

## The Adventure Zone: Amnesty – Episode 2

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**Griffin:** Previously on The Adventure Zone...

[theme music plays]

**Griffin:** Duck, you see a vision. You see a stone archway.

**Pigeon:** I ran into something out in the woods with my buddy, Pete. We ran out to something in the woods, and he's still out there.

**Duck:** About the biggest animal we get in these parts is a good ol' black bear.

**Pigeon:** You got something way bigger in these woods.

**Griffin:** You touch your finger to the back of the card. It actually kind of explodes.

**Mama:** Come on, now, I know real magic when I see it. Fess up. You thought you'd just go around blowing up ski lodges all willy-nilly like that?

**Aubrey:** I'd be happy to talk to you more in the truck, away from here, please.

**Mama:** Alright, Aubrey. It's nice to meet you. I'm Mama.

**Griffin:** No, you tear it open, and uh, it's an eviction notice.

**Kirby:** Desperate times call for desperate measures. Get out in the woods, take some blurry fuckin' pictures. I don't know, whatever people usually do to make Bigfoot stuff happen.

**Griffin:** Ned, you start planning your next grift. You are going to bring Bigfoot to Kepler.

[theme music plays]

**Griffin:** Uh, so, we have more scenes this week, and I promise, you guys are gonna meet up, and things are gonna start—the mystery is going to start to uh, unravel itself. But uh, before we get to that, just a couple more sort of setup scenes. And our first one is with Duck again. Hi, Duck. I'm now talking to a fictional character, so I'm not really sure how that works.

**Justin:** That's actually weird. I'll just address you as Justin. Hello, Griffin.

**Griffin:** Uh, so, Duck, you have been following the trail of this thing, whatever it is, for an hour and a half, now. You've mostly been pursuing sort of the drops of black ooze that uh, as they reach deeper into the forest, they glint off of your flashlight's light, making it surprisingly easy to follow. Um, and it's, at this point in the forest, we've been walking about an hour and a half, you're well away from the trails and the lights of the town, um, that you actually see another light shining in your direction from deeper within. And it's low to the ground, it's beaming in your direction, cutting through the trees. Uh, and this light is not moving. What do you do?

**Justin:** Uh, I guess—I guess I approach it.

**Griffin:** Okay. Uh, you approach the light, and as you do so, your eyes kind of adjust to it, and this scene reveals itself to you. Uh, the light you spotted earlier is actually a flashlight that is laying on the forest floor. It's like, half submerged in—in a little muddy patch. Uh, and it was left on and dropped. But what's more notable in this area is, the forest floor itself. There's large patches of the ground where the grass is just blackened in this strange pattern, almost like it was burnt.

Um, there's big splotches here and there of burnt, you think, grass. Uh, and each of those splotches have a few smaller lengths of burnt grass extending off of them. Um, and there's another sort of strange thing, here, too, and that's—there's just like, no sound. The sort of ambient sound of crickets, and frogs, and the occasional hoot from an owl, uh, there's—there's none of that, there. The night has become just completely still in this place.

Which is why it freaks you out all the more when you hear a voice that you haven't heard in many, many years, say...

**Vision:** Duck Newton, the moment of your destiny has arrived!

**Griffin:** And there, standing before you, is a presence. And it's a presence you first saw some number of years ago, and that's something that we're gonna have to figure out together. She, like you saw so many years ago, she has no real features that you can make out. She's just sort of this outline of a person, made of this faint, blue light. She's roughly about six feet tall, with a long neck ending in a large, seemingly bald head, and that's all that you're really able to make out looking at her. Um, and I guess it's time that we talk about sort of Duck's visions, uh, that he gets as part of the chosen, which you and I had kind of briefly talked about, uh, and you gave the okay on sort of being represented by this person that would visit Duck from time to time.

Um, let's take this moment actually to talk about sort of Duck's destiny. Which sounds a lot like Duck Dynasty.

**Travis:** Yeah, ooh.

**Griffin:** Yikes. When did Duck sort of first become, uh, aware of his—of his role as the chosen? What was like, the last time you saw this vision? 'Cause it's been a while.

