

Treasure and Blood (S2, E16)

SFX: INTRO MUSIC

Rev: Do you guys have any plans for Halloween?

Jake: Not beyond whatever we're gonna do for Halloween.

Rev: Yeah. Yeah, we've talked about streaming like a horror game, or ...

Jake: Something.

Rev: Yeah.

Jake: We'll figure ...

Rev: You said we're gonna figure it out. You figure it out.

Jake: You figure it out.

Rev: That reminds me. For anybody who cares, Letterkenny, the newest season, came out two days ago. It came out on Monday, the 14th.

Jake: This episode sponsored by Crave TV.

Rev: Yes.

Jake: And the province of Ontario.

Rev: Yeah, yeah.

Jake: When we saw Captain Canada at Dragon Con, like we were a Letterkenny group.

Rev: Yeah.

Jake: And so we got a picture with him. I don't remember what he said, but like he wasn't sure that we were cosplaying Letterkenny people, and that we weren't actually Canadian. And I said something, he like, "Where you guys from?" And I said, "Ontario." I did the wrong "a" sound. And he was like, "Where in Ontario." And I was like, "Letterkenny." He

was like, "Are you guys really from Letterkenny, or are you guys just doing the show?"
And I just ignored it.

All: [laugh]

Jake: I just ... I looked at 'em like stone faced for a couple seconds, and then just smiled.
And then took a drink and looked a different direction, and he walked away.

Tass: I already did my Halloween stuff too, technically. We went out to Kings Island for
their haunt. So that was fun.

Rev: Nice.

Teej: On the day that we're doing the Thornvale thing, my school is having like a little get
together for all the kids and everything, and I get to run a game.

Rev: Oh. I thought you were going to say that you were, like, dressing up like a dragon.

Teej: That would be awesome.

Rev: For the Thornvale game.

Teej: For the Thornvale game.

Rev: Yeah.

Jake: I miss terribly holiday celebrations in school. Like, I hated school. I never ... I never
enjoyed being in school. I would not go back if you paid me a million dollars. But I do just
miss, like, it's October in elementary school. It's November, we're gonna do hand turkeys.
We're gonna make Santas out of construction paper. Like, I just miss the magic that
school imparted on holidays.

Rev: Like, once we get into a proper studio, we should start doing like school holidays in
studio.

Jake: Yeah. Can we get a blackboard?

Rev: Yes.

Jake: On one wall?

Rev: Oh, absolutely. And speaking of Halloween, just a reminder that the Halloween costume contest is going until November 4th. So just send your submissions to thecast@thecritshowpodcast.com, and we will enter your name into a drawing for one of our hoodies. And if you can get something, the logo or something about the show in, we'll put your name in twice. I have gotten some amazing questions from some people that just give me the indication that we're going to get some very interesting submissions.

Jake: Oh, no. Oh no. How do you feel about banana hammocks?

Rev: I love them. I like my bananas to be relaxed.

Jake: [laughs].

Rev: If you put them on the counter, they get bruised really easy.

Tass: Yeah, yeah.

Rev: And we were nominated for two awards through the Audio Verse Awards. And you can vote for the Audio Verse Awards through October 31st at 11:59 p.m. The Critshow was nominated for Best Improvised Production, and I was nominated for Best Player Direction. So you can go to audioverseawards.net and vote for us between now and October 31st, so. It is a long form and I don't think -- we're almost to the end. Our categories are almost the last two. So for those of you who have taken the time to vote and slogged through the voting form, thank you. And with that, it's time to let the recap roll.

SFX: RECAP MUSIC

Rev: So T.J. takes off the belt and it shrinks down with him, and he runs forward to the far side of the tunnel and leaps into one of the cracks next to these repurposed pipes. Ingrid follows behind you, and then one of the large metal maces comes crashing down on her. And all you can see through the gap now is the gore-covered mace.

Jake: Do I recognize anything in this room that somebody from this world shouldn't recognize?

Rev: With Jake's knowledge in mind, the thing that you see that stands out are little clusters around the room of candles and runes and artifacts. And they stand out to you

because you've seen this pattern before. It's the layout that T.J. and Rev created in the underground lair to recreate NOEL's teleportation device.

So as you step up and start to move around this crate, there are very strong smells coming off of it, and they smell alchemical. And you notice that on the top there's a very small compartment that is hidden.

Tass: OK. I think what I want to try to do is, if I think I can, remove that.

