

**The Listening Club TTRPG
Episode 1**

JONATHAN SIMS:

Hello again everyone. It's your boy Jonny <laugh>. Returning once again to Games Master the second episode in our short little Magnus Archives Role Playing Game one shot. And with me we have,

LOWRI ANN DAVIES (ELODIE):

It's Lowri <laugh>.

JONATHAN SIMS:

It's Lowri <laugh>. And Lowri, who are you playing in the Listening Club?

LOWRI ANN DAVIES (ELODIE):

I am playing Elodie Jones

JONATHAN SIMS:

Anusia. Hello, who are you playing?

ANUSIA BATTERSBY (MARGOT):

Hello Johnny, I am playing Margot Maria Bradley.

JONATHAN SIMS:

Hello Ian. Who are you playing?

IAN HAYLES (ALPHONSE):

I am playing the redoubtable Alphonse Platt.

JONATHAN SIMS:

And finally Pip, who you're playing.

PIP GLADWIN (BARRY):

Hello. I will be playing Barry Knapp.

JONATHAN SIMS:

Brilliant. So to recap all our nonsense, last episode, <laugh>, everyone is playing a group of just normal people who gather together occasionally to listen to the horror fiction podcast, the Armitage Library.

You have all come together to listen to episode 100. It has just released. You have just listened to the eponymous narrator Arthur G Neville, as he confronts the beast that's been stalking him for all four seasons. A terrifying creature of hair and blood.

LOWRI ANN DAVIES (ELODIE):

Oh

JONATHAN SIMS:

it travels through drain pipes and sort of snakes up. It's basically a sort of a sentient, gory, clogged drain.

LOWRI ANN DAVIES (ELODIE):

Oh no

JONATHAN SIMS:

He has apparently killed it forever. But there was a little postscript that was like, but maybe not. And so you are currently deep in discussion of this episode and indeed the episodes and the arcs that have led up to it. I will say there is usually a fifth member of your group, June, who has not joined you today.

ANUSIA BATTERSBY (MARGOT):

What is June like?

JONATHAN SIMS:

She's nice, quite organized. She was actually the one who originally gathered the group together and suggested you all meet up, but she's lovely sort of on the, on the short side, a little bit bubbly, but the bubbly kind of hides a certain, she's quite stressed a lot of the time.

She works very hard, but yeah, she's, she always makes the meetings.

LOWRI ANN DAVIES (ELODIE):

So we've just finished listening.

JONATHAN SIMS:

You know, the Armitage library was produced by Mouldy Pencil Productions, it's distributed under, et cetera, et cetera. <laugh>,

LOWRI ANN DAVIES (ELODIE):

Gosh, quite a lot of um, food for thought in that one. Hey? Elodie is getting her, well her laptop is already out with the spreadsheet up so that she can start logging some details to like cross-reference for episodes.

JONATHAN SIMS:

Which episode do you think it was a really good payoff for?

LOWRI ANN DAVIES (ELODIE):

Oh, 37.

JONATHAN SIMS:

Mm-hmm <affirmative>.

LOWRI ANN DAVIES (ELODIE):

I mean it's the episode that he first encounters the drain clog monster. Right?

JONATHAN SIMS:

They call it Mr. Clot.

LOWRI ANN DAVIES (ELODIE):

Oh, do they? Must they. <laugh>

JONATHAN SIMS:

Yeah. <laugh>

Its pretty gross. <laugh>

It's a pretty gross podcast.

ANUSIA BATTERSBY (MARGOT):

Good for them.

IAN HAYLES (ALPHONSE):

I just dunno why they just don't kill it. Right, because it's, it's obviously not dead, is it?

ANUSIA BATTERSBY (MARGOT):

No, it's very much not dead.

IAN HAYLES (ALPHONSE):

So Alphonse is just doodling away on a pad, making strange shapes with uh, ink. Well,

LOWRI ANN DAVIES (ELODIE):

But you know, we need to get the payoff. I mean that was somewhat of a payoff, but obviously, you know, there's gonna be another season. Right. So we can't be killing it now because they're going to need it in season five. It's gonna make a comeback. Obviously.

ANUSIA BATTERSBY (MARGOT):

What I can't tell is whether this is meant to be the big bad of the entire thing or whether there's something else hidden beneath and the way they keep killing it off and bringing it back, killing it off bring, it's like it's getting too obvious now, you know?

