Varud Episode 20a

(0:17 - 0:40)

Okay, back over in Running Awayville, you are making your way towards the church. Yes, can I see? No, they're like a good distance behind the church. Yeah, these guys are kind of behind the church, so you can't really see them, but you definitely hear now that you're approaching, like there is squelching and yelling and screams and gravel crunching, you know they're on the other side.

(0:41 - 1:05)

Okay, what does the church door look like? Um, it's a little wooden door that's been painted red. Handle situation, just like an old school... Yep, old school handle. Wondering if I want to shoulder tackle the, like, handle, try to get behind and close the door, or if I want to just run past and lead some zombies to the guys.

(1:06 - 1:18)

This is your choice, like you would be able to like open it and get inside, like that wouldn't be difficult at all. But how long can I hold zombies off? I am not very strong. But I do have good size, which should factor in.

(1:20 - 1:32)

I would definitely take the argument of size here, because like, you know, if you're not strong, you're still heavy. It's like putting like a doorstop behind a door. It doesn't need to be strong, it just needs to be heavy.

(1:32 - 1:44)

The door's always gonna open in, so they're gonna always... They might not be allowed in the church. We have not tested vampire rules on these zombies, you're right. God, we should bottle up holy water.

(1:45 - 1:55)

Where's your priest when you need him? That bastard. That hellcat, but... Well, he was killing zombies fairly efficiently. Maybe he lost his solar powers by doing that.

(1:56 - 2:03)

By doing the Lord's work? Maybe the Lord doesn't want to kill the zombies, maybe he wants to congregate them somewhere. All right, I'm gonna stop. I'm gonna stop this stuff.

(2:05 - 2:15)

Cease. Yes. I am going to... I'm going to run inside the church.

(2:15 - 2:19)

Okay. I'm going to try to open the door as little as I can when I get to it. Yep.

(2:20 - 2:36)

I'm gonna try to get inside it, I'm gonna try to hide. You're to hide inside the church? I'm imagining there are rooms on the sides, like... Actually, no. This is very much an old-school, like, put-up kind of church, so it's just essentially one big rectangular room.

(2:36 - 2:53)

You can see that there are, like, probably somewhere between, like, half a dozen and a dozen red pews that are obviously movable, and then you have, like, the kind of pulpit bit at the end. Yeah, that's kind of it. As you look up, you can see that the ceiling is painted blue.

(2:53 - 2:57)

Yeah, okay. That's it. That's all there is to this church, other than the big windows at the sides.

(2:57 - 3:00)

Shit. Okay, yeah. Then, inside the church, I'm gonna try to close the door with zombies.

(3:00 - 3:10)

Okay. All right. Since, technically, the zombies go before you, you getting in there and closing the door, that's where we find you.

(3:10 - 3:21)

All right, all right. Yep, so we'll get you to do strengths versus them trying to get in. I do definitely, on the way to the church, scream out, like, I'm going to the church! It's unmistakable.

(3:23 - 3:31)

Okay. Everyone, down a fatigue point, please. Copyright.

(3:33 - 3:40)

Neil, are you okay, buddy? No. I'm sorry the plan didn't go. Okay.

(3:41 - 3:51)

All right. None there. You heard the sound of your cousin screaming out that he's entering the church, and you can definitely hear, like, more than one set of footsteps running.

(3:52 - 4:20)

The zombies in front of you guys are dead. It's just the three of you. What do you want to do? I guess I want to, like... Okay, in that case, seeing as I probably heard also, like, the slamming of doors and what, like... Yeah, you absolutely would have heard, like, that there's no subtle way to have done what he did.

(4:20 - 4:37)

Yeah. Do we hear, then, that they're, like, the zombies are, like, actively on the door? Yeah, I'm gonna say, yeah. Like, you definitely hear, like, yeah, there's the first, like, loud bang.

(4:38 - 5:12)

Yeah, yeah, say this, say you can. In that case, I want to then, like, take a wide berth around the church, like, even if it means going, like, over to one of the houses, just so that I can, like, take a peek at what this is looking like. And if all I see is just a pair of zombies and nothing else... Do you want to make a spot first before you describe what... Yeah, sure.

(5:12 - 5:21)

...hillscape you're about to put me through? Let's do that. That's a hard success. Yeah, you only see that there are two.

(5:21 - 5:28)

Okay. You can see them, that, yeah, they are on the door. You can see, like, you know, you know, like, old wooden buildings, if you slam a door really hard, you can almost feel the whole building move.

(5:29 - 5:35)

Every, like, smack that they're doing on the door, you can almost see, like, the wood flexing, like, they are flexing. They are going for it. Okay.

(5:35 - 5:59)

In that case, in a quiet manner, and, like, hopefully being able to, like, duck into whatever shadows are nearby, I'd like to just, like, at the ready, toss a rock at one of them, and then just duck, recover. Fair plan. Okay, what I'll do then is I'm going to ask for a throw, and then I'm going to ask for a hide.

