

# Something Fowl (S1, E9)

## INTRO

**Rev:** Welcome to The Critshow. We are here before this episode to draw the winners of the prizes for the Stylish Senpai trivia contest. So, I'm going to draw the winner for Stylish Senpai. And the winner is Amanda Sage.

**Tass:** Oh, yeah!

**Rev:** Amanda Sage, alright, congratulations! Excellent! So she wins a 50 dollar gift certificate to Stylish Senpai. So, we will be in contact with you about that pretty soon.

**Tass:** Congratulations!

**Rev:** And now Tass is gonna draw for Hero Salad.

**Tass:** Yes. So, again this is the spot for creating a character that will be featured in our bonus content, Hero Salad campaign. And they can create either a hero to be kind of a member that is always there, an NPC in the background, or potentially even a villain that could appear.

**Rev:** Oh, no!

**Tass:** I know.

**Rev:** Does that mean we have people out there listening to us who're like, "I would like a chance to kill these guys!"?

**Tass:** Probably.

**Rev:** You know what, I'm going to say that's probably 50 percent of our listenership. They're like, "Oh man, I want to see these guys die.".

**Tass:** You haven't made it until they want you dead.

**Rev:** It's true it's true.

**Tass:** OK! Here we go. And the winner is, Bambi Sroka.

**Rev:** Alright!

**Tass:** Congratulations, Bam, as--as we know her. Yeah. We'll be in contact and we will make you a salad of some kind.

**Rev:** Yeah.

**Tass:** And we'll send it to you in the mail

**Rev:** Perhaps Caesar??

**Rev:** What travels best? What kind of salad do you think takes the three day shipping best?

**Tass:** Probably a Greek. I'm going to say Greek.

**Rev:** I was going to say ham.

**Tass:** Oh, god!

**Rev:** All right. And now Jake is going to draw for his dice bag.

**Jake:** Okay. And I will be making a dice bag for Whitney Kos? Whitney, shoot us an e-mail so that we can discuss what kind of dice bag you want. I will get rolling on that.

**Rev:** Yeah. Yeah, or we can e-mail her. We've got her e-mail address.

**Jake:** Also, a great point.

**Rev:** We can put in the--we can put in the leg work here.

**Rev:** All right. So thank you for everybody who entered. We could not be happier with the number of people who entered this contest. It was very encouraging. We will certainly do more in the future and I think that in a couple days here we're actually going to be able to announce another little surprise thing that we've got going on in coordination, again with 'Stylish Senpai' and, uh, while you contemplate that, I'm going to let the recap roll.

THE RECAP

**Tass:** Behind the ears, there are actual gills. And these claws in particular, they're almost metallic. I mean it's clearly a ghoul, but with extra.

**Jake:** You should be okay now, T.J., but something is wrong with me and I don't know what it is or when or how it will manifest.

**Tass:** That's the weird part. I mean the door was clearly locked.

**Teej:** Unless somebody let it in??

**Rev:** Jake you try to teleport and the body vanishes in a flash of light.

**Jake:** The ghoul is somewhere, I don't know where. It's dead--it's dead, but it's elsewhere.

**Teej:** What about that village?

**Jake:** Did you know any of the people who have gone missing.

**Rev:** YOUNG WOMAN: The last person taken was my father.

#### SOMETHING FOWL

**Jake:** I wanna use 'Soothe', as I continue to talk to her, knowing that she's probably really upset. I'm sorry. I didn't know.

**Rev:** And she actually turns back from the water and she's smiling at you. And she walks over to you and she looks at your armor and the weapon in your hand.

**Rev:** YOUNG WOMAN: I realize that you mean well, but I wish you wouldn't do whatever you're doing.

**Jake:** I'm so--sorry? What do you mean?

**Rev:** YOUNG WOMAN: The pain of my father and his absence is...Well it's all I have left of him right now. And a strange man wearing what looks to be comic book armor starts to talk to me and all of a sudden I feel a lightness in my heart I have not felt since the day he went missing. I assume it has something to do with you and your purpose here.

**Jake:** She knows that I'm like magic-ing her??

**Rev:** When you subsist on that pain for so long and it's gone, you feel its absence. So I think that's what's happening here, is that she feels this weight lifted, but she knows it's not a natural cause. And she feels good. She's not upset about it, but she does feel that something's affecting her and I think she's assuming it's you, just because you're the person she's talking to.

**Jake:** Okay, I think that, you know, that realization probably hits me. I feel like I freeze and just kind of look at her and then I'm like, I'm even more sorry. It never occurred to me that taking away somebody's heartache could cause heartache of its own.

**Rev:** YOUNG WOMAN: No, I understand. It's--it's a nice thing, what you're doing.

**Rev:** And she turns to look at the other two and as she does, you see the light of the sunset reflect off of her neck and you get this strange yearning. And you're not quite certain what it is. You have someone at home, but just something about the neck seems really appealing.

**Tass:** Ho ho ho ho. Oh no.

**Jake:** I'm going to have to like kill myself. When did he go missing?

**Rev:** YOUNG WOMAN: About a month and a half ago.

**Jake:** Was there anything strange beforehand? Was there anything strange afterwards?

**Rev:** YOUNG WOMAN: There was one other person that went missing, maybe two months before that.

**Jake:** Who was that?

**Rev:** YOUNG WOMAN: It was a student who was here.

**Jake:** So not actually a resident, just a visitor?

**Rev:** YOUNG WOMAN: Yes.

**Jake:** What were they here for?

**Rev:** YOUNG WOMAN: I'm not quite sure. She was trying to prove or disprove something for her degree.

**Jake:** Was your father involved in that process?

**Rev:** YOUNG WOMAN: Not in any way more than the rest of us.

**Jake:** Do you know where the last place was that the student was seen?

**Rev:** YOUNG WOMAN: Here.

**Jake:** Like, right here where we're standing?

**Rev:** YOUNG WOMAN: Well, on this dock.

**Tass:** What about this small island, not too far from here? That they say people hear screams.

**Rev:** YOUNG WOMAN: People hear screams, the shrieks.

**Tass:** Yeah.

**Rev:** YOUNG WOMAN: That's the island's name, it's The Shrieks. It's a place where they say, that a long time ago when the island was larger, it used to be part of the island. And there were two tribes that lived here and they had a fight over who ran the island. It was supposedly the camp of that other tribe and then where we are now would be the other one.

**Tass:** Oh, I see. I see.

**Teej:** So you're the descendants then?

**Rev:** YOUNG WOMAN: The descendants of the people who lived here?

**Teej:** Yeah.

**Jake:** Presumably, of the ones who won that fight.

**Tass:** I don't want to go into too much detail, but we've had a weird day and have seen some things that other people might not consider believable. Is there anything that you

would think others would have a hard time believing if you told them, that is a common held belief with the locals? Is there anything that really scares or concerns you about that island, or about these disappearances, that you might otherwise be afraid to tell because you think some strangers would ridicule you?

**Rev:** YOUNG WOMAN: Really the only thing that they have a superstition about here is not going to the graveyard. OK but I think honestly that's because it's a non islander who runs it. Someone came in from the states and set up a church in a graveyard and it's just not our way. But they insist on keeping the practice.

**Tass:** I see. Where's that?

**Rev:** YOUNG WOMAN: It's a little further up the path. You could miss it if you pass it too fast. There's a very small dirt road about halfway between here and the resort going back to the resort. It'll be on your left, but it goes to the northwest side of the island and the church is at the end of that dirt road.