IAN HAYLES (ALPHONSE):

Exactly. I get it. It's an immortal amoeba

PIP GLADWIN (BARRY):

Barry will return from, I'm picturing us in a cafe.

ANUSIA BATTERSBY (MARGOT):

I was also picturing cafe.

LOWRI ANN DAVIES (ELODIE):

Yeah. Maybe like a fifties diner style booth.

ANUSIA BATTERSBY (MARGOT):

Oh, sweet.

PIP GLADWIN (BARRY):

Barry is returning from a counter with a tray with everyone's drink orders on it and we'll sort of put that down and start handing 'em over to people.

I think Margot's onto something there actually, because it's not like it's a big, a big hairy sort of blood monster. Right. But like who's, who's behind the creature is what I'm wondering. 'cause there's gotta be more to it than that. Like where's it from? Did somebody like it's summoned, right? Somebody has to have summoned it.

ANUSIA BATTERSBY (MARGOT):

Exactly. There have been so many hints that there's something beyond it.

PIP GLADWIN (BARRY):

Exactly. Right. That's that's my point. Exactly.

ANUSIA BATTERSBY (MARGOT):

Puppeting it. I dunno.

LOWRI ANN DAVIES (ELODIE):

Interesting that you were talking about someone being behind it. Elodie's gonna turn her laptop around so everyone can see the screen and start a presentation. So I was cross-referencing all of the prime numbered episodes the other day. <laugh> and the Monster, or at least this person.

JONATHAN SIMS:

Bing bong, The little email chime.

LOWRI ANN DAVIES (ELODIE):

Oh

JONATHAN SIMS:

and it looks like you've had an email from June.

LOWRI ANN DAVIES (ELODIE):

Oh!

JONATHAN SIMS:

It's Re: upcoming meet.

PIP GLADWIN (BARRY):

Oh great.

JONATHAN SIMS:

The latest message just reads need to see you now. Urgent. Quick. It's been sent to all of you. Elodie's laptop is where you, you can see it, but if you check your phones, you have all received this Message.

ANUSIA BATTERSBY (MARGOT):

Hmm.

LOWRI ANN DAVIES (ELODIE):

That's strange. I mean it isn't like her to miss a meeting.

PIP GLADWIN (BARRY):

I'll immediately just text back like, where are you?

JONATHAN SIMS:

Yeah, you can send that message a few minutes past and there's no immediate response.

PIP GLADWIN (BARRY):

Sit and wait. <laugh>

ANUSIA BATTERSBY (MARGOT):

Gonna try and ring her.

PIP GLADWIN (BARRY):

Yeah,

LOWRI ANN DAVIES (ELODIE):

Yeah. Good call.

PIP GLADWIN (BARRY):

Check. She's not in trouble.

JONATHAN SIMS:

Hi, this is June. Sorry. Uh, I'm really very busy at the moment. If you leave a message, I'll get back to you as soon as possible. Thanks.

ANUSIA BATTERSBY (MARGOT):

Hi June, this is Margo. We just got your, your email, we just got your messages. Is everything all right? Um, over

That's kind of how she always ends messages whenever she leaves in <laugh>,

LOWRI ANN DAVIES (ELODIE):

even in text over,

ANUSIA BATTERSBY (MARGOT):

it's kind of become a little bit of a joke between her and June.

LOWRI ANN DAVIES (ELODIE):

There's no um, location on this email, right?

JONATHAN SIMS:

No. It looks like all the other emails that she has sent, which she normally sends from her computer.

ANUSIA BATTERSBY (MARGOT):

Mm.

JONATHAN SIMS:

Do any of you know June other than through the listening club,

ANUSIA BATTERSBY (MARGOT):

How old is she and what kind of work does she do?

JONATHAN SIMS:

Mid thirties, she does like audio stuff. She works a lot with corporate clients doing voiceover editing for adverts.

LOWRI ANN DAVIES (ELODIE):

Mm. I think she's probably done an ad right? For the accountancy firm that Elodie works for.

JONATHAN SIMS:

Yeah. So in which case Elodie will probably have been over to her house once or twice because she has a little home studio. You do know where she lives.

LOWRI ANN DAVIES (ELODIE):

It's near, it's near.

JONATHAN SIMS:

It's a short bus ride away.

LOWRI ANN DAVIES (ELODIE):

I mean that is not like her, my laptop's got plenty of charge. We can just do this on the bus if we wanna like hop over there.