(6:01 - 6:06)

Yeah, sure. Yes, yeah, because you're trying to hide. You're not trying to be, like, sneaky, quietly up to them and, like, you're trying to hide immediately.

(6:06 - 6:13)

So, yes, so let's go with the throw first. No, that's a fail. Rock goes flying past them.

(6:13 - 6:23)

It could just be another piece of gravel being stepped upon. No hide? You're fine. Okay.

(6:24 - 6:34)

Abigail comes screaming. Correction, I'm going to paraphrase that. If Abigail could scream, she would be screaming around the corner, but she's, I'm indicating, she's coming around very fast.

(6:35 - 7:05)

Rebar in hand, and she's going to attempt to, basically, use her momentum to just stab whichever one she can get in range in the shoulder. Like a silent movie, she runs around, then, ah! Just written above. She comes running around the corner, and she goes to stab one in the back, and she misses, almost dropping her rebar and just catching it back at the last second.

(7:06 - 7:13)

One point off an actual fumble. Can I make a weird argument? Sure. These zombies are not paying attention to her.

(7:14 - 7:20)

Oh, you want me to drop her an easy? I feel like- You know what? Yeah. Yeah, this is fair. Like, they are super distracted.

(7:23 - 7:30)

She misses, but it doesn't look like she's almost dropped her rebar. Just a more regular miss. I have a feeling she's in negative fatigue.

(7:31 - 7:36)

She is not. She is, like, getting pretty close to it. Bryce.

(7:38 - 7:49)

There's not, like, a convenient way to the top of this church, is there? No, not really, no. My next question was stupider. Okay.

(7:49 - 8:15)

Can I climb on top of the church? How cushiony are zombies to fall on? Oh, are we gonna Assassin's Creed this? Of course, there's an eagle song when he jumps. You mean the American eagle when he jumps? Thank God there was this bale of hay right next to it. Stab.

(8:17 - 8:21)

Running around the corner. You give it a stab. As established, this is gonna be easy.

(8:21 - 8:34)

This is the only easy we're gonna get for what has just happened. It is an extreme success. Goddamn, dude.

(8:34 - 8:48)

It's gonna be head damage. An 11 on 62 for six damage. Yeah, you stab this thing perfectly in the head.

(8:48 - 8:55)

And it stops and falls off your knife. Great. There's a singular one left.

(8:56 - 9:08)

Am I allowed to do a desperate action now? Desperate actions always happen on dexterity zero. Okay, then nothing I can do. My thought was, similar to last time, something similar to this happened was back at the cabin.

(9:09 - 9:25)

As soon as I hear any amount of scuffling, I would release the door, even open it, just to tempt the zombies to come in. I'm willing to give up my entire go and just say I open the door and start running. As soon as I hear the first thwack, it's open the door, start backing up.

(9:26 - 9:43)

Offering the zombie a place to go instead of turning around to the people that are literally in melee with it right now. But that would offer it to bite me, wouldn't it? No, I was more thinking that if it's kind of like pounding on it, because this is the one that they haven't interacted with yet. It hasn't really had time to turn around.

(9:43 - 9:52)

It's after it on the initiative. If you open the door on it, it would just fall face first into the church, but you are after it in the decks. Yeah, so it would get a free scratch.

(9:54 - 10:08)

Yeah, I feel that that would only be the fair thing. If you are open for me to have an easy roll on you, then I will let you do it. Kind of as it's falling, it will be like scraping you, but it would be left prone.

(10:08 - 10:15)

I love you guys, but no. We need to have someone not potentially bitten and dead. You might have two more zombies outside.

(10:19 - 10:32)

OK, it is going to turn and it is going to attempt to bite. I'm sorry, my decks are so shit. I'm just going to flip a coin.

(10:37 - 10:47)

OK, this thing is going to turn and attempt to bite on Abigail. No. I want to make a noise.

(10:48 - 10:51)

You did make a noise. You killed one. I want to make more noise.

(10:51 - 10:58)

Killed one, Neil. Oh, she has a dodge. Bitch.

(11:00 - 11:14)

It goes to bite at her. And yeah, as it's kind of like teeth graze against the side of her hoodie, she just kind of steps back and it just kind of like stumbles forward. Yeah, OK, that was zombie boys go.

(11:14 - 11:30)

Door flies open and the sweatiest Twitch streamer you've ever seen comes flying out with an axe. Yeah, go for it, go for it. That is a normal success.

(11:31 - 11:41)

OK, roll some damage. Can't wait till all this is over so you can go home and play some Seven

Days to Die. Four damage.

(11:45 - 11:53)

Literal minimal damage I can roll. You axe it in the back, but it keeps on moving, buddy. Everyone down a fatigue point, please.

(11:53 - 12:09)

Are you getting eepy? Yes. There's a reason I went for the turrets. I think if I would have ran away and then ran back, I would be close to zero by the end of this combat and I did not want to risk that.