Rev: Yeah. So you reach out and you pull up this little compartment, and inside of it is a piece of paper.

There are many worlds. Each one drastically different, with its own story to tell. But there are some events so critical that they have no choice but to repeat indefinitely.

And then the air is ripped apart by an explosion.

SFX: RECAP MUSIC FADES

Rev: As the explosion starts to ripple out from this crate, Tass, roll Defy Danger with Dexterity.

Tass: God, OK. Seven.

Rev: So I think in this instance, you have one of two options. You can react quickly enough to shapeshift yourself into stone, but the ship will sustain damage from the explosion and from you. Or you can shapeshift into something larger to try to cover the blast, so that the ship does not take as heavy of damage.

Tass: I think I'm halfway through the F bomb as I try to turn into a rock.

Rev: All right. Roll Shapeshift.

Tass: Eleven.

Rev: OK. You get a hold 3.

Tass: All right. I want to use one for the armor.

Rev: We're gonna treat this like a powder keg. So that'll be 2d12 damage.

Tass: [sighs]

Rev: All right. So you take 20 points of damage, and then subtract 4 for your armor.

Tass: [weakly] OK ...

Rev: The explosion rips through this room, and in your stone form you are thrown backwards, crashing into the staircase that leads above deck. And as you lay there amidst these broken steps, your vision starts to clear, and you can see the floor under the location that the crate used to be has been destroyed, as has the hull next to it. And there is water rushing in.

Tass: Oh, shit. Oh, shit. I think I have to drop the rock form so that I can move. And I am sprinting up to the deck, just screaming.

Rev: I think you run by Cordelia.

Rev: CORDELIA: I assume it didn't go well.

Tass: "It didn't go well. It did not go well. Everybody! Hull of the ship! C'mon, c'mon, c'mon, c'mon! We got to get this fixed!"

Rev: All right Tass, so I'm going to ask you to roll the naval battle version of Defy Danger. And so you're going to roll that with the Toughness of the ship, which is +2.

Tass: OK. That's a nine.

Rev: So you can stop the ship from sinking and begin repairs. But the currently stranded ship will attract unwanted attention, you'll discover that something crucial was lost in the explosion, or the damage will be so severe that they'll have to limp to the nearest island to gather supplies for repairs.

Tass: God. I think we need to limp it to the closest island.

Rev: All right. And so it is not far. You can see a couple from here, but they just do not have enough wood to make all the repairs that need to be made. And so they start to do a quick patch job. But it is a lot of bailing. And it takes maybe 45 minutes, an hour. But they are able to get to a place where they essentially beach the ship and start to get

supplies out to go into the little bit of jungle here and start to cut wood, so that they have enough lumber to repair the ship. What do you want to do while they're doing this?

Tass: I think the first thing I need to do is pop one of my healing potions.

Rev: Yeah, that's fair. I imagine you probably could have done that on the ride over. Well, you probably were bailing water.

Tass: Yeah. Yeah, I was probably helping until it was like, OK -- we're not going to sink and all die now.

Rev: OK.

Tass: But now that we're relatively safe, I will do that. And I'll probably take the time actually to use one bandage, as well. Just to top off a little bit.

Rev: OK. So I have to ask. You turned into the rock golem, so that you got 4 armor. How many hit points did you have left?

Tass: I had three left.

Teej: Oh, god.

Tass: Three.

Rev: All right.

Tass: So, yeah. Very seriously could have died there.

Rev: OK.

Tass: Yeah. So I will use both of those. I think ... Like, part of me wants to use my horse form or something to help them kind of load stuff up or, you know, just do the heavy labor. But if this just seems like some random jungle island, I would probably be more helpful if I did something smaller, like a lynx form, and did a little scouting. Like, stayed near the workers but out a little ways, just to make sure that there's nothing that could hurt them.

Rev: All right, so roll your Shapeshift.

Tass: Aw dang, that was a six.

Rev: Tass, roll a d10.

Tass: [nervously] OK? Eight.

Rev: All right. So for the next 80 minutes, you are just stuck in this form. You can't quite figure out why you can't change back.

Tass: Oh, my god. Um, good. I hope that they have like a couple of hours of work, because ...

Rev: Yeah. Or a cat litter box.

All: [laugh]

Teej: They're on a beach.

All: [laugh]

Rev: The whole world is his cat litter box. So you're starting to scout around in your lynx form. So roll Discern Realities.

Tass: That's a ten.

Rev: All right. You get a hold 3.

Tass: What should I be on the lookout for?