PIP GLADWIN (BARRY):

Yeah, let's,

ANUSIA BATTERSBY (MARGOT):

I think that's a good shout. Yeah, I think we should do that.

LOWRI ANN DAVIES (ELODIE):

Can we get this to go?

PIP GLADWIN (BARRY):

Yeah, I'll get 'em in. I'll put 'em all back on the tray and take him over to the cabin. Get 'em all transferred into

IAN HAYLES (ALPHONSE):

Alphonse has already drained his black coffee.

JONATHAN SIMS:

The barista is like, Oh yeah. Okay.

PIP GLADWIN (BARRY):

Yeah. Sorry mate.

LOWRI ANN DAVIES (ELODIE):

Oh. And maybe get a marker for June.

JONATHAN SIMS:

Does the barista here like you <laugh>? You know what, I'm gonna ask for a roll. It's gonna be a level four challenge. It's an intellect challenge.

ANUSIA BATTERSBY (MARGOT):

<laugh>. Is there any way I can help? I actually did write down that Margot is a barista.

JONATHAN SIMS:

Oh, okay. Yeah. Do you have any sort of skills that might assist?

ANUSIA BATTERSBY (MARGOT):

I've got performance,

JONATHAN SIMS:

A combination of performance and barista solidarity. <laugh> lower that to a nine.

PIP GLADWIN (BARRY):

Great. Okay. Oh gosh. I dunno if a natural 20 is a thing in this game, but I've rolled a <laugh>.

JONATHAN SIMS:

Oh yeah, absolutely. The baristas are all really nice to you because you are pretty sure the manager is into you.

PIP GLADWIN (BARRY):

Mm-hmm <affirmative>

JONATHAN SIMS:

She's always just behind the counter. Like just not giving you the eye obviously, but maybe just giving you the eye. <laugh> the barista almost rolls his eyes when you ask for them all to be put into takeout cups and then gives a sort of look over to the manager who is staring at him. Steely faced <laugh>. You can get all your coffees to go. Cheers. You hop on the bus, it's the number 42 Going to Didsbury. Just dropping in that, that little local flavor that uh, it's very important I think for authenticity purposes and yeah, two pounds each. It's Bee Network, it's pretty good. <laugh>. And 15 minutes later you are stood in front of. So June has a flat, it's a three story building with a front door with four doorbells on it.

LOWRI ANN DAVIES (ELODIE):

I mean obviously Elodie will remember which one it is because she's very organized and

JONATHAN SIMS:

Oh yeah, yeah, yeah. You know it's the third one down. Yeah.

LOWRI ANN DAVIES (ELODIE):

Yeah. Buzz.

JONATHAN SIMS:

Well there is no immediate response.

LOWRI ANN DAVIES (ELODIE):

I'll buzz a different flat. A neighbor.

IAN HAYLES (ALPHONSE):

What are you doing?

LOWRI ANN DAVIES (ELODIE):

Well it's -.

JONATHAN SIMS:

Hello?

LOWRI ANN DAVIES (ELODIE):

Hello. Hi. So sorry to uh, intrude on your day. I'm trying to get hold of June. I'm a little bit worried about her and she's not answering her door.

JONATHAN SIMS:

who?

LOWRI ANN DAVIES (ELODIE):

June, your neighbor, your upstairs neighbor, the one who always asks you to keep the music down because she's recording.

JONATHAN SIMS:

Oh yeah, she dead? <laugh>.

LOWRI ANN DAVIES (ELODIE):

No, but could I come in?

JONATHAN SIMS:

Uh,

LOWRI ANN DAVIES (ELODIE):

I've got a package for her.

JONATHAN SIMS:

Ah, alright

LOWRI ANN DAVIES (ELODIE):

Thank you

JONATHAN SIMS:

<laugh>. Actually, actually wait, hang on. I'm gonna, I'm gonna ask you to, I like package. I am gonna ask you to roll. Uh, you need a six, level two.

LOWRI ANN DAVIES (ELODIE):

That's a 12.

JONATHAN SIMS:

12. Yeah.

LOWRI ANN DAVIES (ELODIE):

Great.

JONATHAN SIMS:

And yeah, the door buzzes and you can head on inside,

LOWRI ANN DAVIES (ELODIE):

Right. She's the second floor.

PIP GLADWIN (BARRY):

Great. Straight up.