(12:09 - 12:18)

I'm down to five. Holy shit. There's just now a cluster of them.

(12:19 - 12:32)

You can see like, yeah, your three traveling companions, your family, maybe your friends. Yeah, you see them just like this zombie between the three of them. You've just seen your Twitch streaming cousin come out of a church wielding an axe.

(12:36 - 12:49)

I just look at the rock. I don't know why. I'm like thinking about like trying to distract it or something, but I don't know.

(12:49 - 12:56)

I'm not even sure that would be beneficial. I could just also lure more if there are nearby. Oh, they're already on the fucking way if there are more.

(12:57 - 13:08)

No, I genuinely think your best option is to get as close as you can and just smack it with a rock. My melee short just sucks so much. So a rock would be a brawl.

(13:09 - 13:13)

That would be a brawl. Yes. Well, I'm better at that than melee short, so.

(13:15 - 13:23)

Fucking braving the wrong positions. Charging in with a rock in hand, just an overhead swing. Okay.

(13:23 - 13:30)

That's the worst way to wield a rock. What is wrong with you? I never said I was good at it. I didn't expect you to be shit.

(13:33 - 13:38)

Oh, my God. I missed by one. Oh, what a shame.

(13:39 - 13:47)

Oh, what a shame. Oh, Jesus Christ. I can't graze its nose.

(13:48 - 13:58)

If it had a nose, you would have taken its nose off, but like you're expecting the nose to be there. It wasn't. Oh, it's been done.

(13:59 - 14:04)

Okay. It is now Abigail's go. She is going to attempt to do the same thing.

(14:04 - 14:13)

She's about to try and put her rebar through its chest. Through the three of you, you just need to hit it properly once and it's down. Most likely.

(14:17 - 14:40)

And not roll minimum. You watch as Abigail takes the rebar and she looks like she's about to shove into its chest and at the last moment, she changes and spears it through under the neck, out straight through the top of its head with an audible crack. She pulls the rebar out and it crumples to the floor.

(14:41 - 14:53)

There is silence other than the extreme breathing of everybody around. Yeah. What a chaotic mess this was.

(14:54 - 14:58)

It's not over yet. It's not over. It's not over.

(15:01 - 15:15)

Okay. What do you guys want to do right now? My gut reaction is tend to the wounded. Okay.

(15:16 - 15:29)

Do you want to tend to the wounded out in the open? Do you want to go to the church? Do you want to go into one of the buildings? I need my kit. You need lights. You need to make sure a zombie didn't make it in.

(15:30 - 15:39)

I only managed to grab one off the outside of the building. Like so far, I don't know. Let's go.

(15:39 - 15:45)

Let's go. Dragging our weapons behind us. Those of you who still have weapons and a rock.

(15:45 - 16:09)

Did anybody see my crowbar? No. You guys sprint over to the building where you know that Margaret and the children were, and you can see that other than some obvious like rotten fluids on the door where it was banging, you don't see any cracks. You don't see any breaks.

(16:09 - 16:22)

You just see that there's still just any glass exposed is just still covered in blankets. All right. Go up to the door and do the knock.

(16:23 - 16:35)

Yeah. You hear the scraping of something behind the door. And yeah, you are met with what looks like some homemade spears in your face, but very quickly realize you aren't zombies and you are ushered inside.

(16:36 - 16:44)

It is cramped because everyone is here, but yeah, there is no light in here. There's no like other than the residual warmth from the fire. Yeah.

(16:44 - 16:47)

Everybody seems to be in here. Everyone is awake. Everyone is armed.

(16:48 - 16:58)

But yeah, everyone seems to be doing okay. And very, very quickly, Margaret gets you inside. The kids help push the barricades back in place and there are a fair amount of them and more now.

(16:59 - 17:07)

Yeah. And Rebecca, the young girl, like sets just to light like a single candle so that you guys can see what you're doing. Yeah.

(17:08 - 17:14)

Relative safety. Tell me how to help. Okay.

(17:15 - 17:28)

I go through like guiding him on like what to do. Like I gather up everything needed from like the first aid kit necessary. Like first thing's first, clean the wound, disinfect, start getting gauze in.

(17:28 - 17:46)

If you can see that it's like clearly open, we're going to need to stitch that and just basically go through like step by step in a very form. Very much your assistant. In that case, if we're going to do some co-op roles on various people, who do you want to start with? Who has actually taken damage? Me.

(17:48 - 17:50)

Okay. Oh my God. You're unscathed still.

(17:51 - 17:56)

Okay. How about I just start on those two and then leave me for last? Yep. Sounds good.

(17:56 - 18:01)

You've got a pretty nasty bite. Yeah. Well, I'm still functional.

(18:02 - 18:04)

It's... Sorry. Yeah. Okay.

(18:04 - 18:07)

All right. Let's start with Bryce. I'm going to do a first aid.

(18:08 - 18:16)

Because he's assisting you, I'm not going to make you actually roll anything for this. I'm just going to say you're going to get like a flat plus 20 for your like first aid. First aid.