**Justin:** Uh, on his, uh, 18<sup>th</sup> birthday.

**Griffin:** Okay.

**Justin:** And it happened for a while after that. I mean, a few weeks. And then, maybe occasionally after, once or twice a month. But I think, I feel like they kind of became... The way I'm seeing it, it was like, very clear at the beginning. And then, the longer it sort of went on, the more sort of ephemeral and maybe almost dream-like—

**Clint:** Were they dreams? Were they coming to him in dreams, or just actively just—

**Justin:** No, I think maybe that is what he has convinced himself. But I think it's closer to what Griffin describes. It was a presence that visited him, and said these things. And then, you know, I think that, eventually, you know, over time, you can convince yourself of a lot of stuff. And I think he—

**Griffin:** Yeah, I like that.

**Justin:** --sort of convinced himself that they became, uh, that it was just—that it was just that. Just dreams.

**Griffin:** I love that idea, of it being dream-like, and that like, this happened so long ago. Because we should also talk about, you talked about Duck being like, uh, not like a kid. Like, older than 20s.

**Justin:** Yeah, like mid—he's mid-40s now.

**Griffin:** Mid-40s. And so, like, it's probably been long enough, now, that you've kind of convinced yourself it was just a dream or something. But that probably makes it even all the more alarming that here she is again, and she says...

**Vision:** There is no more time to delay, Duck Newton. Events have been put into motion that require your immediate action.

**Duck:** Alright.

**Justin:** And I uh, I turn heel, and start walking away.

**Vision:** Duck Newton, wait! I must know if you've been training your body to achieve and maintain peak physical capabilities, Duck Newton.

**Duck:** Well, I... you know what, I did try that uh, cross fit. Darren opened up one of them uh, cross fit places. They do bait during the day, and then, during the evenings, they got cross fit.

**Clint:** Bait and cross fit! [laughing]

**Duck:** And uh, I—I tried it. I'll be honest, though, it was a little—

**Vision:** And did you master this martial art of crossed fit, Duck Newton?

**Duck:** Well, the first class was free. But honestly, the way my schedule is sometimes, I didn't think I'd be able to, to uh, dedicate... [sighs] ... as much time as it required to really make the membership pay off. You know how it goes.

**Griffin:** Uh, this—this vision sort of disappears and reappears like, right next to you, and now she's like, looking you over. And she says...

**Vision:** Where is your chosen weapon, Duck Newton? Where is the instrument of your destiny?

**Duck:** I uh... You know what, honestly, it kind of creeped me out. So I uh, I had a friend hold onto it. It was kind of just... I'll be honest, it kind of wiggled me out. You know, I mean, uh, my... I don't know. I'm not even gonna say I have a design aesthetic, but uh, weird bendy sword doesn't exactly fit whatever it is that I'm tryin' to achieve. You know how it goes.

**Griffin:** She says:

**Vision:** Duck Newton, I know well of your hesitance. But you must know that I've waited long enough. It is now the time—

**Griffin:** And you hear a sound in the woods, just like, several dozen feet away. You hear the snapping of a big branch. And then, you hear this deep, monstrous sigh. And then, another, and another, like steady breathing, now, and it's moving closer to you. And this vision says...

**Vision:** Duck Newton, are you in dange—

**Griffin:** And then, the vision disappears. What do you do?

**Justin:** I feel like there's a lot of this stuff that is... I would say, I feel like whatever quote unquote "abilities" Duck had have become rather rusty. Um,

but I still feel like his, maybe, uh, stuff is better than it would be for a regular person. So I feel like he has an ability to sort of sense...

**Griffin:** Yeah.

**Justin:** Danger, or sense—sense enemies coming that go beyond what regular people could do. So, I think he kind of uh, is able to train in on whatever is coming after him, um, and try to read the situation.

**Griffin:** Uh, you think this is a uh, read a bad situation, then?

**Justin:** I do. It seems like a bad situation to be in.

**Griffin:** Yeah, I would definitely say it's a bad situation.

**Justin:** One in dire need of being read.

**Griffin:** Yeah, go ahead and do it.

**Justin:** Uh, five, three, plus sharp. That's a nine.

**Griffin:** Uh, okay. Mixed result. Hold one. You get to ask me one question. What's the best way in, what's the best way out, are there any dangers you haven't noticed, what's the biggest threat, what's the most vulnerable to me, and what's the best way to protect the victims?