Rev: So in your lynx form, you are sniffing around and jumping up places, climbing up places, trying to survey the island. And you don't notice any animal life that seems to be overly hostile. Anything that you see seems to scamper away from you. But you do notice, as you start to circle around the far side of the island, that there are a lot of footprints there of namegivers. And so it seems like people have been to this island. You don't see any traces that anyone is here, but people have certainly been here recently.

Tass: What happened here recently?

Rev: So as you start to inspect these footprints, you do find a spot that you can tell that a ship had been grounded here, and then pushed back out. And the thing that you think that has happened here: somebody came here and buried something, and then left.

Tass: [gasps]

Jake: [whispers] Yes.

Teej: [whispers] Treasure.

Tass: I hope it's another explosive.

All: [laugh]

Tass: I think I want to know what here is useful or valuable to me.

Rev: Yeah. So you are able to follow the track of these footprints. And after a while, the footprints aren't visible anymore, because the ground turns into less sand and more like hard packed earth. But you're still able to track it, and it leads you closer to the center of the island. And by the time you get there, it is very dark out. But you do find two very large stones. And it's clear that one of them has been moved. And you can see a place where there is hard packed earth that has not yet gotten grass to regrow on it.

Tass: OK. Does this look like it's all too much for a lynx to be able to dishevel?

Rev: To dig up?

Tass: Yeah.

Rev: No, I don't think so.

Tass: Oh. Well, I'm gonna.

Rev: Yeah. So you start to dig. And it's maybe a half hour, and you come to the top of a chest.

Tass: I want to inspect this to see if there's any traps or anything on it.

Rev: There are not. I don't think there's a roll necessary for this. The top of it does have a lock that just requires a key.

Tass: OK. I guess I want to try to use my cat claws and pick the lock of this thing.

Rev: OK. So you're like going to use your hold to ...?

Tass: Yeah.

Rev: Would that be a use of a hold?

Tass: I think that's fair to say.

All: [laugh]

Teej: That is so like Garfield or Tom and Jerry of you. I don't know. I feel like I've seen a cat in a cartoon do that, you know?

Rev: Yeah. I don't -- yeah. I don't think that's a hold, I guess. Because ...

Jake: I want to spend my hold to do a distinctly cat-like action. Pick a lock.

All: [laugh]

Rev: Uh, yeah. I mean, you've got the claw there. You're really using Tass's brain to pick this lock. So I'm going to have you roll straight Dex to feel the tumblers in this lock and be able to pick it with your claw.

Tass: OK. Oh, handily. That is a twelve.

Teej: Nice.

Rev: So you are able to get this lock opened. I just imagine that you duck your head down and you catch the lid on your horns, and just flip it open.

Tass: That's exactly right.

Rev: So you open this chest and inside of it are three items. There is a yellow candle, a bottle that looks like it is empty with a cork in it, and 10 feet of rope.

Tass: OK.

Rev: It really looks like you just found some kid's idea of treasure.

Tass: Yeah. Well, I found some trash in a box.

All: [laugh]

Jake: I found somebody's junk drawer.

Rev: You found the box left over from when I moved last time.

Tass: I have to assume that there's something more to these. Can I, like, pick up the candle and see if it jogs my memory?

Rev: Sure. Roll Spout Lore.

Tass: OK. That is an eight.

Rev: So I think the interesting thing that you know, looking at the candle ... You don't know exactly what it is or what it's called, but you do remember that candles of this specific color of yellow have been used in interrogations.

Tass: Oh, god. OK. And I will take a look at the rope.

Rev: All right. Roll it.

Tass: Ten.

Rev: This you do recognize. It is a Tricky Rope, and it knows three commands: Coil, Slack, and Come Here, Rope. And it will do all of those things, when asked.

Tass: OK, I want to examine the bottle if I can.

Rev: OK. Roll it.

Tass: OK ... Two. Twofer.

Rev: I think the unfortunate truth that you know about this bottle is that they are fairly rare, and people will kill to get their hands on one.

T.J., you are in this very tight space next to the pipe, and the metal of the mace that has just crushed Ingrit is still all you can see back out into the tunnel. What are you doing?

Teej: So the mace is basically covering the hole?

Rev: Correct.

Teej: I'm kind of wide-eyed at what I just saw. I'm going to follow the tunnel that the pipe is going through and make my way hopefully back towards Alpo.

Rev: OK. So you're going to climb out into the goliath's tunnel on this other side and try to get back to Alpo?