(18:16 - 18:20)

Okay. If you want to combine it with medicine, that's fine. But you're still going to get a plus 20.

(18:20 - 18:23)

Like I'm already over 100 at that point. So... Okay. Yeah, that's fine.

(18:26 - 18:27)

Yeah. Success. Okay.

(18:28 - 18:35)

That is a 1d3. Yeah. So two hit points back.

(18:36 - 18:43)

Yep. Bryce, you're able to recover that for your first first aid, essentially. Yeah.

(18:43 - 18:48)

You're not quite sure how it looks yet. You just like... It's just immediate triage. Let's figure this out.

(18:48 - 18:56)

You get that sorted out. Abigail then just like sits down and indicates like the various like weird scratches she has. And you can do first aid as well.

(18:59 - 19:04)

That's a success again. That is 1d3. That's three.

(19:07 - 19:12)

Maybe you have the magic touch. But she also seems to be healing pretty fast. All right.

(19:13 - 19:21)

She looks almost new. And finally, you can first aid on yourself. All right.

(19:21 - 19:24)

You will allow it in this situation. Because you have assistance. Yeah.

(19:24 - 19:28)

Okay. All right. That's a hard success then.

(19:28 - 19:37)

That is 2d3. You followed instructions rather well. It's five.

(19:37 - 19:40)

I'm back up to four. God damn, dude. All right.

(19:41 - 19:54)

Now comes the gross roll. For the two of you who were physically attacked by zombies, I can't make Abigail roll. I'm going to need you guys to roll a five or lower.

(19:55 - 20:10)

You have to be under six. So, roll. Why did you cover your eyes? You did this.

(20:10 - 20:13)

I know, but now I feel bad. This is your machine. You created.

(20:14 - 20:18)

This is your doing. Look me in the eyes as I roll. Uh-oh.

(20:18 - 20:23)

I got five. You got five? He actually got five on the money. You motherfucker.

(20:25 - 20:33)

Consequence free. This is incredible. That is six.

(20:38 - 20:46)

As you are checking out his wounds, you're kind of like, oh, I've got a little bit more light now. Everything seems to be calm. More light.

(20:46 - 21:18)

You decide to kind of like, look over the various bites and scratches that he has. And you realize that despite your cleaning, despite your first aid attempts, and then despite the fact he seems to have perked up a lot since you've helped him, you do very quickly notice, like sort of as everything begins to calm down, that there are these dark green and black lines that seem to form out like a spider web from the wound that is infected. Which wound is it? Say one of the bites.

(21:24 - 21:54)

Um, uh, and I look around, like how many people are around here? Like, is it just like everyone in this room? It's everyone in this room right now, yeah. Okay. In that case, uh, like looking over this wound, I finally, like after a moment, just like stand in front of Bryce and just go, it's, um, it's happened.

(21:59 - 22:09)

All right. Yeah. I can't do anything here, man.

(22:10 - 22:35)

I know, I know. Maybe he's immune? Looking at Abigail, like there's no like, despite her like immunity, there's no like showcase of like this spread or anything. It's just like, she only has bite marks.

(22:36 - 23:21)

Um, you're only seeing bite marks, but you could definitely ask her more about how she knows, because everyone has bite marks, right? Yeah. Like, Appy, uh, you're the only one, like only sane one we can talk to regarding like immunity and such. When, when you first discovered it, um, did you notice anything about the wounds? Like, like in terms of the, the, the spread of the whole infection? Like, did you start seeing symptoms or was it just immediate case of like nothing happened? You can see that like, she definitely has like tears welling up in her eyes.

(23:21 - 23:34)

This is a bit more real. And, uh, she takes out her notepad and she writes a lot, like a heads down, just kind of like trying to get it all out. And essentially she returns.

(23:35 - 24:05)

When I got bit the first time, it was all my skin just had all of these black and green and yellow lines across from the thing. And I started feeling sick and I couldn't see properly and I felt really weak. I thought it was just over and I got really feverish and I couldn't think properly.

(24:05 - 24:20)

I couldn't do anything. And I just found a place to curl up and die. And I passed out and then I woke up and it was all gone.

(24:20 - 24:28)

And I was just me. Okay. In that case, I like, I, I like, fuck it.

(24:28 - 24:44)

I grab her by the, by the, uh, uh, upper arm and I just drag her over to Bryce. Like this, is this what you saw? She nods. Okay.

Okay. There's a chance. It's not a chance worth taking here though.

(24:46 - 24:56)

Abigail slaps you. How about this? I take a damage. How about, okay.

(24:56 - 25:18)

And I look at the rest of the children, like, uh, uh, uh, mom, um, uh, the, the other houses are like unlocked, right? She nods. You guys had thrown your stuff into one of them. Okay.

Let's, let's go over. Let's, how about we don't do this in front of everyone here? Yeah, yeah, yeah, yeah. Let's, uh, got our sleeping bags.

