I don't care who.

(39:28 - 39:33)

You have three little recording devices that last four hours. Yeah. I'll hand those over.

(39:35 - 39:41)

I'm adding it to our loot. Loot. Loot.

(39:43 - 39:49)

Lark. Yeah. Do you choose to dream? Do I dream? It's your choice.

(39:50 - 39:54)

Yeah. They still have messages for Rui. Okay.

(39:55 - 40:03)

I won't make it as harsh as I may have written down, since we had agreed you'd have a horrible one if you failed. I did not fail, though. True.

(40:04 - 40:36)

Sully would definitely, by the time he's ready to go to bed and Ralph is like soldering away, he would have gone over to Lark and just very quietly gone like, Um, if you do contact Brí tonight, ask her if she knows anything about the government. Anything? Literally anything. Ralph, this sounds so silly.

(40:36 - 40:56)

Ralph would have made four, but like he started laughing. I will ask her. Anything specific? Has she had any dealings? Positive or negative? We may have a connection to the government and assets there.

(40:57 - 41:01)

Resources. Okay. Thank you.

(41:03 - 41:17)

Sully then goes over to his bunk and lies down. Your eyes flicker open. You are unable to move your limbs, your legs, your body.

(41:18 - 41:39)

You can see, you look down left and you look down right, you're clearly in some sort of tunnel. And as you look up and down, you can see that the tunnel has what looks like metal support beams, like a mine or something along those lines. You can see directly ahead of you this long fluorescent tube light.

(41:39 - 41:54)

And as you look up and down this tunnel, you see more of them. They're glowing, making this humming noise that kind of, some of them are green, some of them are emitting orange, and some of them are red. And whenever you blink, they change colour.

(41:55 - 42:14)

And I can have more? Then you, not right now. Then you feel the earth next to your arm vibrate a little and you hear a tink sound. And it gets louder and louder and harder and harder and everything around your arm suddenly starts to come loose and move.

(42:15 - 42:52)

And then you feel it getting closer to where your shoulder and your neck is and clink, clink, clink, and the earth shatters around you and you find you're actually able to move and you can turn your head. They're pulling their arm reflexively closer to them, like, oh God, what's coming? As you're able to move your arm back and move your head away a little and everything around you suddenly begins to loosen up, you see a pickaxe flying at the wall and you realise that's where you're stuck. The pickaxe keeps going until you're actually able to move enough that you see this person who is wielding this pickaxe.

(42:53 - 43:10)

It's an older woman with long whitish hair held back in a braid. Her skin is quite weather-beaten as if she spent years and years out at sea and as soon as you realise that, there's that kind of salty smell in the air and you recognise this woman. This woman is Leila.

(43:11 - 43:30)

She is the old lady who helped you row over to Driftwood and was one of their residents. Can I talk already? Yes. Once you are able to see her and you kind of get that, like, salt infusion in the air and the ability to move properly, you're able to kind of breathe more comfortably and you're able to, like, talk.

(43:30 - 43:53)

I think the first thing they are doing is, like, grabbing the pickaxe before it hits them and then they're pulling themselves out of the wall as best they could. Yeah. Wait, Leila, it's me! She puts the pickaxe and rests it on her shoulder and she smiles down at you.

(43:54 - 44:02)

Hello. Oh, here. And she, like, looks around and you can see now, you can see down this, like, tunnel properly.

(44:03 - 44:17)

It's narrow enough, like, two people could walk down here uncomfortably with each other and you can see the supports go all the way along and the lights go all the way along as well. You can see there's a couple of, like, mining picks around. She picks one up and she hands it over to you.

(44:18 - 44:47)

Oh, did you know I was in the wall? She nods and she points a little bit further down the wall where you see, kind of, like, this other shape that's beginning to form in the wall, in the rock and it has a humanoid form to it. Do I recognize it? You can only really see the eyes but they are Brí's eyes. Brí! They rush over and they start, like, working on the wall with the pickaxe.

(44:48 - 45:03)

Yeah. Yeah, Leila takes the other side and, like, you swing wildly at one point and she's like, calm. They're, like, definitely being careful not to, like, going around the shape of Brí.

(45:04 - 45:24)

Yeah, it takes a few minutes and it is, like, genuinely exhausting. It's just the bouncing and the cracking and after a few minutes of work between you and the older woman Brí just, kind of, like, stumbles out and she, kind of, like, coughs up a few rocks and shakes herself loose. Lark gives them a hug.