**Tass:** Thank you for your time. We very much appreciate that.

**Rev:** YOUNG WOMAN: What do you know about what happened at the resort?

**Tass:** Well, someone was killed. Two people were changed in a way that made them violent and dangerous and essentially out of their minds. And they killed someone and were subdued. And we came here to investigate how that happened and we found something, something that wasn't strictly human and we very much believe it was the thing that affected the other men. And we were able to destroy it. But, what we're concerned about is that it was not the only one.

**Rev:** YOUNG MAN: And so the thing maybe is like transforming those people?

**Tass:** We're not certain but that's the line we're following.

**Rev:** Jake as they're having this conversation, you get hit with this really deep thirst. You're really thirsty. Go on.

**Tass:** That's where we are. We want to make sure that the people on this island, here, the resort, even this church if need be, are safe. And if there are more of these things, we want to make sure that they can't hurt anyone else.

**Rev:** YOUNG WOMAN: Alright. Well, if I see anything, or if I think of anything, I'll let you know.

**Tass:** Thank you. What was your name.

**Rev:** YOUNG WOMAN: Nia.

**Tass:** Nice to meet you I'm Tass.

**Rev:** NIA: Hello.

**Jake:** Hi, I'm Jake.

**Teej:** I'm Teej. I'm actually from Hawaii.

**Rev:** NIA: Oh, really?

**Teej:** I was born here.

**Rev:** NIA: Oh that's nice. Is it nice to be back?

**Teej:** It really is. It's more beautiful than I thought it would be. But, under the circumstances, I think I'd rather visit whenever, you know, bad things aren't happening.

**Rev:** NIA: Right, right.

**Tass:** Our sincerest condolences about your father. We're going to do everything that we can to make sure that that doesn't happen to anyone else.

**Rev:** NIA: Well, thank you.

**Rev:** And she starts to head back to her house.

**Jake:** There bottles of water in the jeep or anything? Do we have a cooler?

**Rev:** Yeah.

**Jake:** Okay. I'm going to grab one. Slake my thirst.

**Rev:** Yeah, you drink that whole bottle of water and you don't feel any different. You still feel really thirsty.

**Jake:** Are there like more bottles in the cooler?

**Rev:** There are.

**Jake:** I'm going to smash another one.

**Jake:** Do I still feel bad?

**Rev:** You feel a little thirstier.

**Jake:** Great!

**Tass:** Well, because that wasn't a bottle of neck...I think is the problem.

**Rev:** You--you need--

**Teej:** I think you need Mountain Neck. \*Do the Neck!\*

**Rev:** What're you guys doing now?

**Tass:** If there is a graveyard that's tied to Ghoul lore, turn this jeep around and start heading for what I hope is a small easy to miss pass.

**Rev:** So, yeah, slowing down a little bit, as you drive, you're able to see that there is, indeed, a very small offshoot in the form of a dirt road that leads into the trees.

**Tass:** Alright, we ready to check out creepy church?

**Jake:** Yeah.

**Teej:** Sure.

**Tass:** And I'm gonna turn the jeep and head that way.

**Rev:** You drive for seven or eight minutes. It's not very far, but it is very windy and you arrive at a very nicely kept church. It stands about two stories tall with a wrought-iron fence around it. You can see gravestones.



**Tass:** So, yeah, I wanna jump out. Go up and knock.

**Rev:** You hear a voice.

**Rev:** ELDERLY MAN'S VOICE: Just just a minute I'll be there in just a minute.

**Rev:** And the door opens after about 35, 40 seconds--.

**Jake:** Minutes.

**Rev:** Wait, 35, 40 minutes.

**Rev:** OLDER MAN'S VOICE: Almost there. Getting closer.

**Jake:** The door opens and he has just been pulling himself on the ground.

**Tass:** Oh my God!

**Jake:** Then he stands up, though.

**Rev:** Like just half inside of a ghoul's mouth.

**Jake:** POSH ENGLISH GENTLEMEN'S VOICE: Sorry about that. Bit of an inconvenience. I say, could you do me a favor of killing me?

**Rev:** The door opens.

**Rev:** ELDERLY MAN: Could I hope you boys?

**Jake:** Who are we looking at? What is this?

**Rev:** There is a older man with very pale skin, white hair, combed over. He is in black clothes and a white color.

**Jake:** How old, older?

**Rev:** 70s.

**Jake:** Oh, okay.

**Tass:** Hi, um, Sorry to bother you. I know it's kind of a weird--we're trying not to make this weird, but the whole thing is awkward. Did you hear about the murder?

**Rev:** ELDERLY MAN: No.

**Tass:** Someone at the resort, they were killed. What we're trying to do is do a little bit of research and, you know, check out all the populated parts of the island to see if anyone's heard anything odd about people coming and going, or weird sightings, or even places to hide. Someone that, you know, might have let's say, devious intent, might be able to hide comfortably.

**Rev:** ELDERLY MAN: Oh, I see. Well, I can assure you there's no one of devious intent in this house of the Lord.

**Tass:** I mean I'm certain that, you know, especially on your watch, but what we're mostly wanting to do is literally try to find places that they could hide. You know, in a building, especially one that only has one person looking over it, I would feel like that's a good spot. If they can find something. That's just more or less why we're here, or to see if you've heard or seen anything off--.

**Rev:** ELDERLY MAN: Are you cops?

**Tass:** Of a sort. We aren't--.

**Rev:** ELDERLY MAN: Can I see your badge?

**Tass:** Well, again, of a sort. We're not actual police, but we do work with an organization that that looks into stranger occurrences--.

**Rev:** ELDERLY MAN: Do the polices know you're here? I could remedy that if they don't.

**Tass:** Well, I mean, if you think it, uh, duh, we're here to just essentially look around. If we think that we need the police, we'll be making sure to call them and encouraging others to as well.

**Rev:** ELDERLY MAN: And you want to come look around inside my church?

**Tass:** I mean, if that's all right with you, we would love to look around. You know we want to make sure that you're safe. We've already been by the village. That's how we found out about you. We didn't even realize this was here.

**Rev:** Roll 'Manipulate Somebody'.

**Tass:** Kay. That's a 9.

**Rev:** ELDERLY MAN: I will happily let you inside here to look around if you bring me some kind of I.D., or I don't even care, a note from the sheriff. Something that tells me you are who you say you are.

**Tass:** ELDERLY MAN: I just really want to reiterate, we're here to keep people safe. It worries me that there's someone out here by themselves when horrendous stuff has been happening and--.

**Rev:** ELDERLY MAN: That sounds like a threat.

**Tass:** No, no, no-no, no.

**Jake:** My friend is misspeaking here. We don't mean you any harm. We're not bad guys. We'll leave right now. We'll get the proof that you want--.

**Rev:** ELDERLY MAN: Yes, absolutely I am more than happy to let you in, then.

**Jake:** Okay. We'll return with what you want.

**Rev:** ELDERLY MAN: Great.

**Jake:** Have a good rest your day.

**Rev:** He closes the door.

**Tass:** Okay, um, I think we just go ahead and pile up in the jeep and head towards the resort.

**Rev:** So you guys drive back to the resort. What do you wanna do, once you get there?

**Tass:** I mean, I think we should probably go ahead and check in with Ori. Just kind of, um, take stock and talk about what we want to plan from here.

**Rev:** Okay. Yeah, you guys go to the main office. The lights are on. You don't seem him at the moment, but the lights are on and it's unlocked.

**Jake:** Let's figure out our next move here and we need credentials.

**Tass:** We do.

**Jake:** And they are probably going to have to be fake, because I can't imagine...

**Tass:** That's exactly what I had in mind. All right, I guess I'm going to call IPT and see if they can either call in for us some actual credentials from the actual police, or see if they can fake some badges.