**Justin:** Uh, I would probably ask, what's the biggest threat?

**Griffin:** It is... I will give you two things with that. Um, the first thing you notice, as you kind of turn your light towards the sound, is you get a clear picture of this pattern of burnt grass on the ground. Uh, which you couldn't really see until like, your being at your current position, shining your light over the whole of it. And it's not just like, random splotches of burnt grass. It almost looks like the shadows of animals. You can see, kind of clearly, they're all kind of jumbled up, but you can kind of see, like, a deer. Like the shape of a deer on the ground. A couple of them, actually. And you see the shape of uh, either a dog or a wolf, kind of like, sticking out of the mass of the pile.

And the other thing you notice that is sort of more relevant to you is that, you faintly see the shape that Pigeon described to you. You see a hulking, eight foot shape, that is moving toward you. And as you shine the light in its direction, you catch eyes with the light.

I think, actually, you get two eyes, sort of where you expect eyes on this thing to be. And very, very faintly, you also catch a couple of other eyes in places that maybe eyes shouldn't be. And as you flash it, you hear this shape roar, and now it's moving toward you very quickly.

**Justin:** Alright. I raise the hunting rifle in my hands, and I chuck it at its head as hard as I can before I sprint away.

**Clint:** [laughs]

**Griffin:** Uh, yeah. So, there is a fight thing. This is absolutely not that.

**Justin:** No, this is act under pressure, I feel like.

**Griffin:** Uh, yeah. Go ahead and roll plus cool.

**Justin:** Five.

**Griffin:** Uh oh.

**Travis:** There goes Duck.

**Griffin:** Uh, mark experience...

**Justin:** You guys try fuckin' acting under pressure when a multi-eyed demon is coming at you! I don't blame him.

**Griffin:** Uh, so, I get to make a hard move, 'cause you fucked up. Mark experience, which is good. Every time you fail, you mark experience.

**Justin:** Hey, experience! Papa, can you hand me that orange—

**Travis:** That's a hardy balm!

**Justin:** --orange pencil out of that Highlander mug, there? Thank you.

**Clint:** [Yoda voice] Learn from failure, we do.

**Justin:** One biiiig experience.

**Travis:** [laughs]

**Clint:** [laughs]

**Justin:** Goes down smooth, boys, let me tell you.

**Griffin:** Alright, here's what I'm gonna do to you. You throw the uh, hunting rifle, so that's gone, now. You just lose that. Um, and you try to turn tail and run. Um, and you are just not fast enough. You, this—this thing that is marching out of the woods collides with you, with, I think, just a big ol' paw, just swipes you, and knocks you to the ground. And you roll about ten feet away. As you roll, a couple of your things also come off. This is a price that you are paying for fucking up this bad.

First off, take two harm as you are swatted by this big, big monster.

**Justin:** Okay, so no harm. I'm invincible.

**Griffin:** What?

**Justin:** I'm—I'm invincible. I always count as having two armor.

**Griffin:** Oh. That's a chosen thing?

**Justin:** Yeah. It's my big chosen ability.

**Griffin:** I think... So like, in fiction—

**Travis:** Sick!



**Griffin:** What is that? Do you just have like, a magic sort of warding presence? Is this just representative of Duck being like—

**Justin:** I'm just—I'm just tough.

**Travis:** Like Buffy. You know, Buffy can take a lot of...

**Justin:** It's nothing like Buffy. This is a new IP. I'm not gonna write any fuckin' checks.

**Travis:** [laughs]

**Clint:** [laughs]

**Griffin:** Uh, alright. You—

**Justin:** He just is—it's not—why does it have to be Buffy? Lots of people are difficult to damage.

**Clint:** He could just be buff.

**Justin:** No, he's not. There's no buff sounds. There's not even a B. It's just Duck Newton, guy who's hard to kill.

**Griffin:** Alright, yeah. You're hard to kill. You get swatted away, and you don't take any damage. But, there is still a cost, and that is, uh, as you roll, you lose your flashlight and your radio.