(25:18 - 25:26)

We've got all the things. Yeah. I'm sure, I'm sure it's going to be fine.

(25:27 - 25:35)

You guys can like basically remove yourself from the environment of the children. Um, yeah. And you can get yourself in the other room.

(25:35 - 25:41)

It is much, much colder than the other. Your fire hadn't actually been set yet because you hadn't arrived back. Um, it's much cooler.

(25:41 - 25:54)

Um, so you definitely need to maybe just throw some blankets around yourself, but it will warm up fairly quickly with four adults in here. You should just let me walk sooner than later. We don't know that you're not immune.

(25:54 - 26:04)

That hasn't been, like Abby said, this is a process. So, and if it's fine in the morning, I'll come back. Abigail takes out her notepad.

(26:04 - 26:12)

She's scribbling furiously. And she says, I'll stay with you. You can't hurt me.

(26:13 - 26:18)

I can. All right. We strap him down.

(26:18 - 26:23)

We strap you down. We, we, we, uh, tie you down if need be. All right.

(26:23 - 26:35)

We, we, we, uh, we, we'll set up this whole thing. We can lock the doors here, right? Let's, um, how about this? How about this? How about this? We're not going to sleep right now. That's not happening.

(26:36 - 26:43)

You should. Bryce, I'm not going to sleep right now. You got a long ways to make it tomorrow.

(26:46 - 26:56)

And I may only have a few more hours with you, dude. Or a few minutes. And it's not worth the risk.

(26:57 - 27:06)

Then we tie you the fuck down if need be. I, I, I don't. Just an idea, an idea.

(27:08 - 27:25)

I'm just like pulling on my hair. You, I, I don't want you out there roaming, dude. And.

(27:25 - 27:34)

I'll get in the car. I'll make it easy. Just let me go.

(27:36 - 27:45)

Fit that or test or whatever, you know. Did I say it right? Yeah, you, you, you pretty much. Yeah.

(27:47 - 28:03)

Oh, okay. Um, I, I look at Abby again. Was it painful that first night? Actually not.

(28:04 - 28:13)

Okay. In that case, I immediately go into my, uh, my backpack of like, uh, of my medications. And I bring out some painkillers.

(28:15 - 28:29)

This at the very least. And, um, um, I'm not even gonna like hold back and like have, have like a certain amount. I'm just going to give you this.

(28:33 - 28:47)

Recommended dosage, doctor? There is a certain amount. You can read it there. That is, um, the correct amount.

(28:48 - 29:01)

And that's all I need. I take, I guess like one or two pills. Um, I take off the watch I got a while ago and I pass it to you.

(29:02 - 29:13)

Just so you can keep an eye on the time. Don't, don't kill yourself with. I'll leave it here.

(29:14 - 29:19)

We're so close. We're so close. I, I hate this.

(29:20 - 29:33)

You'll make it. Will we, dude? Take the propane tanks. Get it to those people.

(29:33 - 29:43)

The ones that we don't like. And take a shot at them as they carry it. That'll get as many of them out in one shot as you can.

(29:44 - 29:53)

And draw a lot of things towards them. It's the best you can make with one bullet. Probably.

(29:54 - 30:32)

Does he just hand us the gun or something? Yeah. This is very stupid, but, um, I never really knew you. Um, I wasn't like hugely in connected with my uncle, but like, like, is there something you would like us to do, say, tell anybody? What do you want us to tell Anna? All I've got are apologies for, for Magnus.

(30:40 - 30:45)

Just make sure you make it there. And he's going to give each of you a hug. Okay.

(30:47 - 30:52)

You got it. Just, I don't know. Hold up in the church.

(30:53 - 30:57)

Big pews. You can lie down. You don't have to be crumpled up in the fucking back of a car, dude.

(30:57 - 31:04)

It's too close. Too close to the kids. I'll go to the car in front of the hotel that I saw.

(31:05 - 31:18)

I was in fine condition. Don't come by in the morning. I'll be here or I won't.

(31:21 - 31:35)

You've got places to be. See you in the morning. Uh, Nona, like, hugs you? Yeah, I'd go in for a big fat hug.

(31:38 - 31:43)

Good luck. Same to you, man. You got this.

(31:43 - 31:50)

Fight it off. I want to see you in the morning. You were supposed to be there at the airport with us.

(31:57 - 32:05)

What is your lowest statistic? Sorry, characteristic. Characteristic. Yeah.

(32:11 - 32:30)

Power. What's the number? 50. Abigail, she walks out the building with you.

(32:31 - 32:46)

I give her my flashlight. And despite your protest, she will try and walk with you. And as you kind of get a little close to the hotel, she writes, I'm sorry.

(32:53 - 33:01)

Don't be. I should have put myself in the way. No.

(33:04 - 33:12)

You took a bad hit. It's not worth the risk. We needed to make sure that you make it there.

(33:12 - 33:24)

And you have to make it there. Let me stay. I won't be in the car.

