

[Monster Hour theme]

**Quinn:** Hello, everyone. And welcome to Monster Hour. I am Quinn, your Keeper of Monster and Mysteries. With me today are Hannah.

**Hannah:** Hi, I'm Hannah and I play JR the Crooked

**Quinn:** Kyle.

**Kyle:** I'm Kyle. I play Alvin the Monstress.

**Quinn:** And Teo.

**Teo:** Hi. I'm Teo and I play Constance the Expert.

**Quinn:** Last time, the three of you returned a candy free Gavin to the custody of his parents, Vincent and Jonah, and met up with several members of the Daylight Society to plan your next steps.

Alvin and Sarah found Fred and nabbed his phone to get more details about the festival. JR and Leon spoke with Trixie, the stage manager, and learned that there had been a last minute change up to the lineup at Eve's request. And Constance and Kristen snuck backstage to discover the surprise new headliner was none other than Jenny's band, Roots in the Air.

JR was fixing to hightail it out of there after a tip from Stoney that Agent Pax was en route. But it was at that moment that Roots in the Air walked out on stage to begin their set. We're going to pick up right there.

As the low hum of the amplifier gives way to a single strum from Jenny's guitar, the chord runs through the crowd like a current, its resonance charging the air with chaotic energy. JR, all the people around you are starting to push forward, eagerly compacting themselves against the main stage as Roots in the Air launches into their set. You scarcely feel the bodies jostling against yours, however, as the reverberation of that first chord echoes deep in your skull. Roll plus weird.

**Hannah:** Oof. Fuck.

**Kyle:** [chuckles]

**Hannah:** [rolls dice] 8.

**Quinn:** On a 7 to 9, choose one from the list below. You are temporarily enraptured by the melody and lose critical time to act, [Kyle chuckles] you are filled with wrathful jealousy at having to share this beautiful hymn with those around you or the music echoes through the halls of your mind even after you escape its presence.

**Hannah:** Give me the second one. Give me the rage. I'm going to rage out. [Quinn laughs] I'm so mad. [laughs]

**Quinn:** JR, you see all these people pressing forward. They're just pushing you out of the way. They're getting closer to Roots in the Air, the source of this beautiful melody. What do you do? What do you do to these people that are getting in your way?

**Hannah:** You may not know this, but JR, at least in her youthful years, was no stranger to the mosh pit. And even though she is wearing a very nice suit, the elbows are coming out.

**Kyle:** [laughs] Skank.

**Quinn:** JR, you throw an elbow, and the person who you hit looks at you. And for a moment, they're just stunned. They don't quite understand what's happening. And then, you see the fire behind their eyes, and they shove you backwards into another person. And that person, in turn shoves you forward. The first person starts wheeling their arms and charging charges into a crowd and all around you.

**Hannah:** Oh, no. Oh, no.

**Quinn:** The group just begins to descend into a chaotic melee.

**Hannah:** [laughs] It's a mosh pit. It's-- [laughs]

**Quinn:** We established you've been to a mosh pit before, right?

**Hannah:** I have moshed. Yes.

**Kyle:** I am become mosh.

**Hannah:** [chuckles] This is worse. This is like a mosh pit turned up to 20.

**Quinn:** Yeah. You recognize big mosh energy, for sure. This is more frenetic. This is more wild. These people want to hurt each other.

**Hannah:** Great. [laughs] Great.

**Quinn:** And it is as you're stuck in the midst of this furious mosh pit that you snap out of whatever temporary rage possessed you to start it, but you are stuck in the middle of this wild crowd.

**Hannah:** Okay. I'm fighting my way towards the nearest. Wherever the edge of this is, I'm fighting my way out of the crowd.

**Quinn:** Give me a roll plus tough.

**Hannah:** Oh, boy.

**Kyle:** [chuckles]

**Hannah:** [rolls dice] Well, that's a 7.

**Quinn:** On a 7 to 9, choose one. You don't get roughed up, you don't get held up or you don't lose something valuable.

**Hannah:** Are you kidding me, Quinn? Oh, my God.

**Quinn:** I'm breaking out them custom moves.

**Kyle:** [chuckles]

**Teo:** Yee.

**Hannah:** Oh, God. I don't lose something valuable.

**Quinn:** Okay. You hold tight to your belongings as you try to fight your way out of this chaotic brawl. And in the process, you get slammed several times. You're going to take two harm.

**Hannah:** Well, I'm now unstable.

**Quinn:** Yeah. I think you take a fist straight to the face, as well as just get knocked around, like hit in the torso and ribs several times before you're finally able to extricate yourself to the portion of this large crowd that is still focused on just pressing forward toward the stage.

**Hannah:** And I also just have this image in my head of JR with blood coming out of her mouth, and hair is just a nightmare, looking up dazed at the stage.

**Kyle:** [chuckles]

**Quinn:** Yeah, where you see Roots in the Air jamming out.

**Hannah:** Yeah.

**Quinn:** And the crowd up towards the stage is just in a state of adulation and adoration, their hands held up high towards this group of musicians.

Constance.

**Teo:** Yee.

**Quinn:** From the green room, you can just barely hear the sounds out on stage. It's muffled, but you can tell that Roots in the Air has started playing. You and Kristen are left backstage with Lance. What do you do?

**Teo:** I look at Kristen, I give her a big thumbs up and then I run as fast as humanly possible to the side of the stage where all of the instruments are being plugged in and amplified. So, I'm trying to get there, and my goal is to unplug. Something bad's going to happen. I'm not going to get them off the stage, but maybe I can just cut the power.