JONATHAN SIMS:

So yeah, head up. It's a pretty new build house, so it's got quite a sturdy fire door on the front. No windows, nothing like that. Just the little number three on it.

LOWRI ANN DAVIES (ELODIE):

Knocking

JONATHAN SIMS:

No response to a knock.

IAN HAYLES (ALPHONSE):

Hmm.

LOWRI ANN DAVIES (ELODIE):

And the door is shut, right?

JONATHAN SIMS:

Uh, it's closed. Yeah.

LOWRI ANN DAVIES (ELODIE):

Well

PIP GLADWIN (BARRY):

I'll sort of look inquisitively at Margaret.

ANUSIA BATTERSBY (MARGOT):

So I know I didn't select it specifically as a skill. Jonathan <laugh>, but can I try and pick the lock please?

JONATHAN SIMS:

Oh, you didn't take lock picking did you?

ANUSIA BATTERSBY (MARGOT):

<laugh>? No, I picked Pickpocketing but I think it would still be vague.

JONATHAN SIMS:

You two picked pickpocketing rather

ANUSIA BATTERSBY (MARGOT):

Vaguely within her bailiwick.

JONATHAN SIMS:

Alright. Alright. Well it is. I'll be nice. It's an internal lock. It's a very standard Yale, so it'll be uh, a level four. So you need a 12. It'll be on speed. Do you want to spend any of your speed to boost it?

ANUSIA BATTERSBY (MARGOT):

Yeah, I think I will.

JONATHAN SIMS:

So if you spend three points of your speed pool, you can lower that to a six.

ANUSIA BATTERSBY (MARGOT):

Oh I got exactly a 12. Goddammit. I didn't need to lower it.

JONATHAN SIMS:

Hey, okay. What are you using? Describe yourself Lockpicking.

ANUSIA BATTERSBY (MARGOT):

It looks like the kind of thing that would be used on stage for like lock picking tricks, but it is very, very functional as a standard lock picking kit at the same time.

JONATHAN SIMS:

That was a success. You have successfully locked the door <laugh>.

ANUSIA BATTERSBY (MARGOT):

Did we not, Did we not did no one before I

JONATHAN SIMS:

<laugh>. You can unlock it again. I'm being

IAN HAYLES (ALPHONSE):

Did no one? Is that not 1 0 1 of lock picking is.

JONATHAN SIMS:

Yeah. No it wasn't locked. Uh, it wasn't locked before you started. To be marginally less cruel. You spend a while tinkering with it and then you realize it is unlocked. Whether you tell other people this or whether you are like, I've done it. That's up to you. That's up to Margot.

ANUSIA BATTERSBY (MARGOT):

She doesn't say a thing. She's kind of embarrassed

JONATHAN SIMS:

As far as anyone else is concerned. Margot's just successfully done a master bit of lock picking.

LOWRI ANN DAVIES (ELODIE):

Elodie is very uncomfortable about this. I'm not sure we're breaking into a house.

ANUSIA BATTERSBY (MARGOT):

It's fine.

IAN HAYLES (ALPHONSE):

And you are the one they heard on the intercom they'll come straight to you.

LOWRI ANN DAVIES (ELODIE):

Oh god. Alphonse you're right. Oh God,

PIP GLADWIN (BARRY):

It's fine. No, no it's fine. We're look, we're checking up on a friend that's all

IAN HAYLES (ALPHONSE):

stride into the flat.

JONATHAN SIMS:

You push the door open inside it is quiet. The lights are are not on and it's still daytime but the curtains and the blinds are being drawn. There's a certain gloom, a certain ding inside the main hallway of the apartment. It's quite narrow. Elodie as the investigator you notice that June's keys are still in the little bowl.

LOWRI ANN DAVIES (ELODIE):

Mm.

JONATHAN SIMS:

So it doesn't look like she's left. So Elodie's been here before. Has anyone else visited June before?

ANUSIA BATTERSBY (MARGOT):

I think maybe once like to inquire about some audio stuff.

JONATHAN SIMS:

You know that there's standard bedroom, bathroom, living room, kitchen, combination room and a spare bedroom that uh, June uses as a recording studio. All the doors are currently shut.

LOWRI ANN DAVIES (ELODIE):

June? June. It's listening club. Hello.

JONATHAN SIMS:

No response.

ANUSIA BATTERSBY (MARGOT):

I think I'd start knocking on the doors.

JONATHAN SIMS:

No response.

IAN HAYLES (ALPHONSE):

Just going to grab a handle and open.