(33:25 - 33:38)

But you shouldn't be alone. I can end it if you need me to. It's not worth the risk.

(33:42 - 33:55)

I'll buckle up. It won't be an issue. She goes to write something.

(33:56 - 34:14)

And then instead she just throws her arms around you and hugs you. You're feeling kind of feverish. That kind of vision thing is definitely kicking in.

(34:14 - 34:24)

And you kind of at least need the light to get to the car. You get inside the car. You strap yourself in.

(34:26 - 34:34)

Everything feels really woozy. It's not as painful as you thought it would be. But it might be because you were given painkillers.

(34:37 - 34:43)

It becomes really hard to think about things. Your body's really difficult to move. It's heavy and sluggish.

(34:44 - 34:54)

And the edges of your vision begin to go. Your vision begins to darken. Your memories.

(34:55 - 35:07)

You can't really remember anything anymore. You close your eyes. Any last thoughts? The cafe.

(35:11 - 35:27)

With last thoughts of the cafe and the person who you built a life with. There is blackness. No, no, he's not dead yet.

(35:28 - 35:34)

He's not dead yet. No! Come on, come on. There's a thing we don't understand.

(35:35 - 35:38)

There has to be something more. Come on. Tick, tick, tick, tick.

(35:49 - 36:01)

You've strapped yourself in. Which means I can't give you the second piece of paper. Your eyes open.

(36:03 - 36:10)

And you have one objective. Eat or... Yes. Pass me your character sheet.

(36:16 - 36:38)

Oh! Oh! You are a cruel mistress. And that is the end of Bryce's story. Fuck me! It's always gonna happen.

(36:39 - 37:11)

Just... Your infection counter is reset to 10. For the two of you who aren't outside, what do you do? I try to sleep. And... I probably pray for the first time in a long time.

(37:16 - 37:37)

I'm just like, sitting in a chair, not like, do this thing of like, uh, like, uh, uh, one of my legs just like, constantly going up and down, up and down. While I'm just like, pulling on my hair constantly. Mind just a thousand miles an hour, not even close to being able to rest.

(37:38 - 37:50)

Fair. I think it is definitely a difficult rest for everyone involved. The sun slowly begins to rise.

(37:51 - 38:00)

It is cold outside. It is misty outside. Rain begins to fall.

(38:05 - 38:15)

And it's daylight. The alarm on the watch that you tried to give Bryce goes off. 6am.

(38:18 - 38:26)

Yeah. I'm imagining I've had very little sleep, but I bolt up. I think it's fair to say your fatigue points have reset.

(38:29 - 38:49)

If you have taken damage, you may regain one hit point. You do not need to use rations since you were fed. We'll get on the radio in a minute.

(38:52 - 39:09)

Has Abby returned at all? No, at least not to where you guys were staying. We'll check on him. Maybe he's just sleeping.

(39:10 - 39:24)

Yeah. Yeah. From where we are, would we be able to see? I mean, it would be a bit of a walk to be able to see the hotel and see the car, but you could see, it's not very clear.

(39:24 - 39:29)

It's off in the distance. I mean, radio first. Radio first.

(39:33 - 39:38)

Come on. We move over to the bigger building. Yep.

(39:39 - 39:52)

Moving over to the building where the radio was, which is the room, the building where the kids and where your mom is. Yeah, you could go in there. The kids are still asleep, but Margaret is up.

(39:52 - 40:04)

She definitely has the look of a woman who has not slept. And she very quickly wipes her face with the back of her hands as you come in. I'm going to need to use the radio, so it's going to be loud.

(40:05 - 40:10)

She nods. Probably about time the kids wake up. All right.

(40:12 - 40:16)

Let me just connect these. And yeah, I'm going to power on the radio. Yeah, you do.

(40:19 - 40:24)

Emergency channel. Yep. Only calling week.

(40:25 - 40:40)

There's a pause, a break, uncomfortable, long silence. And then, yes, VK. Do you have update on the flight? Could not get through to them.

(40:40 - 40:48)

I have to assume that they are coming. And we will start moving as soon as the sunlight allows us to actually see the roads. Okay.

(40:49 - 40:59)

Me and my sister, we have tried to pull as many of the zombies away as we can. I will try and meet you at the edge of town. But if I'm not there, there's a small white building.

(40:59 - 41:07)

If I'm not there, just keep going without me. Edge of town, small white building. Otherwise, keep going.

(41:07 - 41:12)

Yes, it will either be myself or my sister. All right. We... Yes, we'll see you then.

(41:13 - 41:19)

Okay, good luck. Thank you. Only calling Westman Air.

(41:20 - 41:24)

Yeah, we heard. I'm assuming you don't need us to come. No.

(41:28 - 41:37)

There's a woman here with three children and a lot of food. If you want to protect her. We lost somebody yesterday trying.

(41:40 - 41:45)

Just go with us. It's on your conscience. Because we have to go to VK.

(41:46 - 41:56)

You can hear him like saying something and then it cuts off very sharply. And then it comes back on and he says. Emily vouchers.