**Quinn:** So, you sprint out of the green room and arrive at one of the two just offstage areas where you have a pretty good view of everything. Why don't you give me a roll to read a bad situation?

**Teo:** [rolls dice] You know, I ate my vegetables this day and got a solid 12.

**Kyle:** Hey.

**Hannah:** Nice.

**Quinn:** All right. Hold 3.

**Teo:** Yeah. Oh, the power of that. Okay.

**Quinn:** [laughs]

**Teo:** Just feels so powerful. Okay.

**Hannah:** Feel the power.

**Teo:** What's the best way to protect the victims? I assume they'll be victims. What is the best thing that I can do in this situation?

**Quinn:** Based on what you know, the best way to protect the victims, number one, is to stop Roots in the Air from playing. Number two, you need to unravel whatever magic is underway. Even if they stop playing, it's possible that the magic will linger or continue. But you definitely need to stop them from playing.

**Teo:** Okay. What's most vulnerable to me?

**Quinn:** I think your initial plan was a good one. There are a lot of wires back here. If you went out on stage to try to stop them, you'd be on stage with them, and in front of the crowd. I don't think you know what wires go to what exactly. But if you just start pulling things, you have a pretty good shot of messing up whatever system they have going.

**Teo:** Cool. And then, are there any dangers we haven't noticed?

**Quinn:** Yes.

[laughter]

**Kyle:** That's always seems to be the answer to that question.

**Teo:** It really does. I feel like--

**Quinn:** Occasionally, it's no. But usually, yes.

**Teo:** Yeah.

**Quinn:** I think as you are looking out onto the stage and into the crowd at the very edge, you see Agent Pax.

**Hannah:** No.

**Kyle:** Yeah.

**Teo:** Cool.

**Quinn:** They appear to be hanging back and observing-

**Kyle:** They got here early.

**Quinn:** -but they are here.

**Teo:** But they haven't noticed me, right? I just noticed-

**Quinn:** Oh, no.

**Teo:** -that they're in there. Okay.

**Quinn:** You're very well concealed in this offstage area.

**Teo:** Okay.

**Quinn:** Especially with the way everything is lit, there's no way they notice you.

**Teo:** Okay. I would like to try pulling all the cables, but I would like to try as best as I can to draw upon my information from a pamphazine I read on a really bad date.

**Kyle:** [chuckles]

**Quinn:** Tell me about this zine.

**Hannah:** Okay. So, a couple of years ago, I went on a date with a drummer. And in an attempt to impress him, Constance went ahead and went to the local pop-up crafts fair and purchased a handmade zine called wires, woofer cables and you. It was a starter pack zine to show you how to set up your own garage band.

Constance bought it in an effort to know something about shows and how that all works, so that she could impress this drummer. Incidentally, it didn't work out very well. It turned out that he was not a, what you would call a, traditional drummer in the sense of he didn't have an electric drum kit.

**Quinn:** [laughs]

**Teo:** He was a parkour drummer, so it was more about making [Kyle laughs] sound off of the items that he was kicking and flipping over in a public place.

**Kyle:** Oh, my God.

**Hannah:** Okay.

**Kyle:** I want to see that.

**Hannah:** Like, he was a big fan of a Stomp?

**Teo:** Yeah, absolutely.

**Hannah:** [crosstalk] I'm guessing. Okay.

**Kyle:** Yeah.

**Teo:** Incidentally, he actually performs on Stomp now. He's very famous.

**Kyle:** Oh, no.

**Hannah:** He's in Stomp.

**Teo:** He's in Stomp.

**Hannah:** He is the Stomp.

**Teo:** Yeah.

**Hannah:** He stomps in Stomp.

**Kyle:** He's the "omp" in Stomp.

**Hannah:** [laughs]

**Teo:** Constance still claims to have dated a celebrity because of that, although date is a strong word.

**Hannah:** Fair.

**Teo:** Yeah, it didn't go well, because she kept bringing up how you can get your auxiliary cable connected to your sound box. He just looked at her like, [as Drummer] *This is not what I came here for.*

**Kyle:** He's just in the corner kicking boxes?

**Teo:** Yeah, more or less.

[laughter]

**Hannah:** Oh, no.

**Teo:** Look, once the knowledge is there, it's not going anywhere. So, it may not apply directly, but at least I think she can recognize inputs and outputs and go, [as Constance] *Okay, if I pull all of these out of the back of this thing, it should do something.*

**Hannah:** It'll do the thing.

**Teo:** It'll do the thing.

**Hannah:** All right.

**Quinn:** That's great. You don't have to roll though.

**Teo:** I don't?

**Quinn:** [laughs]

**Hannah:** Ah, you already rolled. [laughs]

**Quinn:** No, I think you were trying to do this with finesse. You might have an issue, but just pulling out random cables, you absolutely don't need to roll. You just start tearing things apart. After just a few seconds, the sound goes out. And everyone from Roots in the Air starts looking around, and Jenny locks eyes with you.

**Teo:** I shake my head and I make it look like I've been zapped. I'm like, [as Constance] *Oh. Oh, my God. Oh, no.* I try to look very confused. I am attempting to deceive her in this moment. [laughs]

**Hannah:** Oh, boy.

**Quinn:** I don't think she buys it.

**Teo:** Yeah, I'm sure she does.

**Hannah:** I'm not buying it. [laughs]

**Quinn:** I don't think she buys it.

**Kyle:** There's no roll in the world to get you this one. [chuckles]

**Quinn:** No. And from across the stage, you see Trixie, the stage manager, start marching your direction.

**Hannah:** You love to see it.

**Teo:** Mm-hmm. Where's Kristen? I gave her the thumbs up. Has she not followed? Does she not understand the utility of the thumbs up?