**Rev:** Roll it.

**Tass:** That's a 6!

**Rev:** Excellent. So what's that?

**Tass:** 'On a miss, you screwed up. You might be suspended, or under investigation?? Or, just in the doghouse. You certainly aren't going to get any help, until you sort it out.'

**Rev:** So, the phone rings and it rings and it rings, and then someone answers. And you're expecting it to be--like you called the tech department and it's Margaret.

**Tass:** Hi, Margaret.

**Rev:** MARGARET: Hello.

**Tass:** So, yeah I was just calling again, uh, for a couple of things to check up on, the blood analysis situation and also just to essentially see if there's anything you could do for us on another front.

**Rev:** MARGARET: Oh, is it involve recovering the body that you lost?! Because I'm dealing with that right now! Did you know that your friend had been to the mayor's house?! He apparently trick or treated there when he was a kid. So, I don't have time right now to deal with whatever petty bullshit is going on. You're adults, you're hired monster killers, deal with whatever your problem is. I will talk to you later.

**Rev:** And she hangs up.

**Jake:** You know what is spectacular. That's true. The mayor lives in the adjacent neighborhood to us and we used to go, because he had the good Candy.

**Rev:** Awesome.

**Tass:** Love you Margaret, Bye.

**Teej:** Hilarious.

**Tass:** Ugh, oof! Well, we aren't getting that. So--.

**Teej:** Break in time.

**Tass:** Yeah. I mean, that's the one main thing we know for certain about ghouls, is that how they're made is tied to that realm of graveyards and, you know, just that kind of magic. So, this is the only one we know of, that's here. Obviously, we haven't tried The Shrieks or whatever it is. I mean these things are running in and out of the water. Ugh, there's so much.

**Jake:** Maybe, um, this is a bad idea before it leaves my mouth, but maybe we take the opportunity tonight to go check out The Shrieks. There's nothing else we can really accomplish at night. I mean, unless we are gonna go break into this old man's church in the night, which I think, not the thing we want to do right now.

**Rev:** And as you guys are talking, the backdoor to the office opens and it's Ori.

**Jake:** Ori!

**Rev:** ORI: Hey, what are you guys doing?

**Jake:** We're gonna go check out The Shrieks.

**Rev:** ORI: Oh.

**Teej:** You want to come with?

**Rev:** ORI: No.

**Jake:** Do you have any thoughts on the best way for us to get there? You have jet skis here?

**Rev:** ORI: No. We've got paddle boats that look like swans.

**Jake:** That's not nothing. We might need a swan paddle boat. Any other kind of boats, that don't look like waterfowl?

**Rev:** ORI: Like regular paddle boats that seat four people.

**Tass:** That's better.

**Jake:** That's a better one. Yeah.

**Rev:** ORI: The swan's only two. So, you'd have to take two. Unless someone's sitting on a lap.

**Jake:** Or like, riding the swan's neck and we just tip forward.

**Tass:** I want some character art of three of us piled in a swan boat, though. So, I am pretty sure that's the right answer.

**Jake:** Boy, paddle boats move slow and even slower in the ocean and we are not close to that island. That is miles away.

**Tass:** So, as they're kind of talking with him about the different theme of the paddle boats and stuff, I think I'm just kind of stepping back out of the main entry way and just kind of-- kind of looking towards the ocean and I'm just trying to use like reason and instinct and essentially my gut to get a feeling of what is the best course here.

**Rev:** Okay, so you're going to use trust your gut.

**Tass:** I am.

**Rev:** Alright. So explain to them how that works.

**Tass:** Absolutely. So, I roll my 'weird' for this. On a 10 or more, the keeper tells me where we should be going. Like, what's the best path for this. And I get a +1 ongoing for that. If I get the middle success, then we get kind of the general direction we need to go. And

also a +1 forward while we're exploring that kind of direction, or option. On a 6 or less, we are led directly into danger.

**Rev:** Okay.

**Tass:** We're gonna give this a try.

**Teej:** Do it, do it!

**Tass:** Alright, a 9.

**Rev:** So, as you standing out on the beach, trying to decide where you should go, you can hear them behind you, talking about the boats. And you feel the wind shift. It's blowing down the island. And for a brief moment it blows up. And in the distance you can hear what sounds like the screaming islands and then you very clearly hear a scream pierce the night, carried on that same wind from the island.

**Tass:** Oh God. Guys, guys-guys-guys guys, get out here.

**Jake:** What?

**Tass:** Listen, listen, listen. Oh, I don't hear it. I don't hear it. So--somebody is out there somebody screamed out there.

**Teej:** Out where?

**Tass:** At the--at the shrieks, it had to have been. That was the direction.

**Jake:** How are we gonna get out there? The paddle boats are gonna take forever. We can't drive over toward that direction.

**Teej:** Uhh, I have an idea. I've got a great idea. This is gonna knock your socks off, I think.

**Jake:** This is never good.

**Teej:** Yeah. So I just start headed towards the parking lot.

**Rev:** All right. What do you do when you get there?

**Teej:** I'm gonna take the jeep.

**Rev:** Uh-huh!

**Teej:** I'm driving it towards the dock with all the paddle boats and stuff.

**Rev:** All right.

**Teej:** And--.

**Tass:** What is going on?

**Teej:** I'm just going to make this awesome paddle-boat, Jeep hybrid.

**Rev:** All right.

**Teej:** It's gonna be awesome.

**Rev:** Roll it.

**Teej:** That's a four, but I'm gonna go ahead and burn one of my luck.

**Tass:** Oh.

**Jake:** Oh, my god

**Teej:** Because, I don't want to look like a fool in front of my friends.

**Rev:** Right, yeah

**Rev:** So, as he hears--as Tass hears this scream on the wind, you get a sense of what's going on and you run to the parking lot, you jump in the jeep and you turn it on, you speed it down the sidewalk between the gazebos and the buildings and you tear onto the beach, you jump out and you start again with this amazingly fast cobble. What is your requirement for this?

**Teej:** It won't work exactly as intended.

**Rev:** You start to pull in pieces from the various paddle boats and you grab one, then another, then another, attaching pieces soldering things, you're pulling tools out of the Jeep that you didn't even realize were there. You step back and take a look at the Jeep



that you have tried to transform into this duck boat, that you've made using paddle boats and swan boats and all the dirt and the grime and the grease from the gears and you stand looking at the Jeep that has these flotation devices and the body of one of the Swan Boats. But, it's all dirty and smeared and it looks like a turkey and there's only two seats in it, but it runs and you can tell this baby'll float.

**Teej:** Oh, so I basically got rid of the back seat of the...

**Rev:** The addition of all of the paddles and stuff when it's in the water, they fold up into the back seat when they're not in use. And then down. So it only seats two people and it looks like a giant turkey.

**Teej:** Well fellows there it is.

**Tass:** Ok. We either have to jam and this thing now, or you and I jump in, cruise over--

**Jake:** and I'll catch you in a minute. Yeah, go get it go.

**Teej:** OK.

**Tass:** Jumping in.

**Rev:** All right see you guys leap into the turkey-boat-car, turkey-car-boat, chicken-cracked-corn. Jimmy-cracked-corn?

**Tass:** I don't care.

**Rev:** What's a good name for the--for the turkey car.

**Teej:** The Gobbler.

**Rev:** The Gobbler.

**Tass:** The Sea Gobbler.

**Teej:** The Sea Gobbler.

**Rev:** You guys leap in, the device that he's attached to the back kick down. All the paddles, from the boats he's torn apart, start to spin as you rev the engine. It hits the water and you tear down the water. You think that you're gonna be there in a matter of

two or three minutes, you're moving so quickly. You get close to the island. Roll 'Act Under Pressure' to drive this beast. I don't know how familiar you are with driving aquatic vehicles, in the dark, towards the sound of a screaming voice.