**Justin:** Man, I already lost a gun. That seems excessive, but alright.

**Griffin:** As a hard move, I can—you are at my whims at that point.

**Justin:** Alright.

**Griffin:** Um, and—

**Justin:** I'm a fan—hey, who am I? I'm a fan of your characters.

**Griffin:** Yeah, alright.

**Clint:** [laughs]

**Griffin:** But, this big monster is kind of a little unsteady, as it charges into you and does this attack. It like, keeps going for a little bit. Uh, and, I'll say this. Your flashlight, as it lands, uh, kind of close to the other flashlight that was already on the ground, it is shining into this big sort of uh, bramble patch. And inside, you see a scared face of a young man wearing some coke bottle glasses and a blue sweater. And he's hiding out in this uh, bramble patch, as the monster sort of charges. And the monster has its back to you for just a brief moment.

What do you do?

**Justin:** [laughs] I have nothing, right?

**Griffin:** You are essentially, now, unequipped.

**Justin:** God.

**Griffin:** What I love about this game is that there are—it gives me so many more options of putting you guys in legitimate danger. Uh, and this is definitely one of those situations.

**Justin:** I'm gonna... [laughs] I'm—I'm trying to think what he would do in this situation, and the answer is, he would not kick some ass, but kick its ass. Kick its literal ass. Kick its ass.

**Griffin:** With—

**Justin:** I'm gonna kick it. I'm gonna kick it in the ass.

**Clint:** [laughs]

**Griffin:** Uh... okay. You kick it in its ass, and—

**Justin:** Normally, this is not what Duck would be doing, by the way. But there—this is somebody who is visiting the park, and they are in danger, and he's not gonna just like, leave 'em. Uh, so he's gonna kick this thing in the ass.

**Griffin:** Uh, you kick it in its ass, and I mean, you just do it. I don't think this is a kick some ass roll, because it sort of has its back to you. And it very—it like, doesn't even register it, really, as hurting. Uh, but it turns around quickly, and now, is facing you, and now you have its attention with this sort of scared guest at the park hiding nearby. What do you do?

**Justin:** Are, um... Are any of the items that I have uh, misplaced... are any of them like, within arm's reach, where I could get to them before this thing could get to me, theoretically?

**Griffin:** Um, I think if you were about to like, turn tail and run this thing away from—from this victim, I think you could take a beat to pick up one of them. Either the rifle, or the radio, or the flashlight. Um, but I would need you to roll, uh, cool. I would need you to roll, uh, to act under pressure.

**Justin:** [fart noise] Alright.

**Griffin:** You don't have to. You don't have to.

**Justin:** No, I'm just—no, I'm thinking. I'm just trying to think what would be...

**Griffin:** Let me also give you this. The monster doesn't seem to see this other person as they are hidden, right now.

**Justin:** Okay.

**Griffin:** Right now. That could change. But this person is hiding.

**Justin:** Okay. I'll grab the radio.

**Griffin:** Okay. I need you to act under pressure.

**Justin:** Hey, there we go. Finally a decent one. Uh, I got an eight.

**Griffin:** I'm gonna offer you a hard choice.

**Justin:** Okay.

**Griffin:** Which is something I can do on a mixed success. You can get it. This thing's gonna hit you again.

**Justin:** Uh, yeah, I'll do that. Sure.

**Griffin:** Okay.

**Travis:** He's tough!

**Griffin:** Uh, you sort of roll out of the way of one of this thing's swipes. And as you roll, you grab the radio. And then, you feel something at your back, as the monster hits you with another swipe, this time, for two damage. And this time, you go flying, about 20 feet. So you're not damaged, but you are now in the woods, uh, as this thing knocks you away. Uh, and you scramble to your feet, and now, this thing is starting to pursue you away from this scene. What do you do?

**Justin:** I turn up the volume on the—the receiver, as loud as it'll go.

**Griffin:** Okay.

**Justin:** Um, as I'm running away, I start yelling...

**Duck:** Come in, uh—we got a—a—an emergent situation. I have, uh... God, alright, an unknown assailant—

**Griffin:** Are you saying this while you're sprinting away from the beast?

**Justin:** Yes.

**Duck:** I'm just north of the, uh, Cranberry River, uh, and uh—uh—I—I need immediate—I guess, air support? I know it's gonna be too long for y'all to

get out here, but I'm sort of making, uh, an immediate egress, uh, away to the south. Uh, south. Yeah, south. I'm headed towards the river. So, just follow the river, and you'll see me. Please confirm, very loudly, that you heard.