JONATHAN SIMS:

Which of the three doors do you go for Ian? One, two or three.

IAN HAYLES (ALPHONSE):

Right. 'cause I don't know what they are. I'm gonna go for two.

JONATHAN SIMS:

You open it small bit Pokey bathroom, shower, cubicle, toilet. Pretty standard. You don't immediately see anything outta the ordinary. Also June's not in there.

IAN HAYLES (ALPHONSE):

No. No. June

ANUSIA BATTERSBY (MARGOT):

Is there a particular place where she'd keep her laptop where she would've sent the email from?

JONATHAN SIMS:

She usually works in her recording studio. It kind of doubles up as an office.

PIP GLADWIN (BARRY):

Sure.

ANUSIA BATTERSBY (MARGOT):

I think I'd check there. Then

JONATHAN SIMS:

Opening the door to the recording studio. It is slightly darker in here than the other rooms because she has a pair of like thick soundproofing curtains over the window that are currently pulled closed. The light is currently turned off. So the only light is currently spilling in from the hallway and it illuminates an unlit desk and a large sort of high backed office chair that is currently turned away from you with a pair of headphones sort of just kind of hanging off the side.

ANUSIA BATTERSBY (MARGOT):

I feel like I need to check if there's anything in this office chair.

JONATHAN SIMS:

Are you turning the lights on first or are you rotating the office chair first?

ANUSIA BATTERSBY (MARGOT):

So I put the torch on on my phone and I kind of pull the sleeves in my very big jacket over my hands so that I'm like putting fingerprints on as little as possible.

JONATHAN SIMS:

Mm-hmm <affirmative>.

ANUSIA BATTERSBY (MARGOT):

And I go up and I kind of like, I don't push it or anything, I just kind of look around the edge of the chair very, very slowly.

JONATHAN SIMS:

There is nobody there. You do notice in the torch light it takes you a second to recognize them. They are Sony mini disc players, which you recognize as the iconic media storage device <laugh> used in the Armitage library. All the horrible ghost stories are all recorded onto Sony mini disc.

PIP GLADWIN (BARRY):

I might come into the room like after Margot and immediately just kind of almost off Handly. Pick one of these up and just at random and press play.

JONATHAN SIMS:

Yep.

<noise>

It's kind of garbled audio nonsense as far as you can tell.

PIP GLADWIN (BARRY):

Hmm.

JONATHAN SIMS:

It's a bit unpleasant to listen to.

ANUSIA BATTERSBY (MARGOT):

How many are there?

JONATHAN SIMS:

12 sort of small portable ones and two slightly larger units that uh, will be used for recording.

ANUSIA BATTERSBY (MARGOT):

Mm. I take a photograph of them and consider gathering them up, but I'd want to check other rooms for June first

JONATHAN SIMS:

As you are looking around. Barry have you turned the light on?

PIP GLADWIN (BARRY):

Yeah, I, I think I will do now that we're sort both in the room looking at these mini disc players I've, I flick the light on. Yeah.

JONATHAN SIMS:

You notice that the light is slightly reflecting off one of the inner ear cups of the pair of headphones dangling over the end. They're the sort of big thick wired headphones. Your sort of old school audiophile style. And you will notice if you look closely that the left ear cup on the inside it's shiny with a, with a slightly viscous dark liquid.

PIP GLADWIN (BARRY):

I'll pick the headphones up by the connecting band and lift, turn the angle and see if any of whatever this is drips out

JONATHAN SIMS:

There's not enough for it to drip.

PIP GLADWIN (BARRY):

Okay.

JONATHAN SIMS:

It's hard to tell what it is. Could be blood, could be anything that's not blood

LOWRI ANN DAVIES (ELODIE):

Good to narrow it down. <laugh>

ANUSIA BATTERSBY (MARGOT):

everything in the world could be blood or not blood. Johnny <laugh>.

PIP GLADWIN (BARRY):

I'll very tentatively just reach out and dab it with a finger and then bring it to the light. I'm very inquisitive and I'd like to know what it is. <laugh>.

JONATHAN SIMS:

It's red. You think it might be blood?

PIP GLADWIN (BARRY):

I'll sort of put them down on the desk.

ANUSIA BATTERSBY (MARGOT):

I'm gonna take a photo of it.

JONATHAN SIMS:

Meanwhile, Elodie, where are you And uh, Alphonse looking.