**Tass:** That's the first thing they teach you at IPT training.

**Rev:** I assume, I assumed.

**Tass:** We're pretty good.

**Teej:** And I'll help him out by helping him to figure out like what mechanical bits do what. Especially in controlling the actual paddles and everything.

**Rev:** All right. Yeah.

**Teej:** Duck-boat 101. I don't help out. I got a 6.

**Rev:** Ok. So not even, you don't help out. It's worse than that.

**Tass:** Oh man, I am going to give you 3 hold. Oh no. 3 hold using my power 'Bottle It Up' so that I can get to a 7, because I just rolled snake eyes.

**Rev:** Oof! So, you're speeding up to the beach on this boat. You can either cut the engine on the boat and you're going to not quite make it to shore, you're going to have to swim the rest of the way. You're not quite certain what that will do to your weapons. Or you can drive up onto the beach and the paddles are not going to come up in time and it's gonna make a lot of noise. If there's anything here it's gonna know you're here. Or, you can cut the engine right when you get onto the beach, but it's going to flood the engine so it's gonna be a while before you can start it again.

**Tass:** We're going with door number three, Bob.

**Rev:** All right. You hear a choke and a sputter and it shudders to a stop. You jump out of the Sea Gobbler.

**Tass:** Whip out my phone and just text "now" to Jake.

**Rev:** So, you're standing there talking to Ori and your phone buzzes. And it says, "now.".

**Jake:** OK, Well, just whatever I was saying to Ori is done, just, "Well, bye.".

**Rev:** ORI: OK. But the guys.

**Tass:** And real quick I'm gonna--

**Rev:** --Who's doing the murders...OK...

**Tass:** And, as I'm texting "now", I'm re-positioning T.J. so that Jake appears with his feet in the water.

**Rev:** So you appear ankle deep in water. There's just water and muck all inside your metal boots.

**Jake:** This won't come back to bite us in the ass in any way.

**Tass:** I want to rummage around and see if there's an extra flashlight in the jeep.

**Rev:** There is.

**Tass:** OK, I'm going to grab that and start looking for tracks, or you know grass and stuff that's been disturbed.

**Rev:** All right. Roll 'Investigate a Mystery'.

**Tass:** OK, that's a 13.

**Rev:** All right. You get hold 2.

**Tass:** I'll start with, 'what is being concealed here?'.

**Rev:** You can see a number of prints headed inland, towards the area where you see trees and grass. And they are prints of things walking with hands and feet.

**Tass:** How many sets of those? Or do they walk in single file to hide their numbers?

**Rev:** Because of the tide coming in and out, it's hard to tell, but it is clearly multiples. OK. At least two.

**Rev:** At least six.

**Tass:** Oh.

**Rev:** Ten.

**Tass:** Oh!

**Rev:** Multiple sets of prints. I'll even say a dozen sets of these prints.

**Teej:** So what do you see?

**Tass:** 10, maybe 12 sets of these tracks.

**Teej:** Right. And which way are they going do you know?

**Tass:** This way--this way. And I'm going.

**Teej:** I'm following him.

**Jake:** Same.

**Rev:** So as you guys head inland, following these tracks, every now and then you can see that a couple of the tracks break off and go towards these holes in the ground. And if you keep going straight, a larger number of them keep going that direction. Do you want to investigate anything with this or are you going to just keep following the main track?

**Tass:** I feel like--I feel like we need to follow this main track.

**Jake:** Yeah. If we heard the screams, then you know, either they're still above ground or they're not. But, we should continue further inland.

**Teej:** Definitely the main track.

**Rev:** You guys continue to follow the main track and as you get through a little bit of underbrush and clear away some branches, you can see in the distance that there is a shack and behind the shack you can see that there is a barbed wire fence running around what seems to be a hole in the ground. You can't really see it through the fence, but you can see that there is a lot of area behind the shack dug away.

**Jake:** Is that fence blocking us from getting to the shack, though?

**Rev:** It is not.

**Jake:** Then I want to go ahead and go right into that shack. Does this count as charging into immediate danger without hedging my bets?

**Rev:** It absolutely does.

**Jake:** Yeah! I hold 2, I am using my new move, that I stole from the mundane playbook, 'What Could Go Wrong'. When I charge into immediate danger I hold 2 and I can spend the hold to do one of three things: Inflict +1 harm, reduce someone's harm suffered by 1, or take +2 forward on an Act Under Pressure roll.

**Rev:** All right, so you kick the door down to the shack.

**Jake:** Yeh.

**Rev:** It is dark.

**Jake:** Is Tass behind me with the flashlight?

**Tass:** Yeah. I mean, if he's charging in, I'm like, "Hell yes!"

**Rev:** So, yeah, Tass is behind you, holding up the flashlight. He shines it around. The shack is empty. There is a small cot in the corner. There's a cupboard attached to the wall and a little trunk at the foot of the bed.

**Jake:** I want to move in and sort of just clear the room.

**Rev:** So, as you go into clear the room, T.J. what are you doing?

**Teej:** I am just on the outside looking at the fence at the giant hole.

**Rev:** You, like, looking kind of across the barbed wire fence?

**Teej:** Yeah.

**Rev:** All right, you hear a shriek from inside the hole. You guys also inside of the shack hear this. You hear a scream and you can very clearly tell it is coming from behind the shack.

**Jake:** And there was no like obvious way through the fence, as we walked by, right?

**Rev:** No, not that you saw.

**Jake:** Can I just try to smash through the back wall of this shack?

**Rev:** Absolutely. Roll 'No Limits'.

**Jake:** OK, so you know how like, normally when you roll 2 d6, like the lowest number you can get is a two.

**Rev:** Uh-huh

**Jake:** Right?

**Rev:** Uh-huh

**Jake:** I got a 1, with my -1 weird and Snake Eyes, horribly wrong.

**Rev:** Jake, you rear back, throw your hammer and it slips out of your hand. Crashes through the wall and vanishes down the pit. T.J., you're standing outside looking at the fence. And all of a sudden, you hear this crash and you look over just in time to see Jake's hammer come through the back of the shack and fall into the pit.

**Jake:** And then probably moments later, my face poking through the hole trying to see where that just went.

**Rev:** And, if you had a pie, you could pie face him. He just--his face just crammed right through that hole.

**Teej:** 'Oops'.

**Rev:** Ooohhh! Fuck! All right. So as you're watching this hammer fall into the pit. Your eye catches a piece of cloth that is caught in the barbed wire fence. I assume you go over and pluck it off.

**Teej:** Oh, absolutely yeah.

**Rev:** You pull it off of the barbed wire and it's a military patch. And it says, "SM-1, The Argonaut." And then on the back in marker is 13, 19, 9

**Teej:** Huh, that's neat. Oh, Jake your hammer just went over the, um, the hole there.

**Jake:** Oh. Oh yeah? Oh did it? Thank you.

**Teej:** Yeah, can't you--

**Rev:** I imagine that as you're turning to look at him, you look like Jack in The Shining. Just face squeezing through the wood, turning to look at him. Now that a hole has been made through this shack, is it like weak enough that I can just start tearing at the rest of the way open.

**Rev:** Yeah, I believe so. There's there's enough structural damage that you can, with some effort, pull and pry and and just make a hole in the back of the shack.

**Tass:** Yeah, I mean I'd come and help like with the butt of the shotgun just trying to like knock chunks loose.

**Rev:** T.J., what are you doing?

**Teej:** I go into the shack and then I show them the patch that I just found. Check it out. I just found this on the fence like its a military pa--does anybody know about a thing called the Argonaut? I mean.