**Griffin:** You are getting some static on the radio.

**Justin:** Alright, I adjust the squelch knob so I can uh, try to limit that, and get the signal in clearer.

**Griffin:** You're doing a lot of this in... I'm trying to figure out a way to make this fair, because you're doing a lot of this in the dark, while running away from a big bear monster.

**Justin:** Yeah.

**Griffin:** Um, so, I think this just another act under pressure, as you are trying to like, tune in on this—on this thing, uh, as you are running through the woods.

**Justin:** Uh, seven.

**Griffin:** Seven. Mixed success. Okay. You hear a voice say, "Uh, copy that. Uh, uh, Duck? Duck, come in?"

**Duck:** Yeah. I'm here.

**Griffin:** And now, that static is getting kind of louder, now, and it's not like, uh... This is in the, this is another like, National Quiet Zone thing, where you do have trouble, sometimes, picking up signals. This ain't that. Like, something weird is almost jamming the signal. Um, and you hear someone say, "Alright, we're gonna send out some—someone to try and find you, Duck. Come—Duck? I can't hear you, Duck."

And um, the price to pay for your mixed success is, after getting confirmation on this, you trip over a branch, and now the radio is just gone. You have no idea where it went. Uh, and this thing is still pursuing you. And I think you're just running, now, in the dark, for a while. Uh, and running

away from this—this monster in the dark, and there's—you can hear it close behind you, and some branches are whipping up against your invincible face, uh, as you are running and running. And eventually, the sound of that monster gets quieter, and quieter, and now, it's just gone. And you are sort of safe. You feel safe, and you don't have a flashlight anymore, but you're in a clearing. And the moonlight overhead is brilliant and shining straight down, like a spotlight on the center of this clearing, where you see that big, stone gate.

[music plays]

**Griffin:** And we're gonna move onto Aubrey.

**Travis:** Hell yeah.

**Griffin:** Uh, Aubrey, Mama is driving you down a scenic stretch of highway on the road out of Snowshoe, and dusk is falling. Um, and the leaves in the woods sort of lining the road that you're on have just begun to fall. It's the end of summer, and they've sort of begun their natural patterns. And you are relieved to hear that no police sirens are following you down this road, and Mama notices you nervously looking behind you, and she says:

**Mama:** Now, you don't worry too much about the fuzz, okay? I've got some pull with the owners of that hotel, that gaudy shithole. So they ain't gonna—

**Aubrey:** Okay, great.

**Mama:** They ain't gonna bother you none.

**Aubrey:** Well, that leads me to my next question, then, I guess. Uh, so... Are you gonna kill me, or what? Is this like, you're driving me somewhere, and you're gonna murder me, kind of thing? What... who the fuck are you, I guess, is now my immediate concern?

**Griffin:** She says...

**Mama:** I'm not plannin' on murderin' you. That's sort of not my M.O.

**Aubrey:** That would be exactly what someone who was planning to murder me would say.

**Griffin:** She kind of smiles as you say that, and she actually reaches one of her huge hands into her duster's breast pocket. And I think you get nervous, just because of the context of this situation. But what she pulls out is actually a small Ziploc bag that she sort of rips open with her teeth.

**Travis:** Weed!

**Griffin:** And she reaches inside, and uncurls her fist toward you to reveal a baby carrot. And she says...

**Mama:** Doc says I gotta eat these for my ticker. I figured your little buddy might be hungry.

**Aubrey:** Um, I'm sorry. My little buddy?

**Mama:** Uh, your magic rabbit. Dr. Bonkers.

**Aubrey:** Thank you. Thank you for using his name and title. He worked hard to get that PhD.

**Griffin:** I think Dr. Bonkers, like—I don't know where he is, where you've got him. But he kind of springs forward, and is kind of resting on your arm, and takes this baby carrot, and starts nibbling on it. And she says...

**Mama:** This is gonna be kind of a strange question, maybe. But you really are human, aren't you?

**Aubrey:** Yes...?

**Clint:** [laughs]

**Griffin:** She says...

**Mama:** I did warn you it was gonna be a strange question.

**Aubrey:** Fair. Yeah. Alright. Um, yeah. Um, human... yeah, human on my mother and father's side. Um, is that an—is that an option?