(45:25 - 45:31)

She, kind of, hugs back but, like, yeah, she takes a minute to, like, learn to breathe again. Hi. Hi.

(45:32 - 45:39)

Hi. Are you all right? Yeah. Yeah, I think I'm fine.

(45:39 - 45:52)

Are you okay? I'm all right. Good. I tried to contact you yesterday but I was stuck somewhere else in a hedge and just now I was also stuck in the wall.

(45:53 - 46:00)

Yeah. This place is getting unhinged. The old woman, like, she, like, coughs a few times.

(46:01 - 46:10)

Like, she's trying to get attention? Yes, like, she's waiting to be introduced. Oh, I'm sorry. This is Leila.

(46:11 - 46:14)

She is from Driftwood. Hi. Hi.

(46:16 - 46:36)

Are you... What are you doing here, Lark? In the mine or in this place? She, kind of, like, looks around and looks back and is, like, in this place. I didn't know you had this too. I didn't know you had this.

(46:38 - 46:50)

The Out of Character, did this only start after Driftwood or did Lark already have this? Like, you probably would have had, like, one or two nightmares while you were on Driftwood but it wasn't regular. Okay. Yeah.

(46:52 - 47:12)

I didn't have them while I was on Driftwood, at least not regularly. I only had a few but I didn't recognize them to be this recurring. It's only since I left Driftwood that I had them more regularly and realized what they were.

(47:14 - 47:32)

Okay. Did you have them regularly? I used to. When I was younger, I used to have them and then I learned how to keep them at bay but sometimes, sometimes they come back and there's nothing I can do to stop that.

(47:33 - 47:47)

She has, like, half a smile when she says that. Oh. How did you manage to keep them at bay before? She, like, hands a pickaxe over to Brí as well and, like, picks up her own and walks.

(47:49 - 48:28)

She's obviously scanning for other people and she says there was lots of small rituals and bits of meditation and learning how to fall asleep without provoking it and they became a lot less when I was not at sea. The dreams became less when you were not at sea? She nods. Why are they coming back now? I probably... I decided to leave Driftwood.

(48:28 - 48:41)

I wanted to see the sea again. Oh. And now you're having them regularly again? Hopefully not.

(48:42 - 48:55)

This probably just means I have to turn around and go back home. I wanted to go back to Driftwood too. But I haven't found my way back yet.

(48:56 - 49:09)

Despite the compass that Arenda gave me. But I will find back, I will find my way back. There will always be a place for you at Driftwood if you want there to be.

(49:10 - 49:22)

And Arenda misses you dearly. I miss her too. Do you still go back to Driftwood sometimes? I will probably turn my boat around and head back.

(49:23 - 49:35)

I'll probably be there in a week or so. If you could get back there, can you tell Arenda that I miss her? That I'm trying to get back? She nods. All right.

(49:36 - 49:45)

Thank you. And thank you for getting us out of the wall. No worries.

(49:45 - 50:00)

It kind of doesn't really matter. Being stuck in the wall for eight hours does not seem like fun. I was stuck in a hedge yesterday and I couldn't break out of it.

(50:01 - 50:21)

And I saw a house that I only saw after. I mean, I saw it earlier today, but I saw it in my dream the day before. You see, Leila kind of turns around and she crosses her arms like the pickaxe still resting on her shoulder, she says.

(50:23 - 50:49)

This place can pull from memories and it can sometimes show you places you're going to be or maybe be. Does that mean all three of us? May end up together in a mine? I've already been here. This is my memory.

(50:51 - 51:15)

Oh, do you know where we are right now? She nods. It's between the mines at Gumpendorf and an access to the big amusement park. The name of it escapes me.

(51:15 - 51:29)

Pote's Park? Pote's Amusement Park? Pote? Something like that. Yeah, I don't really remember. It's not too far from the mountain.

(51:29 - 51:38)

Oh, I was near that place just the other day. It's crystallized now. Well, part of it.

(51:44 - 52:05)

They realize that they've been chitchatting a little bit and that usually the dreams don't last so much. They eventually turn over to Brí and they go. Brí, before I forget, I'm supposed to tell you that next time you turn on the radio, you're supposed to use a different channel.

(52:06 - 52:16)

Oh, is that why I haven't managed to get you today? Yeah, probably. Well, we are not in Gumpendorf right now. We are near Korentus.