**Quinn:** I think she's standing slightly off stage, just watching curiously, like she wants to figure out what you're doing.

**Teo:** All right. I've got my Instagram backpack on. [Kyle chuckles] I would like to pull out a mini fire extinguisher.

**Quinn:** Roll preparedness.

**Teo:** [rolls dice] That's a 13. Go ahead and tell me what I've won.

**Kyle:** [laughs]

**Quinn:** You've won a portable fire extinguisher, which you have in your Instagram backpack.

**Hannah:** [laughs]

**Kyle:** Which is yours.

**Teo:** Excellent.

**Quinn:** Redefying the concepts of space and time.

**Kyle:** You win this thing that you bought earlier.

**Teo:** I'm going to go ahead and unleash that along all of the cords. I don't want these babies to be able to be plugged back in.

**Quinn:** [laughs] All right. So, you start spraying down the cords, and they are instantly encased in this thick, white, expanding foam. Just as you finish, Tracy grabs you by the collar and whips you around and pins you against the wall and says, [as Tracy] *Now, what the hell are you doing?*

**Teo:** [as Constance] *Art should be free.* I'm just going to keep yelling that.

[laughter]

**Hannah:** Oh, boy.

**Teo:** I'm just going to keep yelling that.

**Kyle:** [chuckles]

**Quinn:** Alvin, you are making your way back towards the main stage, where presumably, the rest of your crew are, along with the members of the Daylight society. And as you arrive, you

can see this crowd is going wild. There are multiple mosh pits, and the folks who are not moshing are pressing towards the stage. They are just knitted together. Everyone has their hands outstretched toward roots in the air, who appear to have stopped playing momentarily, but the crowd doesn't seem to mind.

**Kyle:** Well, I clearly missed something important. Oof. I guess probably first thing is just try to get my bearings, try to see if I can spot anyone I know on the stage, around the stage, because I know they were heading there.

**Quinn:** Why don't you give me a roll to read a bad situation?

**Kyle:** Sure. [rolls dice] 8.

**Quinn:** Hold 1.

**Kyle:** What's my best way in?

**Quinn:** Your best way in is to try to navigate around the crowd towards the VIP entrance, which is offstage to the right. I think outside of that entrance, you can see Leon and Sarah standing there just looking into the crowd.

**Kyle:** Yeah, that sounds good. I'll try to not draw attention to myself, because I'm a big guy. And sometimes when mosh pits kick out, people want to find the biggest guy. So, I'll try to make myself small, make myself as discreet as Alvin can do and skirt around towards that area.

**Quinn:** Okay. We haven't had an oops for you in a while.

**Kyle:** We have not.

**Teo:** [chuckles]

**Quinn:** As you are making your way around the outskirts of this pit, you see Agent Pax.

**Kyle:** Oh.

**Quinn:** More specifically, you see them doing something strange. They are standing in place just on the edge of this ring, and they appear to be drawing something on the ground. It looks like symbols etched into the dirt.

**Kyle:** Leon and Sarah, do they look okay where they are?

**Quinn:** I don't know if you're close enough to tell that yet.

**Kyle:** Well, he's got faith in his sister to handle herself and take care of Leon, so he's going to divert and just try to stealthily walk up behind Agent Pax. [as Alvin] *Fancy seeing you here at Hullabaloo. Whatcha drawing?* [00:16:37]

**Quinn:** [laughs]

**Kyle:** [as Alvin] *Did you catch it?*

**Quinn:** Agent Pax appears to be pretty distracted, and so I don't think you have any problem surprising them. [chuckles] They whip around. And for a moment, they don't recognize you, I think.

**Kyle:** Sorry, it's probably my voice. [as Alvin] *Howdy there.*

**Quinn:** [as Pax] *Alvin Hughes.*

**Teo:** [laughs]

**Kyle:** [as Alvin] *How do you like in Hullabaloo? It's nice to see you taking part in our town's cultural touchstones.*

**Quinn:** [as Pax] *Yes. Is it usually this rambunctious?*

**Kyle:** [as Alvin] *Well, not usually until a little later. It's early, but it's a good band up there.*

**Quinn:** [as Pax] *Yes, I suppose it is. Alvin, will you excuse me for a moment? I have some--*

**Kyle:** [as Alvin] *What are you drawing--*

**Quinn:** [as Pax] *Hmm?*

**Kyle:** [as Alvin] *-in the ground there? Artist pavilion's back the other way. Are you doing some doodles or--*

**Quinn:** [as Pax] *Oh, just doodling, as you said.*

**Kyle:** [as Alvin] *In the dirt, huh? Is that like a cool FBI tactic?*

**Quinn:** [as Pax] *More just a nervous tick.*

**Kyle:** [as Alvin] *Oh, okay. Was I able to see what they were drawing?*

**Quinn:** *Why don't you give me a roll to investigate a mystery?*

**Kyle:** *Okay. It's probably not smell related, huh?*

**Quinn:** *No.*

**Kyle:** [laughs]

**Teo:** [chuckles]

**Kyle:** [rolls dice] *5. Shit.*

**Quinn:** *I don't think Agent Pax is fully turned around to face you. But as you begin to inquire about the drawings, they do about face. And as they do so, they drag their foot over the dirt and they are erased.*

**Kyle:** *Mm-hmm. [as Alvin] Have you tried the corn dogs?*

**Quinn:** *I think Pax looks at you, eyes you up and down suspiciously, and says, [as Pax] Yes, good band. Clearly, they are getting everybody going. And speaking of going, I must be. And they turn and start walking into the crowd.*

**Kyle:** *Oh. Well, from the information that Alvin has, that's fine, I guess. So, he's going to continue on to back over to Leon and Sarah.*

**Quinn:** You continue around the edge of this crowd.

**Kyle:** And I'll yell back, [as Alvin] *Elbows out.*

**Quinn:** There's no response from Pax. They appear to have already disappeared into the knot of people. You continue to skirt the edge of this crowd. And as you do, you can see towards the main stage, people are starting to climb up onto it.