**Griffin:** She laughs, and she says...

**Mama:** Yeah, you're gonna learn a lot of stuff tonight, I think. And one of them is that it is definitely, definitely an option. What I don't understand is, how you're able to use magic if you don't know the truth of the matter.

**Aubrey:** Oh, um, well, it's a lot of flash paper, and these gloves have strikers in them.

**Mama:** Yeah, that's all great, but you... We can't keep doing this. It's gonna make sense here in a little bit. And you've really never been to Kepler before?

**Aubrey:** Not that I know of.

**Griffin:** She says, um...

**Mama:** Well, that's a shame, 'cause it's the best town on earth.

**Griffin:** And as she says that, your track passes through one last stretch of woods, and then, the trees disappear, and there's Kepler. And you're on the river side of town, now, named for the lower part of the town's proximity to the Greenbrier river that cuts across its southern border. And the highway you're on turns into the town's main road, and suddenly, you're passing through this quaint little town's center.

You pass a building called the Cryptonomica. You pass a local grocer and arcade, a winter sport supply store, a Pizza Hut, um, a much smaller, neighboring, independent pizza restaurant, uh, a library, city hall, and a bunch of other buildings that you can't really identify. And then, you—

**Travis:** Is it fair to assume that the smaller restaurant's a Giovanni's, or...

**Griffin:** Yeah, we can say it's a Gino's, or a Giovanni's.



**Travis:** Thank you.

**Griffin:** Uh, and then you're driving through a few residential—that, by the way, that's some hyper local Huntington, West Virginia callbacks.

**Clint:** [laughs]

**Griffin:** But um, then you're driving through a few residential blocks before the road turns back into the highway at the town's edge. But Mama takes a hairpin left turn, and now, you're driving up this winding road that climbs the face of the mountain, sort of to the town's north. You drive under an overpass, and you see the town's funicular train with a couple passengers riding from riverside, up to topside, which the road that you're on turns into as you reach sort of the end of the winding road's end.

And now, you're passing by some other buildings. There's the Kepler ski trail's landing, with a few ritzy looking chalets on the cliff's edge, and some alpine-inspired resorts. And then, Mama reaches the end of the road, and she turns one last time onto a small, dirt path, leading into a forest of pine trees. And you drive through this secluded stretch for a half minute or so, and—

**Aubrey:** Okay, just, real quick. I want to circle back on the um, not going to murder me thing. Right? Like, we could've stopped at Giovanni's back there. That would've been fine.

**Griffin:** She says, uh...

**Mama:** Oh, are you hungry? You want some carrots?

**Aubrey:** No.

**Mama:** I can get you, uh, a hot meal here in a little bit. But—oh, not in a little bit.

**Griffin:** And she rolls the truck to a stop, and turns off the engine, and she says:

**Mama:** We're here.

**Griffin:** And where 'here' is, where this truck is parked, is in front of a large building at the end of this dirt road, with a wooden sign hanging over the entrance that reads, "Amnesty Lodge."

[music plays]

**Griffin:** There's a wooden plank path cutting through a charming, well-tended garden, and up to this geodesic, wooden dome that serves as the lodge's central lobby. And branching off either side of that central hub are the lodge's two guest wings, which have sort of a natural, log cabin aesthetic, with these lamp-lit verandas peeking out of each room. And Mama leads you into that lobby, where a few guests are seated in hand-crafted wooden chairs. One is reading a newspaper, a couple are laughing over a game of chess, one is dusting the surface of a piano.

In the rear of this lobby is a large, open space with windows, looking outward into the woods, with dining tables scattered about, with chairs sort of stacked upside down on top of them as dinner service isn't really running right now. There's a cutout window in this dining space, into a small kitchen. There's this kind of faint smell of sulfur in the air, and you notice that there's a small sign hanging in the entrance to one of those guest wings, uh, directing guests to a hot spring behind the building. And there's a large hearth in the middle of this room, and it's unlit, but just being in this building, just being in the Amnesty Lodge, you feel warm.

And uh, a young blonde man, dressed in snowboarder's gear, comes running out of the wings towards the entrance. Mama intercepts him and says...