Teej: Yeah. Hopefully there's another tunnel I can get back into the main tunnel with.

Rev: All right. So I think that to get down this tunnel, you know, you don't know what's down here. There is no light in here. Do you think you're moving quickly? Are you stopping and trying to be silent and listening? How are you navigating this tunnel in the dark, not knowing what is here?

Teej: I was thinking I'm going to sneak and be as quiet as I possibly can. And when I can find, like, gaps within like the rock to hide, I'll do that. And just kind of make my way slowly back towards Alpo-side.

Rev: All right. So I think I'm going to have you Defy Danger with Intelligence. That you are trying to think quickly, you're trying to be cautious, take in stimuli around the room and adjust based off of that.

Teej: OK. Oh, thank goodness. Seven.

Jake: Oh ...

Teej: Yeah.

Rev: So you can sneak through the goliath's tunnels and make it back to Alpo safely. But a goliath is going to track you back to the Alpo station, or some of the Iron Striders that you left behind are going to survive, and they're going to have seen what happened with you and your sister. Or when all is said and done, someone else is going to stumble across this fight, and it won't be anybody sided with the dwarves or the goliaths, but someone else will come across what was left behind at this fight.

Teej: Oh, interesting. I think I'm going to go with leading the goliath back to Alpo.

Rev: All right. So you are ducking into the main tunnel of the Line, then into one side of the goliath tunnel, then back across to the other, hiding by stones and pipes. And the entire time, one of the goliaths is working very hard to track you, but you're doubling back and hiding, letting it past you and going in different ways ... You're essentially playing this hide and seek, cat and mouse game that you need to survive. And so as you get into the homestretch and you come back out into the main tunnel and start to sprint down it, you hear the goliath's footfalls pick up behind you, and you see many of the people working here turn and look at what is approaching them. What are you doing?

Teej: Running towards the station. And at the same time, popping a cork on my potion and downing a potion.

Rev: Ok, roll Defy Danger with Dexterity.

Teej: That's a ten.

Rev: Yeah. So you are able to drink this potion and drop the glass bottle behind you, so you heal 10 hit points.

Teej: Sweet.

Rev: And you can hear the goliath getting closer, and you see the people at the station starting to panic and to run. Some of them ducking underneath their carts, some of them ducking inside the building, some of them running up the stairs.

Teej: Yeah. After I drink the potion, I want to turn around and just wrap my flail chain around the goliath's legs.

Rev: OK. So roll Defy Danger with Dexterity to try to get your flail to extend out and wrap around this thing's legs.

Teej: All right. Well, that is a two.

Rev: So you pull out the flail and you spin around, and it is just much closer than you anticipated. And it barrels over you and past you as it sees all the other namegivers working down here, who are panicking. There is a group of people working around one

of the sleds, and it barrels into them and picks up two of them and starts to crush them in its hands.

Teej: Oh, shit. I'm gonna run up and smack it into the back of the knee with my flail.

Rev: Roll Hack and Slash.

Teej: That's a little better. Ten.

Rev: All right. Roll your damage.

Teej: Eleven.

Rev: So you spin your flail around and slam it into the back of this goliath. And it turns and faces you. And as it does, it starts to laugh as it puts its hands together and pops its knuckles, and starts to stride towards you.

Teej: I'm gonna go for an ankle shot this time. Maybe I can get his feet out from underneath him.

Rev: All right. So you're going to try to entangle him. So roll Defy Danger with Dexterity.

Teej: Come on ... Six.

Rev: So you start to spin your flail around again, and you fling it out at the goliath. And it picks a foot up and stomps it down into the ground, and it kicks you with the other foot, now that it has you at length. You take 14 points of damage as you fly backwards down the tunnel.

Teej: I'm going to have to get my ass up. And can I pop my other potion?

Rev: Yeah. Roll Defy Danger with Dexterity to try to drink this potion while this goliath bears down on you.

Teej: Yep. Seven.

Rev: So you can drink the potion. But it is going to keep its foot on your flail, so you won't be able to get it back, it's going to lose sight of you in that moment that you get kicked down the hallway and it's going to turn its attention back on the people at the station, or it's going to let out a roar that will draw another goliath here.

Teej: I think I'm going to have to lose the flail.

Rev: So you reach into your bag and you take out the potion and drink it down. And I imagine you are trying to recall the flail with your other hand, and it brings its foot down on the chain. And it bends down and it plucks the flail up with its hand, and tucks it into its palm.