(52:16 - 52:33)

But the person that used the radio said that the channel we used before wasn't safe and we should be using this other one. And they're giving them the numbers. 115 to channel 8 at 10 a.m., whatever.

(52:35 - 52:48)

Something in the 1100 range. They give them a bunch of numbers and hope that they will remember them. 1150 channel 6. I wrote it down.

(52:49 - 53:01)

That's what Dream Sully said. Well, I'm not listening to anything he says. Yeah, she remembers.

(53:01 - 53:07)

Oh, be careful up there. There's a howler thing I've heard. Yeah, we just heard it.

(53:08 - 53:20)

Are you guys okay? Yeah, we are in an inn. I'm not sure what they're howling is. Do you know anything about that? She shakes her head and she says, not really.

(53:20 - 53:42)

I just traded with some people recently and they mentioned that weird things have been happening here and there. Yeah. Bri, I'm sorry to bring your uncle back up again, but he asked if you had any dealings with the government or if you know anything about the government.

(53:43 - 53:56)

It's so fun. It's so fun with the government. Ahead of you, you hear a pickaxe drop to the ground and you realize that Layla kind of spun on a hip and then she disappears.

(53:57 - 54:00)

Oh, no. She's like, oh, no, I'm having a nightmare. Wake up.

(54:01 - 54:10)

Wake up. The government, I haven't paid my taxes in 80 years. And that's exactly why Larke is jumping around with puppets.

(54:10 - 54:19)

This can happen at any moment. Uh, weird. Uh, no, um, not as far as I know.

(54:20 - 54:34)

I can, I can always ask my dad tomorrow, but not as far as I know. No, um, I don't know anything about them. I don't know any, I don't know much about them either.

(54:35 - 54:54)

Um, it's just that, uh, we might have a connection to someone in the government that has maybe resources for your brother. We don't know much about it, but we wanted to make sure if you had any dealings with them. Um, I'm sure you can talk about that with Sully when you get, when we get back to a, um, a radio thing eventually.

(54:55 - 55:04)

Yeah. Um, not that I care or anything, but is he okay? Yeah, he's all right. Good.

(55:06 - 55:11)

Well, and then you awake. Phew! Thanks, stuff. I got all my topics out.

(55:16 - 55:34)

You asked the important government related questions. How much tax do I owe and when do I have to pay it by? What's your tax ID number or whatever the fuck. The sunlight is, is beginning to come through the window when you wake up, Locke.

(55:35 - 55:49)

Um, so it is like fairly early in the morning. Um, it has kind of like looking out the window, you can see the trees. Um, and you can, you can see that it's like beginning to drizzle a little bit outside.

(55:49 - 56:02)

It's a little bit damp. Is anyone else awake yet? Uh, yeah, you can see that, um, Helen's awake. She's like sitting cross-legged on the top of her bunk and she's like writing in a journal.

(56:02 - 56:17)

You can see that she has like, um, these kind of little earbuds in, um, attached to the radio and you can see that she's like flicking through the channels. It's up to the other two if they want to be awake or not. No, I think Sully's sleeping.

(56:18 - 56:28)

Yesterday was difficult. I'm a morning person. Up with the sun.

(56:30 - 56:46)

Yeah, I think, I think Locke is just getting up and sitting beside, like on the, um, on the, um, chair that Sully put next to the window and just opens the window a little bit to let some fresh air in. Yeah. Um, yeah, there's like the fresh air comes, it has the smell of like dampness to it.

(56:46 - 56:53)

Um, but it's not awful right now, but yeah, you do that. Like Helen doesn't respond at all. She seems to be like very fixated on the radio and writing notes.

(56:54 - 57:03)

Well, Locke isn't going to wake anyone up. Well, you could talk to Helen. No, she has earbuds.

(57:03 - 57:24)

Yeah. Have you heard any of the howling again? No, it's been quiet. Maybe they only, maybe they're only at night.

(57:26 - 57:42)

I don't know. Uh, a person in my dream said that weird things around here has been happening lately. Um, I mean, I think that we're in the safest place we could be up here.

(57:43 - 57:51)

I hope so. If there were bad things happening in town, we'd probably be warned. That's true.

(57:52 - 57:59)

Um, they have a lot of people here. I would assume that they have some kind of system here. Yeah.