**Kyle:** Oh.

**Quinn:** Roots in the Air, you can see them taking a step backwards and looking apprehensively. You reach the entrance to the VIP area, and Leon and Sarah are no longer there.

**Kyle:** Ah, nuts. Oh, geez. They probably shouldn't be getting up on stage. That looks pretty dangerous. There's no security or anything keeping people off the stage, are there? Or, are they also in this brawl?

**Quinn:** I don't think you see any security. But as you are surveying this scene, I think you see a bloodied JR emerge from a crowd of people and stumble your direction.

**Kyle:** I'm going to run right over there and make a shield, just like a big Alvin umbrella.

**Hannah:** An Alvin umbrella.

**Teo:** Aww.

[laughter]

**Hannah:** What a sweet boy you are.

**Kyle:** [as Alvin] *JR, what's going on here?*

**Hannah:** [as JR] *Oh, God, it's real bad. There's something-- The band had a thrall over the audience. You never got the whammy put on you by the Consensus, did you? It was a little bit like that. The music was in my head. Look at this. That is not a normal mosh pit. Anyway, I got to get out of here. You told me Agent Pax is on their way.*

**Kyle:** [as Alvin] *Yeah. They went into the crowd.*

**Hannah:** [as JR] *Oh, fuck. Okay. Well, I got to hide. Where's Constance? She's so backstage, right?*

**Kyle:** [as Alvin] *I haven't seen her since we split up.*

**Hannah:** [as JR] *I don't want to leave you guys here. But if Pax is here, I got to get out of here.*

**Quinn:** JR, you are standing amidst the dark and still second floor of the exhibition's pavilion. Despite being a more disquieting experience than you anticipated, you have secured the sublime and temperance and are ready to make your escape. What do you do?

**Hannah:** All right. Well, I thought I'd like this painting. I don't anymore. It's good thing that I'm not going to be the one with the painting for too long. [Quinn laughs] I'm going to make my

way back down the same way that I did, which is moving in short bursts, keeping my eyes up, hopefully seeing if there is anything that I had not seen before, so that if I see anybody moving around in the museum, or the guards coming towards the door or anything like that.

**Quinn:** Why don't you give me a roll to read a bad situation.

**Hannah:** I would love nothing more. [rolls dice] That's gonna be an 8.

**Quinn:** Hold 1.

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

**Quinn:** You make your way down from the second floor through the stairwell and back out through the first-floor exhibits. And as you approach the exit to the atrium, you notice that it is brighter than it was before. There are more lights on out there than previously.

**Hannah:** Are there more guards out there?

**Quinn:** I don't think you can see from your current angle.

**Hannah:** Is that though what that information would probably convey to me is that-- Oh, God. Yeah, the guard front my scope. Okay. Is there another entrance that I could get out that would lead me straight into the garden?

**Quinn:** I think you know, JR, that there is a fire exit in the back of the building.

**Hannah:** Okay.

**Quinn:** It will trigger the alarm.

**Hannah:** Okay. I'm going to try that. I'm also hoping that maybe the chip in the key would somehow disable the fire alarm. But if it doesn't, that's still the exit that I'm going to take.

**Quinn:** JR, you start to make your way back towards this fire exit. I think that you can see that it is open, and there is a figure standing in it.

**Hannah:** Oh, shit.

**Quinn:** They take a step forward, and the door closes. And you hear-- I was hoping that you would try the rear exit.

**Hannah:** Is it a voice that I recognize?

**Quinn:** It sounds slightly familiar.

**Hannah:** I'm going to take a step backwards, carefully, and I'm also going to-- I probably would have put in my backpack some small blade, partially in case I needed to open anything, but also for protection. So, I'm going to, at this time, try to locate that with my hand.

**Quinn:** You step backwards and you're fumbling a bit for this knife. And as you do so, you hear a click, and the lights overhead come on.

**Hannah:** Fuck.

**Quinn:** This figure is standing next to the light switch, and you recognize them immediately.

**Hannah:** Yeah?

**Quinn:** Wearing a FBI windbreaker over the more eclectic attire that you saw them in last, is Specter.

**Hannah:** What the fuck?

**Quinn:** [as Specter] *It's time to surrender, JR.*

**Hannah:** [as JR] *You're a fed?*

**Quinn:** [as Specter] *I am.*

**Hannah:** [as JR] *Jesus. Shit.*

**Quinn:** [as Specter] *Did Mae tell you who hired you?*

**Hannah:** [as JR] *No. And I didn't ask.*

**Quinn:** [as Specter] *One of you will tell us when we get to the interrogation. I think at this point, Specter has their hand on a pistol, and they've unholstered it. [as Specter] Do you even know what you are stealing?*

**Hannah:** [as JR] *What do you mean do you know what I'm stealing? I'm stealing a painting.*

**Quinn:** [as Specter] *This is far more than a painting, JR.*

**Hannah:** [as JR] *What do you mean? It's far more than a painting. What, is there something in the back of it? Like, what? If it's that precious, how important is this painting to you? And I take the knife and I've got the knife in front of the painting, like, I'm going to cut the painting open.*