(41:59 - 42:07)

At least let them know we'll try. There will probably be a single quad bike with gas here. So should help you bring things back to Lantera.

(42:09 - 42:14)

We'll figure it out. We're Hardy. You go ahead and do it and we'll see if we can get to the Skogafoss.

(42:15 - 42:18)

Good luck. You too. Let us know how it goes.

(42:22 - 42:32)

If there's a. If there's a chance of a moment. Nana would like to. Nana would like to take the rocks that he picked up from his father's grave.

(42:33 - 42:42)

And place them back there. Yes, you can definitely do that. How are you doing Abigail? Is she in the house? No.

(42:42 - 42:49)

Oh, fuck me. Yeah, I disconnect the radio. Shove it in my back.

(42:51 - 42:57)

And make a mental note. I'm going to have to move that battery. I would like to just test it to the four by four.

(42:57 - 43:00)

Yeah, yeah. Let's say that like, yeah, it can be on the four by four. That's not a problem.

(43:01 - 43:08)

And I'm probably joining Nani by his dad's grave. OK. Amen.

(43:11 - 43:15)

He's dead. Oh, God. He's.

(43:15 - 43:17)

Yeah, OK. Yeah, yeah. Good point.

(43:19 - 43:21)

And my crowbar. Well, we don't know. We don't know.

(43:21 - 43:26)

Oh, you motherfucker. We're stealing his entire package. We will obviously, but we're doing that after the confirmation.

(43:26 - 43:29)

All right. Yeah, I know. I know.

(43:29 - 43:35)

I was I was trying to have a moment with respect for the man. I was trying to have a moment with you at the fucking grave. And you decided to start talking about it.

(43:36 - 43:46)

The sound echoes. Amen. Yeah.

(43:48 - 43:53)

The airplane could not divert. We're going to week. Yeah.

(43:54 - 44:02)

Abigail's not in the house, so she's probably by the hotel. She's keeping watch on. Yeah.

(44:08 - 44:24)

Do you want to come with? Yeah, yeah. You don't have to. I will.

(44:25 - 44:32)

I will. Just I'll catch up. Give me just a. Give me just a little.

(44:33 - 44:43)

Yeah, of course. Um. I didn't know your dad a lot, but mom always talked very nicely about him.

(44:44 - 44:51)

She said he was a really good brother. He beat her up a lot, but, you know, in that sibling kind of way. Oh, right.

(44:53 - 44:57)

Right. Your mom was not related to. Oh, I thought my mom was.

(44:57 - 45:04)

Oh, sorry. I thought, uh, I'm so sorry. I literally looked at the family tree earlier confirming, like, like.

(45:04 - 45:08)

Did your dad just beat up your mom? No. That's what I got. Wow.

(45:08 - 45:09)

That's bad. That's bad. All right.

(45:09 - 45:17)

Let me let me fix that. Sorry, I made sure that your dad was the one I'm actually related to. And I was so sure my mom was the way I was related to the family.

(45:18 - 45:23)

So he's not a wife beater. No, no, no. His brother's wife's beater.

(45:24 - 45:37)

Oh, uh, sorry. My mom always spoke nice of him and my dad said he was a really good brother. Yeah, yeah.

(45:37 - 47:40)

He was, uh. He was awesome. What did he do? I mean, he was a bookkeeper, I'm not gonna say that this was necessarily a flamboyant thing, but he had a bunch of wonderful things, he loved to travel, he was a part of that, he always had an imaginative mind though, and it's just, he encouraged always to like go further, go and reach for things, it's just, I, like, I feel like everything's just constantly dropping, like no matter what we do, we're never getting a chance to just stay, because it's like no matter what we do, it's just always lose something or just, or what? Or just like huddle in a cave, it's like, it's just gonna be more of this, it is, and we knew it, I don't know if you had thought about it, but I knew it when we left the cabins, I knew this was gonna be very dangerous, and I am, I'm so glad we made it as far as we did, but no, they're like, kind of looks away, he's trying to gather himself, if we die at the week, we died doing something fucking

worth doing, other than sitting in a house, eating food, some of us really did only that with our entire fucking life, and it was maybe about time we did something more.

(47:42 - 48:27)

All right, now let's go do something more. That's, we're gonna walk towards the cars, that hotel. You guys walk towards the hotel, it's a little difficult to see, mist is here, but it doesn't take long for you guys to see that there are three cars, one completely strips to nothing, just the chassis, another mostly, and one car, pretty big, that seems fairly untouched outside the hotel, and you notice that sitting on the ground, back against the boot of this pretty nice car, you can see that Abby is sitting there, arms wrapped around her knees, her head down.

(48:30 - 48:56)

Yeah, I'm just gonna get a little bit closer to her, she can hear us coming. She looks up, hands straight to the rebar, and sees it's you guys, and then just looks sad, you can see that she is crying, you can hear it from where you are. I need to see, I need to see, like, and I just like, going to like, check.