(58:00 - 58:13)

Best to not get too worried about it. At this point, like Helen takes her earbuds out and just puts them down and turns off the radio and sees you two awake. Hi, everyone sleep okay? Yeah.

(58:14 - 58:26)

How about you? Like a rock. Well, as good as one could, can sleep. With these dreams.

(58:27 - 58:39)

Do you think we should let Sully sleep? I'd probably be asleep a little bit longer if you guys stopped yapping. All right. The sun is up fine.

(58:40 - 58:55)

I think Lark, since they're sitting on the chair near Sully's bed, they just lean over Sully. As he's like laying on the bed. They say, I told Brí about the frequency.

(58:56 - 59:01)

Oh. And they don't know much about the government. That's too bad.

(59:03 - 59:10)

At that point, like Helen's like about to put the earbuds back in, takes them back out, turns off the radio even harder. Sully just sits up. Puts everything in her bag.

(59:11 - 59:24)

That's too bad. Would have been good to get another set of ears, eyes, eyes on the matter. She did mention that maybe, maybe her father knows a little bit about it.

(59:24 - 59:38)

But I did tell her if she knows, if she has anything, she can tell that to you next time you are on the radio with her. Yeah, that's a good plan. All right, all right.

(59:39 - 59:54)

Because I don't know anything about that. 10 a.m. That would be a morning kind of thing. What time is it? 9.59. Oh no.

(59:57 - 1:00:15)

Wait, what? No, the sun doesn't come out at 9.59. It's probably the other side of like 7.30. All right, let's go get some food. Supposedly included in this whole package. And then I'll try to catch Brí at 10 a.m. We might be able to go trade some of the stuff.

(1:00:15 - 1:00:27)

See if we can start having them work on our clothes. Do you think they have radio stuff here? Sully looks at the radio Helen was working on. She's like sliding it into her bag.

(1:00:28 - 1:00:37)

You can leave it on the table. No, I'd much rather have it not. Yeah, they asked me to help them with something radio related.

(1:00:38 - 1:00:42)

Maybe it's just a language thing. I don't know. I was really tired when we came up here yesterday.

(1:00:43 - 1:00:53)

But if there's a radio here, then I can probably ask to have it free at 10. I'd be very much appreciated. We talked about it yesterday.

(1:00:54 - 1:01:06)

Our intention is at least today to make ourselves useful and see if we can make any friends here. And hopefully we can try to find anything out about this person. So any good work you can do would be appreciated.

(1:01:07 - 1:01:14)

OK. Consider me on team goodwill making. And she gives you two thumbs up.

(1:01:16 - 1:01:30)

Internally, Sully's just like, that's more like it. You're able to have a fairly good breakfast. It's not masses, mostly just forage things.

(1:01:31 - 1:01:45)

Yeah, you're able to have something good in the morning. You can see that there are a couple of other people down here as well. There's a very kind of bleary eyed looking young woman who is like tied back, dark hair, and she's wearing like a ball cap the wrong way around.

(1:01:46 - 1:01:57)

And she looks quite fit and quite lean. You can see that she definitely has weapons on her. As you can see, a couple, they're kind of like off to one side and they're kind of giggling and talking together.

(1:01:57 - 1:02:07)

And how they survive the apocalypse is a question for the ages. They don't look like they are prepared in any way, shape or form. But perhaps they have connections and wares.

(1:02:07 - 1:02:24)

As you can see that like when you finish eating and you head out to kind of like the main area again, you can see that there is a different person at the desk. They have very short cropped blonde hair. They're very short cropped blonde hair.

(1:02:24 - 1:02:39)

They have a tattoo of a web on the inside of one of their forearms. And they are wearing a long sleeved shirt, which is like this dark blue colour. And they also look like, you know, they're clean, they're fresh, they're ready.

(1:02:40 - 1:02:46)

They don't look particularly strong. That's the only thing. All the weedy kids working on the desk.

(1:02:48 - 1:02:59)

Well, that's exactly why they are at the desk. Not tough enough to work textile. Work in the fabric mines.

(1:02:59 - 1:03:02)

Security. Yeah. Hello.

(1:03:04 - 1:03:11)

Hi. I believe our jackets are still with you guys. Oh, you must be the group of four under Sully.

(1:03:11 - 1:03:21)

One second. And they kind of reach under the desk and they kind of kick stuff around and they put up this kind of box and they put the two jackets on the top. These must be yours.