Teej: I think that I want to slam my shield down on its foot.

Rev: All right. Roll Hack and Slash.

Teej: Ten. See? Yeah, I need to just do damage. That's all it is.

Rev: Yeah. All right. So roll your damage.

Teej: Four.

Rev: As you bring your shield down on its foot, you hear a crack of bone, and it flicks its foot out, kicking you away. And you notice that as it steps forward, it has a little bit of a limp. And it notices it, too. And it then begins to punch the walls, and earth starts to fall with every hit. And you see it falling at the station around it, around you.

Teej: "Struck a nerve, did I?" And then as I say that, I want to get up to my feet and I want to ram into this thing, with full force, with my shield into its shin.

Rev: All right. Roll Hack and Slash.

Teej: Twelve.

Rev: All right. Roll your damage.

Teej: Five, this time.

Rev: So you slam your shield into the goliath's shin. And there is a sick crack as the leg breaks, and it falls forward onto the ground.

Teej: Holy shit.

Rev: You are able to step aside as it falls, and the parts of the cave that it was punching start to collapse in as well from all the damage it had done. Roll Defy Danger with Dexterity to get out of the way of all the falling stone.

Teej: That's a five.

Rev: All right. So you take four points of damage, armor defeating, as the stones collapse down on you. And it is very dark and quiet, and it is very hard to move. What would you like to do?

Teej: I want to basically do a push up, to see if I can't lift these off of me.

Rev: You're gonna like Spider-Man your way out of this?

Teej: Yeah.

Rev: All right. Defy Danger with Strength.

Teej: Six.

Rev: You take three points of damage, armor defeating, as you start to push and strain, and you feel the rocks shifting around, filling any gap you tried to make with your body to lift them.

Teej: I'm gonna try and wiggle my shield in a way that it almost becomes like a lever.

Rev: All right. So Roll Defy Danger with Intelligence to try to basically use angles and ...

Jake: Leverage.

Rev: Leverage, yeah.

Teej: I assume I have, like, the math problems, like up in my face. Just like trying to calculate it all, and everything.

Rev: I assume you're trying to do that, but little stones just keep bouncing off your face and like jarring the math equations.

Teej: And it is a ten.

Rev: Yeah. You are able to use the shield as leverage to get yourself out of this cave in. And when you get the rocks off of you, you see before you the station, and it is in bad shape. You can see one of the legs of the goliath sticking out of this rubble, and it is not moving. But you have a hard time seeing any distance into the tunnel from this cave in. What are you doing?

Teej: I want to root around in some of the rubble and see if I can find my flail.

Rev: All right. Roll Discern Realities.

Teej: OK. That is a eight.

Rev: All right. So you get a hold 1.

Teej: What here is useful or valuable to me?

Rev: Yeah, that's a good question. You are able to dig around in the rubble and you find where the goliath's hand would be at. Luckily it was down by its leg as it fell. And you are able to pry its hand open, and find your flail inside of it.

Teej: Sweet.

Rev: What are you gonna do now?

Teej: I'm going to head back to the station and see if there's anybody else who might have been injured, or anything. And if there's not, I'm gonna find a guard and tell them about all the goliaths that are down the tunnel. That there's more than just this one. And then I'm gonna head out.

Rev: Yeah. So there are a number of people injured here. You know, as you walk through the station, you see that people who've had the stones collapse on them. You see people who were just kind of even hurt in the scramble. You also see the remains of the two people that the goliath had gotten its hands on. But by the time you get to the stairs of the station, there are guards here, people bringing down supplies and water and bandages. And so you stop to tell them that there are more goliaths further down the tunnel. And they seem to kind of take that as a given. That when there is one goliath, there are many. And so you can actually hear them talking as you leave that they may keep this sealed up for a while, till they figure out what to do. But you are able to get out of the station that is the beginning of the Line on this side of the tunnel. Where are you going now?

Teej: I want to see if I can find somebody who's seen the Scoundrel's Fortune, and see if they know when it left.

Rev: Yeah. I don't think there's a problem with that. I think that you go down and start asking around, and there are a number of people who have the manifests of the docks, of the different ships that come in and out. And they tell you that the Scoundrel's Fortune left about three and a half hours ago.

Teej: Oh, OK. Does this manifest have a list of any boats that are small and fast that could catch up to like a ship, possibly?

Rev: I assume that you're talking this out with the person that has the manifest.

Teej: Yeah.