**Jake:** I don't. What's S.M.? submarine? I have no idea. Why don't we put a pin in that.

**Tass:** Yeah. Help us with this, we got to get through here.

**Teej:** Yeah, sure, I help them out.

**Rev:** It takes you guys about 30, 45 seconds, but you are able to clear a big enough hole by tearing the pieces of this wall away, that a body could fit through it.

**Jake:** Um, I guess I will go through the hole first?

**Rev:** OK, so you're just jumping into the darkness, into the pit?

**Jake:** Gentlemen, see you on the other side. Yeah, I'll go right into the pit.

**Rev:** I would say roll Act Under Pressure, but you actually don't need to. You still have your 2 hold, your 2 forward.

**Jake:** I do.

**Rev:** So, you jump in and you fall what feels like--it must be a couple hundred feet.

**Tass:** Oh no!

**Rev:** But you hit water and you go down 10, 15 feet and then I assume you swim back to the top.

**Jake:** Yeah, man I would just be--as soon as I like hit water I would be tearin my way back to the surface.

**Rev:** Yeah, and so you hit this water and it absorbs the impact. You're OK.

**Jake:** OK, I'm gonna--Yeah I'll get back to the surface and I'm just gonna go back up there.

**Rev:** Teleport behind them and then just push them in without telling them why? He appears next to you guys and he is soaking wet.

**Teej:** Woh!

**Jake:** It's water at the bottom. Just do a pencil dive and then I'll jump back again.

**Teej:** I'm hesitant--I'm physically hesitating. Scared to death.

**Rev:** OK, so you guys hit the water and there's not a third splash.

**Jake:** Okay. I'm going to go right back up there again.

**Rev:** You get there and T.J.'s just standing at the edge of the hole staring down it. Not moving.

**Jake:** T.J. what's going on man? We got to go.

**Teej:** You said there's water down there?



**Jake:** Yeah. So, like the jump is nothing. You're gonna be fine.

**Teej:** You can't--can't see anything in the water, though, right?

**Jake:** Well, no it's dark--Oh my God--you're. Yeah. You got the thing about water.

**Rev:** And what is this thing about water?

**Teej:** I don't like water that I can't see the bottom of.

**Rev:** Oh T.J. the player.

**Teej:** T.J. the--.

**Rev:** Oh, you told me that. Like you're uncomfortable in the ocean because you can't see the bottom.

**Teej:** Yeah.

**Rev:** And so you're getting asked to jump into a hole, that you can't see the bottom of the water.

**Teej:** Right.

**Rev:** Alright, alright.

**Jake:** Look man I-I get it and I don't want to, you know, take away from your phobia or anything, but this is really important, like if ever you were gonna face it, this is the time to face it. We need you. Whoever is down there needs you.

**Rev:** Tass, you hear a scream, again the same scream and it's coming from behind you. And if you turn you see just the outline of a tunnel dug into the side of this pit.

**Tass:** Ah, hell and I start swimming towards it.

**Jake:** Can we hear like any--.

**Rev:** Yeah. This person's been screaming loud enough that he heard it on the wind somehow.

**Jake:** So, you hear that man? We gotta--we gotta go. How about this. I'll use my powers to get us down there. That sound better?

**Teej:** Yeah. Just as long as somebody is holding me up.

**Jake:** I'm there with you man. All right. I'll use--I'll use my powers to get us down there and then I've got your back. Don't worry. Alright? Just close your eyes it's gonna be over in a second.

**Teej:** Okay. \*takes in deep breathe\*

**Jake:** Love you, buddy. And I shove him in the hole.

**Teej:** What!!! You dick! You Dick!!

**Rev:** Oh, man that's like the exact opposite, I think, of a trust fall.

**Tass:** I--that could've gone real south--

**Teej:** And I'm--

**Tass:** --if you tried to teleport and him ending up in freaking Albuquerque or something.

**Teej:** --And I'm just swearing so much at you. DIIIIIIIIICK!

**Jake:** You better get deep breath before you hit, my dude.

**Rev:** Oh, yeah, so you hit the water. What do you do after you push him?

**Jake:** I'm going to shove him and I'm going to teleport back, just to the bottom, in the water so, that I'm there when he arrives.

**Rev:** Alright.

**Jake:** And can immediately like help him.

**Rev:** Okay. Yeah. So, you appear at the bottom in the water. A couple seconds later, T.J. hits the water.

**Jake:** Swimming down to get him if he is not like surfacing immediately and pulling him back up and just kind of getting that lifeguard carry trying to swim him over to where we're going and like apologizing profusely. I'm like, "I'm so sorry. I'm so sorry. I know that was mean, I just--We had to go. I will make it up to you. I will buy you an ice cream."

**Rev:** Better be a steak.

**Jake:** OK. I'll buy you a steak ice cream.

**Rev:** You see that--steak ice cream?? Milk steak? You see that Tass has swam over and is climbing up into a tunnel that is at the edge of the water.

**Tass:** This way, this way, This way, this way.

**Jake:** Yeah. Follow him over there and get T.J. out of the water first.

**Rev:** OK. So, yep, you hoist him up and you guys are now standing inside of the entrance of this tunnel, at the bottom of the pit.

**Tass:** I'm going to try the flashlight.

**Rev:** It works.

**Tass:** Oh good.

**Jake:** I need to look around for my hammer. I don't know where it went when it plummeted down this hole.

**Rev:** Roll 'Investigative Mystery'.

**Jake:** God, I hope it's not just at the bottom of this pool. 7.

**Rev:** You get a hold 1.

**Jake:** Where did it go?

**Rev:** You take the flashlight from Tass and you peek over the edge of the water and you see that there are fish swimming around in this. You see seaweed. You realize that this goes into the ocean.

**Jake:** Oh, my God.

**Rev:** So for now your hammer is at the bottom of the ocean.

**Jake:** Why? Of all of the things.

**Rev:** I have to say, that when you failed that role to break down that wall, there could not have been a worse time ever to lose that Hammer.

**Teej:** As he's shining that light down there to see those fish and the sea weed, I'm like physically just like, ughhhh, just like, what you get.

**Jake:** All right. Well.

**Tass:** We don't have time man.

**Jake:** I know. I'm brawling the way through this one let's go.

**Tass:** Yeah. I'm gonna go ahead and turn towards the tunnel then and start heading that way. I'd like to kind of look and see if there's anything resembling tracks. I figure if something--something had gone down here in the same way that we had, they would be probably soaking wet and leaving some kind of trail.

**Rev:** Just like up on the beach you see multiple tracks headed both directions in this hallway.

**Tass:** Oh no. Alright. Gonna move in.

**Rev:** You guys go in about 30, 40 feet and you come to a fork. There are three directions you can go.

**Tass:** I want to try to see if the tracks are everywhere, or if there's anything more fresh.

**Rev:** Roll 'Investigative Mystery.'!

**Tass:** Give me a second. I'm emotional right now.

**Rev:** Is it emotional because you've never done so good.

**Tass:** It isn't. It's that old friend, disappointment, sadness and experience points.

**Rev:** So you bend over to start investigating and you realize you haven't eaten and your stomach just really upset and you just rip a very loud fart that echoes through the halls of this--just your \*a fart echoing down a hall\*.

**Jake:** I just lean down and go, "Tactical."

**Tass:** Ok. So, I'm clearly not picking up anything track wise here. So I think I'm just really frustrated at this point and I kind of stand up and just close my eyes and try to clear my head and I want to try to trust my gut on what is the best course here.

**Rev:** Yeah, you know what I'll allow it. You just failed this investigative mystery. 'Trust Your Gut' is how you got here. 'Roll Trust Your Gut'.