**Quinn:** I think Specter looks concerned. Their pistol, which had started to rise, goes back down. [as Specter] *JR, put the knife down. You don't know what you're doing.*

**Hannah:** [as JR] *Tell me why the painting's so important, then.*

**Quinn:** [as Specter] *JR, I couldn't possibly tell you. It would take too long. It is far beyond your security clearance. The point is, just put the knife away, come quietly. And if you agree to give me some information on Mae, we can make this relatively painless for you.*

**Hannah:** [as JR] *Yeah, I don't like that. You can keep the painting, and I'm going to get away from this. I'm not going anywhere with you. I'm continuing to back up with the knife right on the painting. But I'm guessing at some point, I'm backing up and I slip, and that's when the knife goes into the painting by accident.*

**Quinn:** Yeah. I think you are backing up. Specter isn't advancing on you. You've clearly touched a nerve. But as you are receding, you bump into one of the earthen work displays. And it nudges your arm ever so slightly forward. And the knife makes just the tiniest incision in the canvas.

**Hannah:** Oops.

**Quinn:** And as this happens, you feel something start to vibrate in your bag. As you do, the air around you begins to thrum. It's soft at first, but quickly grows to a resinous buzz that fills your eardrums like honey. And Specter is staring at you with a look of deep concern and apprehension. You realize that they are not looking at you, but at the painting.

**Hannah:** Yeah. What's happening with the painting? Fuck.

**Quinn:** You glance down to see that where your blade has pierced the canvas, the paint is starting to melt and it is streaming down in these rivers and rivulets and beginning to pool at your feet. What's beneath is not canvas, but layer upon layer of harlequin brushstrokes, each dissolving in turn at an accelerating pace.

You realize that the edges of the frame that you're holding onto are starting to feel warm to the touch. And the smell of smoke creeps into your nostrils. As all of this is happening, you notice that the plane of the canvas is beginning to distend outward, as though something is pushing on it from behind.

**Hannah:** I drop it.

**Quinn:** As it hits the ground, there is a thunderous boom, and everything goes black.

**Kyle:** [as Alvin] *Yeah, you go. You find somewhere safe. Find somewhere hidden. Oh, jeez, I lost track of Leon and Sarah too. I'll try to find Constance.*

**Hannah:** [as JR] *All right. I guess I'll meet it back at Constance's place.*

**Kyle:** [as Alvin] *Okay.*

**Hannah:** [as JR] *And I'm going to stumble out of Hullabaloo.*

**Quinn:** JR, you take off away from this bedlam and flee out into the night.

[music]

**Quinn:** Constance, Trixie, the stage manager, has pinned you up against a wall, says, [as Trixie] *Now, why did you go and do that? You stopped that beautiful music.* And from her pocket, she draws a switchblade.

**Teo:** Oh, God. Yeah. Make it look really real. My Instagram Live is going to love this. This is all about the art. I look in a direction off to the corner, like I'm telling someone who's secretly filming [Kyle chuckles] like, [as Constance] *Yeah, yeah, yeah, keep going. Keep going.*

**Quinn:** Okay. She stabbed you.

**Teo:** What?

**Kyle:** [laughs]

**Hannah:** Jesus.

**Teo:** Knowing that it's live on camera?

**Kyle:** Oh, she's whammy.

**Teo:** That's bold.

**Kyle:** She's whammied.

**Teo:** She's probably whammied. Yeah.

**Quinn:** She stabs you with a switchblade for two harm.

**Teo:** Fine.

**Kyle:** [chuckles]

**Teo:** I punch her in the face.

[laughter]

**Quinn:** Okay. Roll to kick some ass.

**Teo:** Yeah. Wait a second, I'm still holding the empty fire extinguisher, right?

**Quinn:** I don't see why not.

**Teo:** I hit her in the fricking head with the fire extinguisher. I'll roll to kick some ass.

**Quinn:** Okay.

**Hannah:** Dang.

**Teo:** What's the weapon stat on a fire extinguisher that's empty? [rolls dice]

**Quinn:** Let's say two harm hand, heavy, messy.

**Teo:** Okay.

**Quinn:** That sounds about right.

**Teo:** Now, a luck point can turn a failure into success, correct?

[laughter]

**Quinn:** It sure can.

**Kyle:** Oh, no.

**Teo:** I'm going to go ahead and expend a luck point, because that was a nice old 5 for you.

**Quinn:** Okay. So, what does your lucky strike look like? How does this failure become a success?

**Teo:** So, where does she stab me?

**Quinn:** So, she grabbed you by the collar and pinned you up against the wall with her forearm. I think she stabbed you just in the gut.

**Teo:** Oh, my gosh. That's not a good place. Okay.

**Kyle:** No.

**Teo:** I think then probably my hand that was holding the fire extinguisher dropped a little suddenly. But then, I catch the fire extinguisher by the bottom of it, so not the way that you should hold it. And so, then, I think I just bring it up and smash her in the face. But the part that makes contact with her face first is the part that you would normally hold. So, at first, she's probably just dazed. But then, I catch the fire extinguisher in a more normal position and go, [as Constance] *Oh, okay, wait a second*, and then, boom, hit her like it's a brick. So, it looks very uncool, but it does the job.

**Quinn:** [laughs]

**Kyle:** [chuckles]

**Quinn:** Because you used luck, this is a complete success. So, on a 10 plus, you get to choose an extra effect for kick some ass.