Rev: HARBORMASTER: What exactly are you looking to do?

Teej: "Well, I just want to catch up with the Scoundrel's Fortune, if possible."

Rev: HARBORMASTER: Left about three and a half hours ago. I imagine that there's probably one or two of the smaller ships, you might be able to charter them. They could probably catch up to it an hour or two, I imagine.

Teej: "Do you happen to know any of the captains for those ships?"

Rev: HARBORMASTER: Oh, well just walk up and down the dock here. They're not really the type to be on the manifest because they, you know, they're coming in and out so quickly. And sometimes they're just honestly sitting and waiting, looking for the right job, for the right price.

Teej: "All right." And I want to go out towards the dock that he mentioned, and see if I can find a nice little boat to take me out there.

Rev: Yeah, there is one section of the dock that is many, many smaller boats moored into place. Right now there are two boats that still have lights on right now, and you can hear chatter coming from both of them. One of them is called the Crafty Minnow, and the other one is the Undertow.

Teej: The Crafty Minnow sounds really cool. Though it reminds me of a television series from back in the day, so I'm kind of superstitious in that sense. So I'm going to go with the Undertow and see what's up there.

Rev: As you approach the Undertow, you see that there are some people on deck playing cards, and they're laughing and drinking. And there's someone at the front who is looking out at the ocean and playing the fiddle.

Teej: "Excuse me. Does anybody want to be hired out to go chase a boat?"

Rev: One of the people playing cards slaps their cards down and spins around, and she laughs.

Rev: UNDERTOW SAILOR: Is that some kind of a euphemism, now?

Teej: "Yeah, lass. No, actually, I need to hire a boat. And I was wondering if you were up for hire."

Rev: UNDERTOW SAILOR: Oh, depends. What are you looking for?

Teej: "Well, do you know the Scoundrel's Fortune?"

Rev: UNDERTOW SAILOR: Oh, yeah. That big maroon monstrosity. Pulled into port this morning.

Teej: "Aye. That's the one."

Rev: UNDERTOW SAILOR: Yeah. Yeah. Took off just a while ago, if I'm right.

Teej: "About three hours or so. I was wondering if I could hire you to catch up with her."

Rev: UNDERTOW SAILOR: Oh, yeah, of course. For a price, I imagine.

Teej: "Yeah. And I'd be willing to pay that price once we got there."

Rev: UNDERTOW SAILOR: Oh, you think that we're just gonna give you a ride, and you're gonna pay us once we get there, eh?

Teej: "Well, that's what I said. Aye."

Rev: So I think that, mechanically speaking, if you want to try to talk to this crew into giving you a ride with the promise of pay later, that this is gonna be a Parley to try to talk them into this. With the promise of not just payment, but a lot of payment.

Teej: Yeah. Are they like drinking or anything while they're doing this? While they're like carousing on their boat?

Rev: Yeah, you can see that they've all got mugs of various drinks around them at the table.

Teej: "May I come aboard, and maybe we can talk about it?"

Rev: UNDERTOW SAILOR: Yeah. Come on up.

Teej: "All right." I want to get on the boat. And I want to start sharing a drink with them, if possible.

Rev: Yeah. So when you come up, they do pour you a drink. It's very, very watered down, but it seems like there must be some alcohol in there somewhere. All right. So roll Parley.

Teej: I'm going to roll Parley with my Constitution, because one of my dwarf things is that I can, if I share a drink with them, use my Constitution instead of my Charisma.

Rev: Oh, OK. All right.

Teej: Cause I'm an ugly dude.

Tass: You sneaky snake.

Rev: All right, roll it.

Teej: I barely made a seven.

Rev: So they will do it, and they need some concrete assurance of your promise.

Teej: "Yes, I will ... I will definitely pay you whenever we get to our destination. My friend has all the money, so I at the moment am a little broke. But I promise that this will happen."

Rev: UNDERTOW SAILOR: I imagine that we'd probably have you out to it in two hours, assuming that it didn't get too much wind. It's pretty slow, compared to us. You know we usually, depending on where we're going, sometimes it's a day rate, sometimes it's an hourly charge. Seems to me this might be kind of an hourly thing. Say 200 gold. Fifty an hour? There and back?

Teej: "Yeah, 200 sounds about right."

Rev: UNDERTOW SAILOR: But I mean, gotta sure that your coin's. We don't see anything ... You don't got much on you, but I sure like the look of that shield.

Teej: "You can hold onto it. And then whenever we get there, I'll take it back and give you the gold instead."