**Tass:** Okay, that's an 8.

**Rev:** You get a sense that you should not go right, but the center or the left is the direction you want to go.

**Tass:** I put my hand up as a visual representation of "not right" like blinders on the side of my face here and then with the other hand I'm going, eeny-meeny-miny-mo. \*mumbles the ol tried and true school yard picking rhyme\* Middle. Let's go.

**Rev:** So you guys start to go down the middle. Are you following him?

**Jake:** Yeah.

**Rev:** All right.

**Teej:** Mmhmm. Except whenever I'm going to the left instead.

**Rev:** Are you really?

**Teej:** Oh, yeah.

**Rev:** Are you heading back going to the left.

**Teej:** Yeah.

**Rev:** Okay. So you guys had done the center. T.J., you hold back a second and you go left. just because of your ability to sneak off by yourself, there's gonna be a moment. Jake is so focused on, "Oh where's my hammer. Oh did he just pick our fate with eeny meeny miny mo"? He doesn't notice you slip away for a minute. So T.J. you go to the left, you go down about 50 feet and you can feel that you're going at a gradual angle downwards as well. You get to a point where the path goes straight and there is also a very small offshoot to the right, but the main tunnel goes straight, still.

**Teej:** I'm going to point my flashlight into the off-shoot, just to see if there's anything down that way.

**Rev:** You can just see that the rock is dug away and it curves, out of your line of sight. from straight ahead you see some flickering light further down ahead.

**Teej:** Oh yeah?

**Rev:** It's the first light that you've seen down here.

**Teej:** Oh shoot. I'm going to sneak my way that way.

**Rev:** Alright, so you go down. Roll 'Read a Bad Situation'.

**Teej:** That would be an 8.

**Teej:** You get a hold 1.

**Teej:** Are there any dangers I haven't noticed?

**Rev:** There are not. And not only are there no dangers you haven't noticed. You get a sense that right now there is no danger here. You get this flash in your head of Tass talking about ghouls and how they prowl at night. And the fact that you know the sun has gone down and it's nighttime, it almost seems like this must be their hive and they all seem to be gone.

**Teej:** Oh so they're out doing whatever it is they do at night.

**Rev:** That's the feeling that have.

**Teej:** Oh, man. And so this place is basically emptied out, awesome.

**Rev:** Yeah. And you hear just a little bit of \*someone sobbing\* coming from down the hallway.

**Teej:** I'm gonna go towards it.

**Rev:** All right. As you go forward, you see that there are some markings that go across the tunnel. They're like circles and symbols. It almost looks like some of the stuff you saw at Rev's House carved on the back of his door.

**Teej:** Oh, OK. I know those are like some sort of wards of some sort. Just because like whenever you were talking about the idea of things not being able to come into your house or whatever.

**Rev:** Yeah.

**Teej:** So, that like hits me as well like, "oh is this something where if I cross this, I'll be obliterated, because of something." I am going to take a stone and just kind of throw it across the threshold of this writing.

**Rev:** It goes across.

**Teej:** OK. And then I am going to sneak my hand across the threshold.

**Rev:** Yeah. You don't feel anything.

**Teej:** All right I'm going to cross the threshold altogether.

**Rev:** Yeah. You have no problem. You cross through.

**Teej:** Excellent. I'm going to head towards the sound of crying or whatever it was.

**Rev:** Yeah. So you go down ten more feet and there is a very sharp turn and it's almost like a room has been carved out. And in this room, you see tables and chairs, you see vials, cabinets, there's candlelight. That's what you saw flickering. There are circles in the ground. There are things in the circles. And you see there is a woman in the corner of the room, in a cage, laying down and she is sobbing. I'm gonna go over to her.

**Rev:** As soon as she hears your footsteps, she looks up and recoils, like she's afraid of whoever is there, but she sees your face and she,.

**Rev:** PRISONER WOMAN: Oh, my gosh are you--are you here to help me? Please, help me I have to get out of here.

**Teej:** Yeah. Yeah. Are you OK?

**Rev:** Yeah, I'm OK, but they'll be back. They don't hunt for very long. We need to get out of here.

**Teej:** Is there a door.

**Rev:** There is a door and you can see that there is a lock on the cage.

**Teej:** Like a lot that needs a key, or is it just like a padlock, or something?

**Rev:** Yeah, like a lock that needs a key.

**Teej:** Okay, I will look around the tables and chairs and everything. All right. Roll 'Investigate a Mystery'.

**Teej:** Will do. Well, that would be a 4.

**Rev:** You move around the room trying to find a key and you go over to one of the tables where you see a bunch of papers out. And as you open a drawer, you elbow a candle off of the table and it hits the ground and the candle goes out and you can see that the candle was making some kind of a pattern on the desk but now the pattern has been disturbed.

**Rev:** PRISONER WOMAN: What are you doing? You have to be careful.

**Teej:** I'm sorry. Sorry. I'm just looking for the key. Have you seen it?

**Rev:** PRISONER WOMAN: No--he--he usually carries it on his person.

**Teej:** Who's he?

**Rev:** PRISONER WOMAN: The man who has me here. I don't--I don't know his name.

**Teej:** Well, then I'm just gonna pull out my multi-tool and see if I can Jimmy the lock.

**Rev:** Roll 'Act Under Pressure'.



**Teej:** That is an 8.

**Rev:** So you can either, force the lock open, but it's gonna break your multi tool. You can finagle the lock open with the blade, but you may cut yourself in doing so. Or you can not get the lock open, but use the multi tool to break the hinge and it's gonna be obvious that someone was in here and sabotaged the room.

**Teej:** I'm going to go ahead and use the multi tool to break the hinge.

**Rev:** So, you pop out the screwdriver on the multi tool and you put it underneath the hinge and you hammer it really hard and pop the top out. As you get the bottom one out, the side of the cage falls away and it crashes on another one of the tables smashing a couple of things that are laid out in this room.

**Teej:** Oh crap.

**Rev:** But she is free.

**Teej:** Are you going to be OK?

**Rev:** PRISONER WOMAN: I think so. I just--I need help to get out of here.

**Teej:** Do you happen to know a way out of this place, because we came in through a giant hole?

**Rev:** PRISONER WOMAN: No, I don't even know how I got here. I was standing on the dock one day, at the village, and then I just got pulled into the water.

**Teej:** You're the student!

**Rev:** PRISONER WOMAN: Oh yeah, I mean, yeah I go, I was a student. Yes.

**Teej:** My friends are here with--with me. We're gonna get you out of here. What was going on in here anyway? Did you ever see anything happening?

**Rev:** PRISONER WOMAN: Yeah. You want to sit down and have a chat about it now?

**Teej:** No.

**Rev:** PRISONER WOMAN: Okay. Me neither. I'm terrified.

**Teej:** So I, uh, take her out the way I came in.

**Rev:** Back at you guys. You go down the tunnel and after about 50 feet, you feel that it's starting to go down and you hear the sound of water and you come around the corner and sure enough the pathway starts to sink down into the water.

**Tass:** Does the water get deep enough that the tunnel goes down into the water where you'd have to be fully submerged.

**Jake:** I'm going in.

**Tass:** Yeah.

**Rev:** So, you guys head into the water. You leading the way with your flashlight?

**Tass:** Yep.

**Rev:** So, I think that with you having the flashlight out, you guys under water, you know that there's a tunnel there. It doesn't seem to go away from a tunnel shape. It doesn't just open out into the ocean the way that the hole does. And it's not a long time. It's long enough start to make you uncomfortable, but after about a minute, maybe a minute and five seconds, you come out from the water and it's in the tunnel still.