**Teo:** Ooh. Here's what I would like to do. If by put them where I want them, I can force her to be unconscious, then I will do that. If that's not an accurate interpretation of put them where I want them, then I would like to suffer one less harm.

**Quinn:** I think that knocking out Trixie would be acceptable, for this for mechanical reasons that I may reveal later. [chuckles]

**Teo:** Okay.

**Quinn:** Yeah. I think you deliver a one, two punch with this emptied fire extinguisher, and you send Trixie reeling backwards, and she falls to the ground unconscious and the knife clatters out of her hand.

**Kyle:** Damn. Constance.

**Quinn:** Kristen runs up to you and says, [as Kristen] *Are you okay? Did she just stab you?*

**Teo:** [as Constance] *Yes, she did.* And I hand the fire extinguisher.

**Quinn:** [as Kristen] *What the hell?*

**Teo:** I hand the fire extinguisher to Kristen, and I pick up the knife. I'm like, [as Constance] *Let's roll.*

**Kyle:** [laughs]

**Quinn:** [as Kristen] *Oh, my God, what the hell are we doing?*

[laughter]

**Teo:** [as Constance] *I gave you the thumbs up, Kristen. Learn what the thumbs up means.*

**Kyle:** [laughs]

**Teo:** And I start walking.

**Quinn:** [as Kristen] *I didn't think it meant destroying audio equipment and then getting stabbed by a roadie.*

**Kyle:** [chuckles]

**Teo:** [as Constance] *Something weird is happening. These people are not normal.*

**Quinn:** [as Kristen] *Constance, we need some more explicit signs for what this means.*

**Kyle:** [laughs]

**Teo:** [as Constance] *All right, we'll work on that. Let's just work on not dying right now.*

**Quinn:** [as Kristen] *Sounds good. What's the plan?*

**Teo:** [as Constance] *Clearly, people are whammied in some way, so I think we need to leave this area and somehow figure out how to do de-whammy people. But let's go ahead and not die first. Does that sound like good priority for you?*

**Quinn:** [as Kristen] *Yeah. Okay.*

**Teo:** So, I imagine the band has also noticed that I destroyed their gear. Are they looking at me? Do they care? How are they doing?

**Kyle:** They've also got whammied. Fans climbing on the stage-

**Teo:** That's true.

**Kyle:** -to contend with.

**Quinn:** Yeah. You look back at Roots in the Air, and Jenny was pretty upset earlier, but now, she looks more concerned with the half dozen folks who are converging on her from the crowd who have climbed onto the stage.

**Teo:** Okay. But she doesn't look like she's-- They haven't whammied themselves in any way.

**Quinn:** Why don't you roll to read a bad situation?

**Teo:** [rolls dice] That's a 12 again.

**Kyle:** Wow.

**Quinn:** Okay.

**Teo:** Yeah.

**Quinn:** Hold another 3.

**Teo:** I guess I'm going to ask, what's the biggest threat?

**Quinn:** The biggest threat, is that even though Roots in the Air has stopped playing, whatever magic they've worked is still ongoing. And this crowd is all spun up.

**Teo:** Huh. Okay. What's the best way to protect the victims? And I'm including Roots in the Air in this.

**Quinn:** Yeah. I think you get the sense that they are victims.

**Kyle:** Mm-hmm.

**Teo:** Yeah.

**Quinn:** The best way to protect the victims, including Roots and Kristen and possibly yourself, is to break the magic or get them out of there.

**Teo:** Mm-hmm. Just to confirm, the music that they were playing was moshing music, right? Like, it was high energy music.

**Kyle:** The genre.

**Teo:** The genre was accurate, right?

**Quinn:** I think we established Roots in the Air as a weird alt folk band, actually.

**Kyle:** Oh, yeah.

**Teo:** That's true. So, they were playing alt folk Americana stuff.

**Quinn:** Yeah. It was not mosh music.

**Teo:** Ah, dang it. I was going to go for like, [as Constance] *Play some relaxing jazz.*

**Kyle:** Chill it out.

**Teo:** Okay.

**Quinn:** I think you can see clearly as well that these mosh pits don't look like mosh pits. They look like fights.

**Teo:** Yeah. Okay, so what's the best way out? If we can't stop it right this second, what's the best way out?

**Quinn:** The best way out is through the backstage area, where the only person you recall seeing is Lance.

**Teo:** Okay. I do like the big arm movement, like motioning come hither to Roots in the Air. I assume they saw me just get stabbed, so they know that stuff is going down.

**Quinn:** You wave and call out. Jenny looks back at you wide eyed with fear, and just grabs her bandmates and starts booking it your direction.

**Teo:** Great.

**Quinn:** Like, she doesn't know what's going on, but something weird is happening and-- I think she just instinctively follows you.

**Teo:** Awesome. [as Constance] *Heading for the exit. If anyone looks like they're going to attack you, you want to hit first.* [Kyle laughs] *Keep your musical instruments as weapons.*

**Quinn:** Jenny holds up her guitar.

**Teo:** Great. And then I think my last words of wisdom as we run out of here are along the lines of like, [as Constance] *We may have to kill Lance. Emotionally, prepare for that.*

**Kyle:** [laughs]

**Quinn:** Alvin, what are you doing?

**Kyle:** I think Alvin wants to try to get up on stage as well to try to find Constance. If he gets up there, he might have a better vantage to see if Leon and Sarah are in the crowd, out of the crowd, if they've left or what's going on. From the side here on the VIP tent, I suppose it's not that far toward the stage.