Rev: UNDERTOW SAILOR: Oh, I see. I see. I might grow attached to it. I think it'd be ten more to get the shield back.

Teej: "Fine."

All: [laugh]

Rev: UNDERTOW SAILOR: All right. Sounds good.

Rev: So the crew gets up and starts to move around and gets everything in order. And it is not long before the camera pans up and we see the Undertow headed out into the darkness, chasing after the Scoundrel's Fortune.

Jake, you have been examining this workshop, and the cloaked figure continues to work away.

Jake: OK. I don't think there's any way I'm getting out of this cage without being noticed. So I think that I'm just going to start making noise, trying to get his attention. [muffled sounds]

Rev: And it takes a good 30, 40 seconds before he notices. And he stops writing, and he walks over and sets the chalk down on his desk and turns to you.

Rev: WIZARD: Oh, you're awake. Oh, good. Good, good. Oh, you are quite the unusual specimen, aren't you? There's strange readings coming from off of you. My little things, they tell me stories. And you seem to have a story to share.

Jake: I just kind of gesture to the thing on my mouth. Like, shrug. You know like, can't tell you my story with my mouth covered.

Rev: WIZARD: Oh. Oh, don't worry. You won't have to physically tell me your story. I'll extract it from you. I don't think that after the last time I would allow you to have that wicked mouth of yours free.

Jake: I want to, like, stand up and kind of move closer to the bars where he is and just gesture to like some of the shit going on in this room that's clearly like his experiments. You know, like I know these aren't things I would recognize. Just kind of gesture to him, and then give him like a, "What's that?" You know, gesture. See if I can get him to just open up about his work. He seems nuts. He's awfully passionate, I assume. Maybe I'll get him to monologue.

Rev: Yeah.

Rev: WIZARD: Oh, I can't help but notice your look of amazement as you gaze upon the writings on the wall. Yes, they tell a very wonderful story. I have taken the things of this world ... [giggles] And I have bent them so that they can do the impossible. And I will, I will show them. Yes, I will show them that they should not abandon me. No, I will take the work we started together, and I will make it stronger. I will make it better and I will show them. Yes, I will show them ...

Jake: Is he still, like, facing me the whole time this is going on?

Rev: So-so. He is indicating to some of the scribbles on the wall. He is, at one point towards the end, he stands over a device on the table and is just staring down at it with this very loving look in his eyes.

Jake: Is there enough time that he is not looking at me, that I could try and communicate something to the Soul Trap?

Rev: Yeah. Roll Defy Danger with Charisma.

Jake: All right. Ten.

Rev: What are you trying to tell the form of the Soul Trap?

Jake: I am trying to communicate to it that, like, as he's talking ... Like, I understand this shit. So if you get me out, I will fix you.

Rev: Yeah. I think with your roll, you see that it tilts its head a little bit and it turns and it looks at the man ranting in the middle of the room. And it takes a step forward, but it stops. Like, it's not sure what to do. But you can see that you have gotten through to it.

Jake: Does he have keys on him?

Rev: No. You do not see any on him.

Jake: Yeah. I don't know how to communicate the things I want to communicate nonverbally. Like, I can't rationalize in my head hand gestures for the things that I need -- that I want to tell this Soul Trap or get from it. Because what exactly was the wording on ... It can never get out if it does what?

Rev: If it disobeys an order from its master, then it has no hope of ever being released. That something changes, and it is forever imprisoned in this.

Jake: OK. So what I kind of need to discern here is what has it not explicitly been ordered about? You know, that's what I'm trying to get. Like, I want to -- I guess I, like, the first thing I want to do is make a gesture. Like, point at him, and like a club over the head gesture, and like a shrug. Like, has he been told not to attack this guy? You know, like ... Then just -- I want to like, as much as I can, keep this dude monologuing and run through, like, shit like that. What have you not been told you can't do?

Rev: So how are you doing this while he is talking? Are you trying to get this guy to continue talking? Are you waiting for the proper moment to make a gesture to the form of the Soul Trap? How exactly are you doing this continued conversation?

Jake: I mean, I think that, you know, I'm waiting as he talks. Like I'm waiting until he's not looking at me. And then I try to get a little bit across. And like, when he looks back at me, I look at him and I like, nod. I seem invested in what he's saying. And if he ever goes to stop talking, gesture to another part. You know, and be like a very specific point at this thing. Like an "expand on that" kind of gesture, to try and get him talking again, because that's what he wants to do. And just keep using those windows, you know?