**Tass:** Keep on moving.

**Jake:** Onward.

**Rev:** All right.

**Jake:** And I'm like, T.J. you took that really well.

**Rev:** And you turned back and he's not there.

**Tass:** Oh my God, did he drown?

**Jake:** Oh no. I go back in the water and I look for T.J.. So first, I'm going to kind of jump back in and look around under the water and see if I see him, like thrashing or pinned under anything.

**Rev:** You don't. It was a smooth tunnel.

**Jake:** OK, I'm going to surface again and give like a hold on gesture to Tass and then, blink.

**Rev:** All right. You appear next to T.J. and he is helping a woman walk through a tunnel. He's got her arm over his shoulder like he's kind of supporting her weight. She looks very weak.

**Jake:** T.J. what are you--? Where are we? Who is this? I totally forgot to ask you your name. What's your name?

**Rev:** RACHEL: My name's Rachel.

**Teej:** It's Rachel. She's the student.

**Jake:** Oh where--where are we? We went down the middle tunnel, where is this?

**Teej:** I went down the left tunnel.

**Rev:** And you guys are standing at a point where you see back the other direction, you can see that there's some light, and then right next to you is this little opening in the side of the wall.

**Jake:** What's this? Where's this go?

**Teej:** I don't know. I didn't--I didn't go.

**Jake:** Maybe it's a way out.

**Teej:** I'll check it out.

**Jake:** OK. You check this out. I'm going to come back to you and I'm going to like--I'm going to come back to you in 30 seconds. I just need to go let Tass know what's going on. You get this woman to safety.

**Teej:** OK.

**Jake:** And I'll go back to Tess.

**Rev:** All right T.J. let's stay with you for a second.

**Teej:** Mmhmm.

**Rev:** So T.J., you're here with the victim and you guys start to go down this hallway and she's like--.

**Rev:** RACHEL: I've never been any other place in here. I've only ever known that room.

**Rev:** And as you come around the corner, it's a very small room, but there is another room here. And it doesn't seem as nicely dug out. But you can see that there are barrels and boxes and there's one box in the room in particular that catches your eye, because it looks a lot more technologically advanced. And it says Property of IPT on it. Jake you appear at Tass.

**Jake:** Ok, T.J. went down the left tunnel, when we went down the middle and he found the missing student, from like three and a half months ago. So, I mean he was going to look for an exit. I told him to take care of her, but that's I assume our victim. Like, I think that's who we were down here to get. We just need to get her out of here.

**Tass:** OK. Where is he?

**Jake:** He's at the end of the Left tunnel. He was taking this little offshoot to see if maybe it led to an exit and I told him I'd be back in 30 seconds.

**Tass:** And so is he coming back towards the--the hole, towards the pit we came in?

**Jake:** No, there was an offshoot towards end of that tunnel and he was checking that out to see if it was an exit.

**Tass:** Oh God, OK, well we should stick together then. Go back to him and I'll just make my way back.

**Jake:** Ok.

**Rev:** T.J. back at you. Real quick, you got an experience point for going off by yourself.

**Teej:** I did.

**Rev:** I forgot to award that.

**Rev:** Bwa, Bwa, Bwaaa! \*a la MLG Airhorn remix\*

**Teej:** Bwabwa, Bwa, Bwa! \*same\* I level up. That's right.

**Rev:** Alright, so what do you want to take?

**Teej:** I'm going to take another 'Mundane' move. It is called, \*in an epic voice\* 'The Power of Heart'.

**Jake:** Aww, that was my favorite Planetere.

**Rev:** So, what does 'The Power of Heart' do? It--oh, does it let you be the same character in every movie, no matter what your cast as? That was the power of Kevin Hart.

**Teej:** That's right. "When fighting a monster if you 'Help Someone' don't roll plus 'cool' you automatically help as though you'd rolled the 10."

**Rev:** Oh! That is a phenomenal power.

**Tass:** Oh my God! We need that so much.

**Rev:** That is a great power.

**Teej:** Yeah. I don't know why you guys didn't decide to be 'Mundanes' yourself, because this is probably the best character I've ever played ever.

**Jake:** I mean, I did take on Mundane move--

**Teej:** I'm having so much fun.

**Jake:** --and it's a good-un.

**Rev:** So, you now have that ability that you just automatically 'help out'. That's wonderful. So we are back with you. Jake appears next to you and you're standing in front of this box. This essentially, a road box, it looks really technologically advanced, that says "IPT" on it and that's what you see when you appear at T.J. his right hand, Jake.

**Jake:** I want to look around the room and be like, Is this an exit. Is there a way out here?

**Rev:** It looks like storage. You see some barrels, some boxes. You see him staring at this particularly interesting box.

**Jake:** What the hell is this?

**Teej:** I don't know, but I'm going to open it up. So I open it up.

**Rev:** It doesn't open up. You go to lift the handle and when your hand touches it a red light flashes. The latch does not release.

**Teej:** You try Jake.

**Jake:** Okay, I'll try it.

**Rev:** Same thing.

**Jake:** Well, I have no idea how to open this thing.

**Rev:** Tass, you arrive a little soggy-er a little grumpier perhaps, if I know you.

**Tass:** Yep, all accurate.

**Rev:** But here you are. And they're standing there looking at this chest that says "IPT" on it.

**Tass:** Where the hell did that come from?

**Jake:** I don't know. Can you open it. Why is--why is your gear here? Why is IPT gear here?

**Tass:** I don't have the foggiest idea. and I'll try to open it.

**Rev:** It opens and all the sudden we are going to get out of game mode for a second, because there's something between adventures that I forgot to do. So excuse me one second.

\*reverse of the theme song sound\*

**Rev:** OK. So here we are out of the game. There's a mechanic that I did not give you guys that you absolutely should have had between adventures. New gear. Now, if you remember right Margaret said that she had sent some gear ahead. Stuff that she thought you guys would need. So in a second, you guys are going to roll some die. I have made some different packs that the team put together based off what they thought you were facing. The better the roll, the more accurate they were. But in addition to that gear, inside of this box is also the gear that you purchased from the IPT. "How did you purchase that?", you might ask. Well the game doesn't really say how you get new stuff. So I decided to come up with my own rules on how it works. The way that buying new gear works, is that at the end of adventure however many experience points you got, you get twice that number of points in gear points. And then you can use those gear points to buy new gear. The cost of new gear, if it's a weapon that's in the book, it is one gear point per point of damage it does. So, if you want a chainsaw that does three damage, that'll cost you three gear points. We won't go through all of those, they're in the book. You guys can pick them out. Any other stuff that you guys find, that's not weapons, will be an option for you to buy as well. As you meet people and they have access to things, this list will grow. So right now for example, the other thing you have the option to buy, aside from weapons, is the werewolf serum. The serum that will heal you instantly of all your damage. That cost 2 gear points each, or you can get a pack of 3 for 5. It comes on a little bandoleer. So we're going to take a second for you guys to choose what gear you want and it'll be in this box, along with whatever you roll in the die. So we're going to actually pause here in the middle the game for a second for them to make these decisions, because you guys don't want to listen to this. We'll be right back.

\*Shopping music\*

**Rev:** Okay. We're back. So let's go around the table, real quick, and talk about what we bought and what points we spent. Who wants to go first?

**Tass:** I'll go.

**Rev:** Okay. What'd you buy?

**Tass:** I got two things. One is that I just feel like I keep needing a knife and not having one. So I just got just straight off of my own equipment list a big knife.

**Rev:** Mokay, and that cost you one point.

**Tass:** One point. And then the other was a weapon that we sort of designed together.

**Rev:** Yes.

**Tass:** Called a Light Rifle. So I think I would have asked for this specifically after that just absolute shit show at the Halifax, where we could just never have a flashlight and losing our phones and all that. So what they gave me is this rifle that is adjustable and is essentially a really heavy beam, like an ultraviolet beam of light. So anything that's susceptible to light will take damage. I've got two lenses for it. That's when I kind of spent some extra points on.