(1:03:21 - 1:03:27)

Yeah. Hold on to them. Their insurance will be able to trade for some favours around town and pay you guys somehow.

(1:03:29 - 1:03:43)

Excellent. They put the jackets back in the box and put it back under the desk. So what can I probably help you with today? Well, our intention is to have some fabric work done and we're also looking to trade.

(1:03:44 - 1:04:17)

Where would we go to do that? If you're looking for fabric work, you can probably negotiate and they kind of like step around the desk and they point out like the giant kind of glass or maybe plastic. You're not really sure. Thing that allows you to see up the side of the mountain properly and they point to one of their small little cabins that is like close-ish to you guys and it has kind of like it's covered in like a couple of colours that have clearly been like splashed onto the side to denote it's being different to all the other ones.

(1:04:17 - 1:04:34)

And they say, if you go to that one there, you'll probably find one of the Sal Sanders up there and they should be able to help you or trade with you for whatever it is that you need. Is it alterations or is it something new or you're looking to buy something from stock? Alterations. Okay, yeah.

(1:04:34 - 1:04:41)

Then they're probably definitely the right people to go to. If it's stock, I have a little bit in the back here but yep, okay. They're probably the people you want to go to.

(1:04:42 - 1:04:55)

Fantastic. Also, our friend here was told that there may be work for her. Something to do with code, radios and languages? Oh, right.

(1:04:55 - 1:05:19)

Okay, if you come with me and you can see them they take Helen a little bit further around the back and they point almost to the side of the building along one edge and you can see this. If you go over, you can also see this kind of extension wing that has been built onto the

side of the cabin. And they say, if you go in there, there's a little radio set up and you'll find this kind of grumpy old guy who's working there.

(1:05:19 - 1:05:27)

He's got lots of grey hair. He's probably the one you're going to talk to. And Helen gives her a good thumbs up.

(1:05:27 - 1:05:47)

Smiles at the rest of you and makes her way across to where she was directed. And before we decide to stick around for too long, we want to know a little bit about this sound we heard last night. What sound? I'm not here at night.

(1:05:48 - 1:05:55)

Psychology. Go right ahead. That sounded sassy as fuck.

(1:05:55 - 1:06:01)

Yeah. Ah, fudge. It's a failure of 11.

(1:06:02 - 1:06:07)

You have no idea. Oh, if it's a failure of 11, your psychology? Oh, over 11, sorry. Yeah, yeah.

(1:06:07 - 1:06:16)

Over 11. It's more than I'm willing to use my lock-on. I don't think this is a critical role.

(1:06:16 - 1:06:26)

This is not the time to do it. We heard a noise outside. Some kind of a howl.

(1:06:27 - 1:06:35)

Oh, I'm sorry your night was disturbed. I'll pass that message along to the rest of the Silasanders. Wasn't just us.

(1:06:35 - 1:06:45)

We've met people, more than one person that has been here talking about this. Surely you know about this noise. You live here.

(1:06:46 - 1:06:51)

Never heard it. Never heard this complaint before. But that doesn't mean it's not true.

(1:06:51 - 1:06:58)

And I'll make sure that one of the Silasanders look into it. Thank you. Sully's like biting his tongue.

(1:06:58 - 1:07:03)

Just like, no, it's not the time. Don't start a fire, don't start a fire. No, not the time.

(1:07:04 - 1:07:09)

Everyone holding Sully back. Hold me back, hold me back. He's too young and sassy.

(1:07:09 - 1:07:20)

I can't control myself. We have not made it out of the hotel yet, please. Yeah, Sully, let's go.

(1:07:21 - 1:07:32)

Just, bye. Bye. Silasanders? Yeah, they're the people who own and run this place.

(1:07:33 - 1:07:40)

We'll make our way over there. Thank you very much for your time and your assistance. You're most welcome.

(1:07:40 - 1:07:50)

And if you need anything at all, I'll be at the desk all day. And with that, they quickly turn around and walk their way back to the desk. I like the person from yesterday more.

(1:07:51 - 1:08:01)

Yeah, like we definitely leave. And like as we're trotting through the snow, Sully's instinct is just like, what a load of horseshit. That kid was bullshitting us.

(1:08:01 - 1:08:06)

Cut up. Never heard of it. Like, it's the only thing people say about this place anymore.