Rev: So do you think this is Intelligence to be able to judge when he is going to turn back to you? Or is this Charisma to get him re-distracted?

Jake: I feel like this is Charisma, because I am selling an act.

Rev: Yeah.

Jake: Like I am selling him on like, oh, I'm invested. Tell me more. And you know, then also engaging with this Soul Trap -- OK, now you and me are talking, like ...

Rev: OK. So roll Defy Danger again, with Charisma.

Jake: Eight.

Rev: All right. So you can continue this conversation on. But some piece of information that you ask about whether it can or cannot do is gonna get misconstrued, so you're going to get the wrong answer.

Jake: OK.

Rev: Or during one of the moments where you are focused on the form of the Soul Trap, the figure is going to talk about something that could be important that you're going to miss. I think that's it.

Jake: That's good. Those are good. Oh, man ...

Rev: It's not often that I only give two, but I feel like those are the only two.

Jake: Man, that's good. I'm trying to decide, like, which part's more important. If I don't get out of here, then whether or not I understand something that might be important is moot. So I think that's what I'm going to go with, is that I miss something that might be important. Because what I need is to get out. You know, if I don't get out, it doesn't fucking matter what I know, I'm dead meat.

Rev: OK. So what did you roll on that?

Jake: Eight.

Rev: OK, so tell me the eight things you're going to have time to ask him if he can or cannot do.

Jake: OK. Can he knock out the wizard?

Rev: He indicates no.

Jake: Can he give me the keys?

Rev: There's a pause, and then a slight nod.

Jake: OK. Can he run interference? Could he get in the wizard's way? Could he like body block without dealing him harm. Just be an inconvenience?

Rev: He nods, but then shakes his head.

Jake: Totally.

Tass: I mean, I think that tracks. Like it feels like he could start to do it. But if the wizard's like ...

Jake: 'Get out of the way.'

Tass: 'Get him,' yeah.

Jake: OK. So the thought track I'm starting to run on here is getting me out covertly. So like that he gets me the keys and I get unlocked and I get out, and he's positioned in a way that the wizard can't see me, you know, as I move somewhere. Like, the longer I can go without the wizard even realizing what's up, the longer I can go without him changing this dude's protocols. Can he ... Can he go in that shadow room that he seems to be linked to?

Rev: He nods.

Jake: Can he lead me out of here?

Rev: He nods.

Jake: Does he have to stop me from incapacitating the wizard?

Rev: He nods. But then very, very slowly he raises his hand and draws his thumb across his neck.

Jake: Going to waste another question, I think, clarifying what that one means.

Tass: I have a guess, but ...

Jake: I have a guess, and I have to ask it as a yes or no question. So I think I need to go, does that mean this? And see if my guess is yes or no.

Tass: Yeah.

Jake: Or I just go with what my assumption is. OK. Once he's dead, are you free from his thrall?

Rev: He nods.

Jake: So I get one shot to sneak attack this wizard to death before he has to do something about it. Can you get me a weapon?

Rev: You see that his head turns, and it seems like he is surveying the room. And next to your cage are your weapons. And he nods.

Jake: OK. OK. I know what my plan is, then. And oh boy, so many parts of it can go wrong. So I want to give him the gesture, like, first thing, you know like, give me the keys. And like, be quiet about it. That's the first part of this that needs to happen, is he needs to sneak me those keys.

Rev: So how?

Jake: I want to get his attention -- the wizard's attention.

Rev: Uh-huh.

Jake: And first of all, I want to somehow gesture, like, what do I call you? Like, what is your name? Cause I'm tired of saying the wizard. [laughs]

Rev: So I think that in this moment, as ... You know, your mind has been preoccupied with this plan, where are you, what's going on ... That at some point in this, he has pulled his hood back as he is gesturing at something and he's wiping at his forehead, and he's got long, stringy hair and very pale skin. And you can roll Spout Lore to see if you know who this is.

Jake: Jesus, I cannot win. Three.

Rev: So I think the unfortunate truth that you know here is that once this figure worked for Bennari in the Dead Isles. He was his chief magic user. But at some point, Bennari discarded him, and this wizard went mad and secluded himself and continued his work. He used to be known as Aldorin the Arcane. But if a figure of high esteem in the Dead Isles loses their standing, they also lose their surname. So Aldorin the Arcane, the figure standing before you, now is known as Estin the Mad.

SFX: OUTRO MUSIC

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