**Quinn:** Yeah.

**Kyle:** [crosstalk] side?

**Quinn:** It's a short diagonal cut. You could try to go through the VIP area, or you could just go straight through the crowd.

**Kyle:** I think he's going to draw just the straight line from here to the stage, and just try to bullrush towards it through anybody who tries to grab him or get in his way, he's going to push everyone aside and just get to the stage.

**Quinn:** Give me a roll, plus tough.

**Kyle:** [rolls dice] Ooh, 9.

**Quinn:** Okay. Choose one. You don't get roughed up, you don't get held up or you don't lose something valuable.

**Kyle:** Don't get held up. I'll take an elbow to the jaw.

**Quinn:** So, you bulldoze your way through and you catch multiple elbows.

**Kyle:** Mm-hmm.

**Quinn:** I don't think there are any fights. I'm not going to keep calling them mosh pits. They're fights, and it's evident.

**Kyle:** Yeah.

**Quinn:** I don't think there are any in your immediate path. But even as you just try to push past people, it seems to incite this jealous rage that you're moving past them, that you're getting closer, and people start lashing out at you specifically. So, you're going to take two harm as you move through, and lose something valuable.

**Kyle:** [chuckles] What do I have?

**Hannah:** Your flannel shirt.

**Kyle:** [laughs]

**Teo:** [chuckles]

**Kyle:** I run light.

**Quinn:** I think what you lose is your cool, a little bit, as you're smashing-

**Hannah:** Nice.

**Quinn:** -through this crowd. I think you wolf out a little bit. It surprises you, because you've had it under control pretty well. But something about this situation gets under your skin.

**Kyle:** Claustrophobic attacks from all side? Thank you. Well, thank you.

**Quinn:** I think when you get to the stage and hoist yourself up, you realize that your nose is a little longer, and your hair has grown out a little bit and you're just a titch wolfish.

**Kyle:** I just cover my big hairy muzzle with a big hairy paw while I'm looking around. I'm doing it now.

**Quinn:** [laughs]

**Kyle:** Probably, bad audio.

**Quinn:** But it's evocative audio.

**Kyle:** [as Alvin] *Ooh. Oh, where is Sarah, Leon and Constance?* Sarah, and Leon and Constance, for those who couldn't understand.

[laughter]

**Kyle:** [as Alvin] *My friends.*

**Quinn:** So, you're up on stage and there are about a dozen other people making their way off to the sides. You look out into the crowd. It takes you several seconds of surveying to find them. But you see Sarah and Leon pushing their way amidst the crowd up towards the stage.

**Kyle:** Close or not, Alvin will jump back in and try to make a path.

**Quinn:** I think they're pretty close. I'm not going to have you roll again right now. And you arrive in front of Sarah and Leon, and they are looking past you up to the stage.

**Kyle:** [as Alvin] *Sarah, Leon.* I clap in front of them. [claps]

**Quinn:** Leon tries to push you out of the way.

**Hannah:** That's rude.

**Kyle:** I shake him. [laughs]

**Quinn:** He looks at you, and his eyes narrow, he's like, [as Leon] *Hey, get off me.* He tries to push you away, but you're obviously much stronger, so he's just shoving you, and then he balls up one of his fists and tries to punch you.

**Kyle:** I try to dodge that and turn my attention to Sarah instead.

**Quinn:** Yeah. You're a tough enough lad that there's no-

**Kyle:** Leon punch.

**Quinn:** -harm in a normal boy punching you. [chuckles]

**Kyle:** A punch from Leon. Forget about it. But I'll try to turn to Sarah and just try to look in her eyes and be like, [as Alvin] *Sarah, it's me. It's Alvin. Come on, I know you're in there. You can fight this. Just dig deep.*

**Quinn:** Give me a roll to use magic.

**Kyle:** Oh. So, just plus weird?

**Quinn:** Yeah.

**Kyle:** Okay. [rolls dice] 11.

**Quinn:** Okay.

**Kyle:** Haha.

**Quinn:** The effect in this particular instance, and this is a very specific circumstance between you and Sarah to supernatural creatures, and brother and sister. The effect is, banish a spirit or curse from a person, object or place that it inhabits.

**Teo:** Ooh.

**Quinn:** So, you shake Sarah. And for a second, you see her teeth come out in full and she looks like she is ready to bite you, and then she stops and looks at you. [as Sarah] *Alvin, that music, I can still hear it in my head. It's still ringing.*

**Kyle:** [as Alvin] *Sarah, it's okay. This is not the first time this has happened to this town, it turns out. But we need to get out of here, because everybody around us is feeling that same thing, including Leon over there, and I point to Leon, probably scrambling to try to get over the stage wall or whatever.*

**Quinn:** Yeah. He hasn't quite made it, but he's left.

**Kyle:** [laughs]

**Quinn:** Like, he just kept walking.

**Kyle:** I like to imagine my head. My head cannon is, he's got his tummy up on the railing and his legs are kicking, but he can't quite--

**Quinn:** I 100% support this.

**Kyle:** Yeah.

**Quinn:** That's what he's doing.

**Kyle:** [chuckles]

**Quinn:** Like a little kid.

**Kyle:** Like a little kid. Leon. Little Leon.

**Hannah:** [laughs]

**Kyle:** I say to Sarah like, [as Alvin] *Okay, so we have to get Leon. He won't be happy about that, and we need to leave. I saw Constance and the band leaving the stage, so we should probably head in that direction. JR's gone home, and I think that's everyone accounted for. So, are you ready?*

**Quinn:** [as Sarah] *Yeah. Okay.*

**Kyle:** [as Alvin] *Do you need another second?*

**Quinn:** [as Sarah] *No, no.*

**Kyle:** [as Alvin] *Okay.*

**Quinn:** [as Sarah] *I want to get out of here as soon as possible.*

**Kyle:** [as Alvin] *All right. Follow my lead.*

**Quinn:** [as Sarah] *Okay.*

**Kyle:** And Alvin is going to rush back over, grab Leon under his arm and hop up on stage.

**Quinn:** Why don't you give me a roll to protect someone?

**Kyle:** Okay.

**Quinn:** You're protecting Leon.

**Kyle:** [rolls dice] I am. Ooh. Uh-oh. Ooh. Decision, decision. Can Sara help? As an NPC, does she have the ability to help?