(1:08:06 - 1:08:21)

Never heard of it. As you are crumbling your way across the snow, what you see before you is probably six or seven small cabins that are spread across this mountainside. Some really far away, some of them not.

(1:08:23 - 1:08:37)

They are all identical, apart from this one, which is closest, which has like splashes of color of like blues and pinks and a bright yellow on there as well. And it just kind of looks like someone's got a can of paint just thrown at the side of these like little wooden constructions. They're made of logs.

(1:08:37 - 1:08:44)

They're really well constructed. They are clearly withstanding the environment that they're in. The snow is so-so.

(1:08:44 - 1:08:52)

It's probably up to the other side of your ankle. And the drizzle is now beginning to turn into like proper rain. And being this high up and cold, it's quite sleety as well.

(1:08:52 - 1:09:01)

It has that biting feeling into it. You can notice that the tree line is definitely behind you. And as you look up and around, it is mostly just snow.

(1:09:01 - 1:09:13)

You can see like one or two smaller patches of trees are stuck together. Lark, could you make a spot hidden for me, please? Oh, no, that's a nope. I see nothing.

(1:09:13 - 1:09:26)

Okay, cool. You don't see anything out of the ordinary. The other buildings that are around, you can see like one or two like big ones fairly close to the actual cabin, the kind of big lodge cabin itself, which clearly have extra facilities.

(1:09:27 - 1:09:43)

And as you pass the window, you can all see it has like stacks of clothes and storage and crates in it. And it's just used as storage. The other smaller cabins, which clearly people would be other people are using, you can tell by the fact they are decorations on them, that you can see people moving around up there.

(1:09:43 - 1:09:52)

But you don't spot any of them. They're any different to any other. And you make your way into this small cabin with splashes of colour.

(1:09:52 - 1:10:01)

And that's probably a good point to stop this episode. Hi, everyone. It's V here.

(1:10:01 - 1:10:06)

Welcome to Corentus. We made it. Thank you for listening to the journey so far.

(1:10:06 - 1:10:12)

It's been an absolute hoot. And hopefully you continue to enjoy. I want to say a huge thank you to Peregrine for the name Vanwa.

(1:10:13 - 1:10:32)

Muchly appreciated. And basically, I'm also here to ask, if you want to help the show grow and be supported, the best way for you to be able to help us do that is by word of mouth. Let people know that there is this strange Call of Cthulhu pulp-esque story, eldritch horror, plant apocalypse game being played.

(1:10:32 - 1:10:40)

And let them know if you enjoy it and get other people to come listen to it. Word of mouth really is the best way for us to get found. It's the number one tool.

(1:10:41 - 1:10:58)

And yeah, we would really appreciate it if you brought some of your friends along or your family along or a random person you met on the... Okay, maybe don't randomly ask people, but it would be awesome if you could tell people about us. And we'd really appreciate it. Talking about appreciation, I have a huge appreciation for Delta Green.

(1:10:59 - 1:11:13)

Delta Green is like a very Cthulhu-y kind of SCP, kind of like underground FBI Men in Black kind of vibes. And there is a podcast called Black Flare that I came across. And they're doing an ad swap with us.

(1:11:13 - 1:11:21)

And I wanted to give them a big shout out. They use the Delta Green system. It's very much like Imagine if X-Files and True Detective had a baby.

(1:11:21 - 1:11:29)

It's kind of a little bit like that. It's kind of like, you know, they have a lot of stuff going on. They have really good characters in there.

(1:11:29 - 1:11:38)

They just, they're one dice roll from failure. And you can really feel it in the game that they play. It's a bit of a slow burn audio drama kind of a deal, but it's really good.

(1:11:38 - 1:11:44)

And I highly recommend it. And in fact, you're going to hear an ad for Black Flare now. If you like it, go listen to it.

(1:11:44 - 1:11:48)

Say we sent you, say hi. Yeah, that's it. All right.

(1:11:48 - 1:12:20)

Enjoy the ad and we'll see you next month. Bye. We're playing Dungeons and Dragons, but in place of fantasy, it's more akin to the X-Files or True Detective.

(1:12:20 - 1:12:34)

Our players take the role of a secret team tasked with investigating and combating otherworldly horrors. If you like audio dramas, tabletop gaming, suspense, and a bit of horror, I think you should give Black Flare a listen. All right.

(1:12:34 - 1:12:36)

Thanks for sticking through my pitch. Happy listening.