LOWRI ANN DAVIES (ELODIE):

I will have a look through the kitchen living room area and I'm basically looking for signs of where she might be. Did she leave in a hurry? And potentially in the back of my mind being like, do we need to call the police or something?

JONATHAN SIMS:

Bedroom is a lot more chaotic than you'd associate with June, but not in a suspicious sort of way. You just think that this is maybe the room where she keeps all her chaos.

LOWRI ANN DAVIES (ELODIE):

Elodie has a cupboard where she keeps her chaos. No one's allowed to see in there.

JONATHAN SIMS:

She was clearly working on some stuff around the podcast. She's got a whole bunch of old transcripts with bits highlighted and circled.

This is clearly where she does a lot of the work that she brings to the listening club.

LOWRI ANN DAVIES (ELODIE):

Mm-hmm <affirmative>.

JONATHAN SIMS:

You are an investigator so I'm gonna say you do notice that on a couple of the more recent transcripts that she's been going through, she has quite heavily circled the public address of moldy pencil productions. Alphonse looking through the kitchen and living room. You can't see anything immediately. Like there's no body, there's no splatter of gore. It looks like the food in the fridge is fresh. It looks like she was here until pretty recently.

IAN HAYLES (ALPHONSE):

Okay.

JONATHAN SIMS:

Although none of the appliances shown any use of immediate use. You know, the cattle's not warm. Anything like that on the small coffee table in the living room is an open letter that just reads. Dear June, thank you for getting in touch. We really appreciate it. Please find what you requested Enclosed. AGN

IAN HAYLES (ALPHONSE):

I'm gonna look in the envelope. Is there anything enclosed in there? Is there

JONATHAN SIMS:

No, it's a slightly bigger envelope than you would expect from a, like an a5 letter.

IAN HAYLES (ALPHONSE):

Mm-hmm <affirmative>.

JONATHAN SIMS:

But whatever was in there, it's not in the envelope or on the table currently.

IAN HAYLES (ALPHONSE):

Yeah. So Gang.

LOWRI ANN DAVIES (ELODIE):

Huh?

IAN HAYLES (ALPHONSE):

She got a letter from from Arthur. She got writing to him.

LOWRI ANN DAVIES (ELODIE):

Oh. She's been like highlighting moldy pencil productions address as well. I'm actually quite impressed with the level of, sorry. Anyway, um, I think I'm, maybe I'm just going to give them a call like is there a phone number for moldy? I'm gonna Google to look for a phone number for Moldy Pencil Productions.

JONATHAN SIMS:

Elodie they have an email address. They have social media handles. They don't have a public facing phone number from what you can see.

LOWRI ANN DAVIES (ELODIE):

Mm.

JONATHAN SIMS:

I will say you can send whatever email you like, you will receive what seems like an automated holding email and if you get a response you would not expect to be getting a response within the next few days.

LOWRI ANN DAVIES (ELODIE):

One of my skills is tracking. Can I argue that I could find an, an illegal website or something <laugh>?

JONATHAN SIMS:

Absolutely. Could you make me an intellect role? I'd say you probably need a nine, but I'll lower that to a six because of your tracking.

LOWRI ANN DAVIES (ELODIE):

Great. 13.

JONATHAN SIMS:

They don't have anything immediate in like their public facing stuff, but there's all sorts of official documentation that you have to file to be a company that is stored various places that if you know where to look you can find it and you can indeed find a phone number that is the official phone number that has been given to various regulatory bodies and official organizations for moldy pencil productions.

LOWRI ANN DAVIES (ELODIE):

Fab. I mean she's calling that, I'm just calling moldy pencil productions just so everyone knows what she's doing.

ANUSIA BATTERSBY (MARGOT):

Good. I'm gonna check this laptop.

JONATHAN SIMS:

This number is not in service.

LOWRI ANN DAVIES (ELODIE):

This number's not in service. Great. There's a laptop <laugh>

JONATHAN SIMS:

Instantly. Your researchers into moldy pencil. They have a lot of like behind the scenes photos. They apparently have about 12 people working for them. All of which have like a really nice sunny profile about how much they just love listening and microphones from the page. It looks like they've got like quite a nice little office space. Anusia, you can uh, open up the laptop. There is a password screen. Do you wanna take a crack at what the password might be?

ANUSIA BATTERSBY (MARGOT):

Yeah. Hmm.

JONATHAN SIMS:

Gimme a pitch of four passwords. Margot might try.