**Hannah:** [laughs]

**Quinn:** I don't think so.

**Kyle:** Okay. In that case, I am going to use a luck point.

**Quinn:** All sorts of luck getting burned around here.

**Kyle:** Mm-hmm.

**Quinn:** So, I think Leon is still tummy on top of the guardrail, trying to wheel over. You. You and Sarah just plow through the crowd and leap up onto the stage, and you throw Leon over your shoulder. He's kicking like a little kid, like kicking and pounding your back. But the angle and the amount of strength that he has just is not enough to hurt you. What do you do?

**Kyle:** We're up on the stage. We just rush. We run over toward the direction I saw Constance and Kristen.

**Quinn:** Constance, you and Kristen and Roots in the Air are making your way through the backstage. And at the exit, you see a small cherubic figure, backlit slightly, but you recognize it as Lance.

**Hannah:** Aww. Good guy, Lance. He got his little snacks.

**Teo:** Okay.

**Kyle:** [chuckles]

**Teo:** No one needs to tell him what I said earlier.

**Kyle:** [laughs]

**Quinn:** And you hear him say, [as Lance] *I'm so sorry about this, but I absolutely can't let you leave with the band.*

**Hannah:** Uh-oh.

**Teo:** Oh. I just go at him with the knife.

**Quinn:** [laughs]

**Hannah:** Oh, my God.

**Quinn:** Okay.

**Teo:** I am unstable. I am gushing blood. I can't with this right now. Look, I'm going to nick him in the leg. It's going to be a flesh wound. I'm not hitting a major-- I'm not stabbing someone in the gut, like some people have done.

**Hannah:** [laughs]

**Quinn:** Roll to kick some ass.

**Teo:** I could be reading this wrong. Look, there's a group of people with me. They all have agency. They could pull me back. [rolls dice] Just keep that in mind. That's only a 9.

**Quinn:** On a 7 to 9-

**Kyle:** [crosstalk] stab.

**Quinn:** -you trade Harm as established. You run forward. Lance has a big silver platter filled with food. He raises it up over his head and slams it down on yours. And you take one harm.

**Teo:** Okay. Sweet. Sweet.

**Quinn:** But at the same time, you stab Lance, and he falls backwards, leaving the path open.

**Teo:** Great. I'm two away from dying. Let's keep moving. Let's keep moving, people. We're heading as a group out of here as quickly as possible.

**Quinn:** You start sprinting away from this place. I think Lance tries to start getting back up, and Kristen slams him with the empty fire extinguisher, and he goes down.

**Kyle:** [laughs] [scats]

**Hannah:** Yes. Love it.

**Teo:** Yeah.

**Hannah:** You love to see it.

**Quinn:** And Roots in the Air with Jenny in the lead follow you out. I think just as you exit the backstage area, Alvin and Sarah rendezvous with you.

**Teo:** Awesome. [as Constance] *To the studio.*

**Kyle:** [as Alvin] *What happened? Are these people just going to all kill each other?*

**Teo:** [as Constance] *I am concerned about that. They've been whammied. Do you know how to stop it? Do we know where JR is? Maybe JR can do some magic. I don't know.*

**Kyle:** [as Alvin] *JR's heading back to the apartment as well.*

**Teo:** [as Constance] *Is there such a thing as telemagic? Can we get her on a Zoom call?*

[laughter]

**Teo:** [as Constance] *Is that a thing?*

**Kyle:** If I look back at the crowd, are they actively fighting with each other still, now that the music's been stopped for a while, or are they just getting angry at the music not being there? Because it seems most of these things are like the tall man giving someone a desire of theirs. And so, if they wanted to be a very popular band or something, and that just got amped up and they're not there anymore, does that seem to have had an effect?

**Quinn:** You look back at this crowd and you can see that there's probably 100 people on stage now, and they're just looking around. And then, in the crowd in the pit, there are multiple knots of people who are fighting. And at the exterior, some people have turned and are looking at you and starting to run towards you.

**Kyle:** Okay. [as Alvin] *We should probably go. I'm on Team Go Now.*

**Teo:** [as Constance] *Cool, cool, cool. I think I'm dying. Let's--*

**Quinn:** [laughs]

**Kyle:** [chuckles] I ask Roots in the Air, [as Alvin] *Do you guys have any flyers or something? Just chuck them behind you.*

**Quinn:** [laughs] Jenny elbows the drummer. He's got these really big cargo shorts, and he pulls out just a [Kyle laughs] ream of Roots in the Air flyers and throws them-

**Kyle:** Perfect.

**Quinn:** -and this cloud of band posters just goes soaring into the air.

**Kyle:** Yeah, love that.

**Quinn:** Like Roots.

**Kyle:** That'll slow him down a bit. [as Alvin] *Let's go.*

**Quinn:** And the group of you flee Hullabaloo, and disappear into the night.

[music]

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