(48:58 - 49:22)

You go to check the car, you can see that he is belted into the front seat, and you can see that there is a large dark hole in one side of his head. He is not moving. Fuck! And I just go back to there to have a hug.

(49:25 - 49:42)

Yeah, it's probably a good minute-long hug of just quiet sobbing. She doesn't really move much, just arms wrapped around her knees, just shaking. You guys get up? Yep.

(49:42 - 50:03)

And you can make your way back towards where all of your things are. All right. We're burning daylight, aren't we? Yes, we are.

(50:04 - 50:20)

Well, it's 6am, I have no idea what the sunlight situation is. V? Probably around 7ish, but all things told. Yeah, the sun is beginning to come up, it's quite slow in this time of year.

(50:21 - 50:33)

And it is kind of dark, overcast. The mist is giving away to like, a fairly consistent rain. You're pretty much soaked through, and Abigail is just wet to the core.

(50:34 - 50:50)

But she sees that everything has been kind of packed up, everything is ready to go, and she jumps on one of the quads. But she doesn't turn it on until you guys decide to leave. We load up the quads, and before we go, I cannot look expectantly to Nomni.

(50:54 - 51:19)

Uh, just let me say goodbye to mom and everything, and we have everything that we need. I grabbed this bag, I have everything he had. In that case, I just go over to my mom and just go like, if everything goes well, and so on, we will be back.

(51:20 - 51:36)

All right. I don't know if you heard it before, but we did get in contact with people, and the islands are at least a little safe, as far as we could tell. There's someone there that we know that is a good person.

(51:36 - 51:44)

She can vouch for me, for us, for everyone. Emily, yes, I know her. So... Come here.

(51:45 - 51:50)

And she pulls you into a hug. Yeah. Like, she pulls you into a hug and holds you very closely.

(51:51 - 52:00)

And yeah, she just very quietly whispers that she loves you. And that she is proud of you. And I just whisper right back, like, I will love you too.

(52:00 - 52:13)

And then with that done, onto the bike and just look expectantly at the other two. She goes over to Ole. She also pulls you into a hug.

(52:14 - 52:24)

I hug her back. Definitely, like, stifling sobs. Before he comes, while he's away, Ole's gonna use the chance.

(52:25 - 52:34)

Just go to Abigail and just like, you shouldn't have done that alone. I'm sorry you had to. You shouldn't have slept outside.

(52:34 - 52:49)

I'm sorry you did. And I am unbelievably sorry how I treated you in Hetla. I... You weren't doing anything wrong.

(52:49 - 52:58)

You were just trying to help. I treated you like shit because I... My own issues. You did nothing wrong.

(52:58 - 53:10)

I'm sorry. I know this is a shit time to ask for forgiveness, but we don't know what's going to happen next week. I just wanted you to know that you're a good person.

(53:11 - 53:36)

And that one was on me. She looks as if she's trying to say something and then just... Then she just taps her wrist, kind of where the time, where our watch would be. I don't know if you're telling me we don't have... We should get going or you don't have time to tell me all the shit things I did and how I should be better.

(53:37 - 53:44)

She smiles, puts her finger to her nose and points at you. Yeah, yeah. Maybe we'll get to work on that.

(53:45 - 53:52)

She nods. Maybe I'll get to work on that. All right.

(53:52 - 53:55)

Hug. All the good things. Hugs.

(53:55 - 54:09)

All the good things. You guys get on your quads and with a wave from Margret and the three children, you guys drive away from Skogafoss. One less person with you.

(54:16 - 54:38)

Thank you for listening to episode 20 of Varu Det Island. We always knew it would come to this, but... I don't know. Bryce felt... This sucked.

(54:39 - 54:54)

This sucked a lot. I don't even... Yeah, yeah. If you want to talk about this episode, then you can join us on our Discord.

(54:55 - 55:16)

You can find the link in the description. It's a small-ish community where we talk about audio drama, specifically Blighthouse stuff, and you can talk about anything outside of that that is of your interest if you want to. If you are in the mood for more audio drama, actual play, entertainment, then check out BlackFlare, whose ad you can hear here in just a second.

(55:16 - 55:27)

But until next time, thank you very much and have a great day. Hey, don't hit that skip button. Yeah, this is the ad section and you want to get back to the awesome podcast you were just listening to, but here's the deal.

(55:27 - 55:46)

This awesome podcast has given me a quick time slot to pitch you my awesome podcast, BlackFlare. We are a tabletop RPG actual play podcast using the Delta Green gaming system. It's like we're playing Dungeons & Dragons, but in place of fantasy, it's more akin to The X-Files or True Detective.

(55:46 - 56:01)

Our players take the role of a secret team cast with investigating and combating otherworldly horrors. If you like audio dramas, tabletop gaming, suspense, and a bit of horror, I think you should give BlackFlare a listen. All right, thanks for sticking through my pitch.

(56:01 - 56:02)

Happy listening.