ANUSIA BATTERSBY (MARGOT):

Okay. Does the password have to be a particular length?

JONATHAN SIMS:

No,

ANUSIA BATTERSBY (MARGOT):

I think she would try testing, testing 1, 2, 3.

JONATHAN SIMS:

As in typing out?

ANUSIA BATTERSBY (MARGOT):

Yeah.

JONATHAN SIMS:

No,

ANUSIA BATTERSBY (MARGOT):

Not moldy pencil. Moldy pen. 'cause that would throw people off.

JONATHAN SIMS:

Nope, not moldy pen.

ANUSIA BATTERSBY (MARGOT):

This is my password. Kind of upper and a lower case to

JONATHAN SIMS:

Nope.

ANUSIA BATTERSBY (MARGOT):

And I think should try. I love llamas 27.

JONATHAN SIMS:

June does love llamas but uh, that's not the password. I'll give you an intellect role. You only need a nine. Do you have any skills that might help?

ANUSIA BATTERSBY (MARGOT):

I mean I've got an intellect edge of one.

JONATHAN SIMS:

Yep. You can lower it to a six for two points if you want.

ANUSIA BATTERSBY (MARGOT):

I've got discerning motive.

IAN HAYLES (ALPHONSE):

Isn't this also lock picking but just electronic?

ANUSIA BATTERSBY (MARGOT):

Yeah,

LOWRI ANN DAVIES (ELODIE):

Yeah.

JONATHAN SIMS:

Mmm. You know what I was gonna give you discerning motive, but Ian ruined it by trying to get lock picking. So for being cheeky No, you don't have a skill. Uh, I will let you spend two intellect points.

ANUSIA BATTERSBY (MARGOT):

I wasn't even cheeky. That wasn't on me

JONATHAN SIMS:

<laugh>. No, but Ian was cheeky on your behalf

LOWRI ANN DAVIES (ELODIE):

As a team.

JONATHAN SIMS:

Collective punishment as expressly forbidden by the Geneva Convention.

ANUSIA BATTERSBY (MARGOT):

I'll spend two instead of three 'cause I have my edge.

JONATHAN SIMS:

Uh, so you need a six

ANUSIA BATTERSBY (MARGOT):

And that is a 17 <laugh>.

PIP GLADWIN (BARRY):

Nice.

ANUSIA BATTERSBY (MARGOT):

17. Perfect. It's Armitage, but the A is a four <laugh>.

Oh, okay.

JONATHAN SIMS:

A lot of her stuff is to do with work. You are very clearly breaking quite a few NDAs looking through her laptop. But a lot of her recent internet searches, there's a lot to do with moldy pencil productions, a lot of address searches and trying to find out a location. It seems like she doesn't think that their official address is their real address. She's searching a lot of stuff about audio distortions, audio strange thing. Aspects of the audio sit like on various message boards, seeing if anyone else has come across anything. And she recently downloaded what seems to be a sort of audio cleanup program, like a custom piece of audio cleanup software.

ANUSIA BATTERSBY (MARGOT):

**I'm gonna choose one and I'm gonna give it a listen
<noise>**

JONATHAN SIMS:

That's just listening to it like straight off the mini disc.

ANUSIA BATTERSBY (MARGOT):

I'm showing my age here by asking how mini discs work.

JONATHAN SIMS:

Okay. So mini discs, they're like,

ANUSIA BATTERSBY (MARGOT):

Is it like a record where you can take it out, flip it over, you've got a

JONATHAN SIMS:

No, they're like little CD cartridges that you used to slot into a player.

ANUSIA BATTERSBY (MARGOT):

So more like a cassette tape.

PIP GLADWIN (BARRY):

Like imagine a cassette tape, but there's a CD in it.

JONATHAN SIMS:

Oh, no, no, nothing. Nothing like a cassette tape. Nothing like a cassette tape.

PIP GLADWIN (BARRY):

Sorry. Of course.

JONATHAN SIMS:

I wouldn't draw that parallel at all. Completely different

ANUSIA BATTERSBY (MARGOT):

Cassette Tapes you can turn around and have a different, so it's not that

JONATHAN SIMS:

They are digital rather than analog, but they are digital, physical media.

IAN HAYLES (ALPHONSE):

I thought I might have some here but I can't find them.

JONATHAN SIMS:

For those listeners who weren't around the next big audio storage tech after CDs was mini discs, which were these like little sort of CD cassette things.