**Rev:** Yep.

**Tass:** One lens puts it at a medium range, that will do 3 damage. And then the other is a close range lens that will do 4 damage.

**Rev:** And just mechanically speaking, for anybody who cares, the breakdown of the points that he spent, ultimately he paid 4 for the max damage that he could do and then he also spent an additional point to have the adjustable weapon tag. So he can essentially swap out the lens to make it medium or close range. Okay. Great. Jake?

**Jake:** I have just spent 2 points. I have bought one dose of the werewolf serum.

**Rev:** OK.

**Jake:** That brought us back from the brink.

**Rev:** All right.

**Teej:** Nice, because I also bought a dose of the werewolf serum, myself, which is 2 points. I also bought a flak-vest jacket.

**Rev:** And specifically you bought the uniform of IPT.

**Teej:** Correct. Yeah. So I am basically armored with 1 armor.

**Rev:** And more importantly you're dressed like Tass now.

**Teej:** Yes.

**Tass:** Taking my costume you son-of-a...



**Teej:** Sorry. Sorry, guys. And then I bought some glow sticks for that rave afterwards.

**Rev:** Yes.

**Tass:** Good

**Teej:** And then a belt of tools, to help me especially with my 'Weird Science'.

**Rev:** And so what we have established is that mundane items, that they want to purchase, cost 1 point. And then armor, they have to pick armor that essentially comes from the people they know. So in this case, he was able to buy the 'Professional's' armor since he works for the 'Professional's' group now. So that cost him 2 points per point of armor. So he chose the light armor. So now that we're going to open up this trunk, the roll I'm going to have you do is, how well did the scientists who work for IPT plan for what they think you're going to have to face. So, I think that those scientists would be using their knowledge and they'd be rolling 'sharp'. So everybody rolls sharp, we'll combine them together, divide it by three and that'll be your result. OK, so what's your total?

**Tass:** Twelve.

**Jake:** Eleven.

**Teej:** Ten.

**Rev:** All right so that is a total of 33 divided by 3 is 11. That means you guys get the best result. Tass's hand touches it. It opens. Inside you find, first, all of the gear that you spent your points on, the gear that you had requested from IPT, is in here. So, T.J. you gotta-- you have a spiffy suit in here. Are you going to put it on?

**Teej:** Hell yeah.

**Rev:** In addition to that gear, there are three stakes and mallets and those do 4 damage vs. Vampires, 1 damage versus anything else. There are three doses of werewolf serum. Oh man, you guys got the good package. There are three sets of scuba gear, three waterproof dive lights and three spear guns that do 3 damage under water, 1 damage above water.

**Teej:** So, I assume we're divvying up all the--.

**Jake:** No, I'm putting on three sets of scuba gear, and I'm out!

**Tass:** Here's the--trouble is there's four of us.

**Jake:** That's a good point. Here's another point. I can get out of here like no prob.

**Tass:** It's true.

**Jake:** So, you can put that lady in a scuba suit, if y'all need to swim out of here and I'll meet you wherever.

**Tass:** I mean priority one save her. Clearly more people are gonna get hurt if we don't deal with these. But, I mean my God, you've seen the tracks. There have to be either a couple of them really coming and going and the tracks aren't aren't going away, or there are a lot of them.

**Jake:** Rachel, have you seen multiple of these creatures come and go.

**Rev:** RACHEL: What creatures?

**Tass:** Well we call them ghouls.

**Rev:** RACHEL: I've only seen the man.

**Tass:** What man?

**Rev:** RACHEL: The man who locked me in the cage.

**Tass:** And you don't know who it is.

**Rev:** RACHEL: No.

**Jake:** Can you describe him?

**Rev:** RACHEL: Yes, his flesh is falling off of his bones. He wears a long brown coat and a hat that hangs over his face. He mutters to himself a lot and he performs some kind of strange magic in that room.

**Tass:** I hate not exploring this while we're here though. We need information.

**Teej:** Well, the room that we came out of, there was a bunch of stuff. I just didn't take the time to look at it. I was just kind of trying to get her out of here.

**Tass:** Okay, well we're together now. I think we should at least look through that. And I even want to start kind of poking around just the other boxes and stuff and see what--like what is this storage room? What's in here?

**Rev:** Food stuff.

**Tass:** Huh.

**Rev:** There's like salted cod and crackers and water.

**Jake:** Mmmm.

**Rev:** And then this box. And you can see that the marks from it are recent. Like, it was drug here and set here recently.

**Tass:** OK.

**Jake:** I could go back and explore the rest of middle tunnel.

**Tass:** You want to give that a try, do that and the three of us will go back into this room and see if there's just anything pertinent.

**Jake:** If there's trouble, hope that I'm back in time. Just hold it off.

**Tass:** OK.

**Jake:** All right, I'm just gonna go back to where we left off, as far as we got in that middle hallway.

**Rev:** And what are you three going to do, you two and Rachel?

**Tass:** I think heading back to the room where we--where he found her.

**Rev:** RACHEL: Oh, please don't take me back in there. I've been trapped in there for months. I don't--I don't want to be in there.

**Tass:** I know--I know, but you're with us and, um, you know, we can--we can keep you safe. We just have to figure out exactly what's going on here. We have to find something that we can--so that we can stop this from happening to other people.

**Rev:** She doesn't say anything. She just kind of looks at the ground.

**Tass:** And I'm going to start heading that way.

**Rev:** T.J., what are you doing?

**Teej:** I am going to take Rachel's hand and I'm going to--to try and say, "Hey we're gonna be here for you and we're gonna protect you, this whole time."

**Rev:** So you guys are talking in the hallway for a minute?

**Teej:** Yeah.

**Rev:** Okay. \*to Jake\* So, you teleport back to the dugout hallway and you are just in front of the water that you've come out of. About 30 feet down, you see that there is water again.

**Jake:** OK.

**Rev:** So, you're gonna go into it?

**Jake:** Yeah.

**Rev:** Once you get into this water, how far are you going to swim before doing something else?

**Jake:** The last one took about a minute.

**Rev:** Yeah.

**Jake:** How's my breath situation at the end of that minute?

**Rev:** You've got a little less than half your breath left after that minute.

**Jake:** I think I would go at least a minute, again. Does it seem like it's maintaining the sort of tunnel shape?

**Rev:** No. After about the first 10 seconds, you see that it opens up into the ocean. Do you keep swimming out for that minute?

**Jake:** For the first minute?

**Rev:** Mmhmm.

**Jake:** Yeah.

**Rev:** Roll 'Investigate a Mystery'.

**Tass:** Oh hoho, God!

**Jake:** I have rolled a 6.

**Rev:** So, you swim out for a minute and you try to see what's out here and you get turned round for a second. And as you spin to look, you see a Ghoul in the water and it makes eye contact with you. And it sees where you are. And then it darts away in the water, away from you. T.J., you're talking to Rachel. Tass has said he is going ahead into the room. Rule 'Act Under Pressure'.

**Teej:** 6.

**Tass:** Oh, haha!

**Rev:** Take 3 points of damage.

**Tass:** Oh no.

**Rev:** As you take Rachel's hand, to try and comfort her, and you get this weird sensation. You start to look around the room, like something might be wrong. You turn to her, to warn her. You can see that her teeth are elongated out of her mouth and her eyes are red and she says,.

**Rev:** RACHEL: \*quite viciously\* I told you, I didn't want to go back in there!

**Rev:** And she lunges forward, sinking her teeth into your neck.

TO BE CONTINUED