ANUSIA BATTERSBY (MARGOT):

Oh, okay.

JONATHAN SIMS:

That were very much pitched as the next big thing. And they are a fun little bit of obsolete technology in terms of using them. They are similar to a tape or a cd, but they are digital media, so you can't really, you can't like wind them like you can with a tape.

ANUSIA BATTERSBY (MARGOT):

Okay. I think she'd go through and listen to all of them.

JONATHAN SIMS:

They're all a bit garbled, but uh, you do notice one of the larger sort of player recorder units does have, uh, a cable coming off it, which has been plugged into, uh, what looks like a USB adapter.

ANUSIA BATTERSBY (MARGOT):

Okay. I'd like to plug in the USB to the laptop and see what comes up.

JONATHAN SIMS:

It looks like it's taking the audio from the, the mini disc and converting it into a file that can be fed into the various audio programs on the laptop.

ANUSIA BATTERSBY (MARGOT):

Okay. I'd like to try and retrace the steps that June is taking here and see what programs she has. See what I can feed into. What,

JONATHAN SIMS:

Yeah. The most recently used program, it's called Open Ear, a custom program designed to sort of descramble and de-noise audio. Currently you can do it and it definitely looks like it has done something to the audio track off the, off the mini disc, whatever it is that's coming out of the headphones though,

ANUSIA BATTERSBY (MARGOT):

I'm staying far away from the headphones, but I'm turning the volume on the laptop up to where I could just about hear what's coming out the headphones and I'm pressing play so I can just about hear if it's garbled or not.

JONATHAN SIMS:

It's definitely not garbled. There are definitely words and something slightly weird about the way the words sound, but you can't make it out.

ANUSIA BATTERSBY (MARGOT):

Okay. I press stop and I call the others in,

LOWRI ANN DAVIES (ELODIE):

uh, I come in.

IAN HAYLES (ALPHONSE):

I'm holding this envelope, but I'm coming in

ANUSIA BATTERSBY (MARGOT):

When everyone's there. I explain about the headphones that according to Barry have blood on them. I explained about this process that June has been going through, trying to clear up some audio on these discs. There are coherent words coming out of the tracks they're able to be listened to and made sense of, but I'm very concerned that if I listen to them too closely or too loudly and I kind of just gesture at the headphones as a case in point, that could be bad. This could be bad. I dunno how to proceed at this point. Does anyone have ideas?

PIP GLADWIN (BARRY):

She might just be hurt. Right? Like it's suspicious, but

ANUSIA BATTERSBY (MARGOT):

I feel like something in this might have I kind of flick my own headphone to.

IAN HAYLES (ALPHONSE):

Right?

PIP GLADWIN (BARRY):

What? Like, like in the show?

ANUSIA BATTERSBY (MARGOT):

Yeah, like in that one episode.

PIP GLADWIN (BARRY):

Yeah. No, I, I know the one you mean. It's a, that's a good one, but like

LOWRI ANN DAVIES (ELODIE):

24 ear worm. Yeah, it's great.

ANUSIA BATTERSBY (MARGOT):

Uhhuh <affirmative>.

JONATHAN SIMS:

Yeah. There was an episode where there was a ghost that like basically reached out of the receiver of a, a phone into your ear and like squash your brain.

ANUSIA BATTERSBY (MARGOT):

Hmm. Maybe not that exactly, but

IAN HAYLES (ALPHONSE):

Yeah, Alphonse goes over and puts the headphones on. Is it still playing?

ANUSIA BATTERSBY (MARGOT):

They're covered in blood <laugh>.

PIP GLADWIN (BARRY):

Oh, well that's unhygienic.

JONATHAN SIMS:

They they're not covered in blood. There is a little bit of blood on them. Alphons has put the headphones on. Oh. It's a bit blood.

ANUSIA BATTERSBY (MARGOT):

That's awful.

PIP GLADWIN (BARRY):

Yeah. I tried to warn you as you, as you go over.

IAN HAYLES (ALPHONSE):

Ugh, nasty.

JONATHAN SIMS:

And we will find out what Alphonse hears <laugh> next episode.

ANUSIA BATTERSBY (MARGOT):

No

JONATHAN SIMS:

Thank you all very much for joining us for this most second episode of the Listening Club Magnus Archives tabletop role playing game. We will see you next week. Bye-bye.

ANNOUNCER:

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