**Mama:** Well, don't go out tonight, Jake. I need you to make up a room for our new guest.

**Travis:** Jake Coolice, or whatever his name is?

**Griffin:** Yeah, it is Jake Coolice. Um—

**Clint:** Jake!

**Griffin:** And he flashes a hang ten. And he says...

**Jake:** No problem, Mama.

**Griffin:** And he uh, retreats back into that guest wing.

**Aubrey:** Oh, I hate him. Who was that?

**Clint:** [laughs]

**Mama:** You hate... Nobody hates Jake Coolice.

**Aubrey:** I hate—

**Griffin:** When you say that, everybody—all the guests look to you with a start. Did she just say she hates Jake Coolice?

**Aubrey:** I was just kidding. It's—whoa. Hey, this is Dr. Harris Bonkers.

**Clint:** [laughs] Who can diffuse any situation.

**Travis:** Yeah. Dr. Harris Bonkers is kind of Aubrey's like, go to, like, did you see this rabbit?

**Griffin:** Yeah. Uh, Mama says...

**Mama:** So, uh, are you, uh, are you hungry? I can see if Barclay's around to whip you up some food.

**Aubrey:** Um... you know, let's talk about my hierarchy of needs. Uh, right now, I just kind of want to know what's going on. Um, then burger.

**Griffin:** She, uh, she says...

**Mama:** Yeah, that's probably a good uh, order of operations, there. alright, well, first thing's first.

**Aubrey:** Oh, actually—I need a bathroom first. You know, long car trip. First thing I do when I get to a hotel...

**Griffin:** She says, uh...

**Mama:** Yeah, alright. You can use the one in the lobby.

**Griffin:** She gestures over to a bathroom door, with a toilet sign hanging on it. She says...

**Mama:** Go for it. But then, I promise, I'm gonna explain everything that's going on.

**Travis:** Aubrey goes to the bathroom and comes back. It's just, no one ever goes to the bathroom and stuff, I just...

**Griffin:** [clapping] I thought you were setting up some sort of...

**Travis:** No.

**Griffin:** [laughs] Aubrey makes a bomb out of bathroom supplies, just in case.

**Travis:** No, it's just Aubrey goes to the bathroom and comes back. It's a natural human function.

**Griffin:** Alright. Uh, Mama says...

**Mama:** How'd it go in there?

**Aubrey:** It was great. Um, thank you for asking. Now, what the fuck?

**Griffin:** She says...

**Mama:** Alright, well, first thing's first. Uh, hey, Dani? I need you to see something.

**Griffin:** And um, the guest reading the newspaper puts down, and you see sort of a young, uh, earthy looking woman, kind of crunchy looking woman, with long, blonde hair. And she's looking up from the newspaper, and she's—she's staring at you, Aubrey. And Mama walks over to the hearth in the center of the room, and she pulls away this grate surrounding it. She says, uh...

**Mama:** Alright, Aubrey. Show us what you can do. And I mean, the real stuff, not the flash paper stuff.

**Travis:** Uh, this is very important. And I know you're gonna try to dismiss it at first. Is Dani cute?

**Griffin:** Uh, yeah. Yeah, I think... I mean, does Aubrey find her cute? I feel like that would be...

**Travis:** Yes. She does. That's why I asked, 'cause I want to know if Aubrey's nervous or not, performing in front of Dani.

**Griffin:** Okay. Uh, then, yes, absolutely.

**Travis:** Okay. Because I—I kind of think, like, in a very traditional... So, basing this off of, uh, I'm very inspired by Harry Dresden for this. A lot of like, the Dresden kind of magic, and magic in general, is like, inspired by like, a motion, and channeling will and emotion, that kind of thing. And so, one of the reasons I think it sparks for Aubrey while she's performing is, you know, that rush of endorphins of like, in front of a crowd, and the nervousness.

**Griffin:** I think that's really rad. I also think, if we make that canon, that your emotional state sort of affects your magic, I'm—I'm gonna—you can use that in some cool ways, and I'm gonna also use that in some cool, maybe bad few ways.

**Travis:** Oh, absolutely. That's why I picked fire and blast, and all of that, 'cause I think Aubrey is very emotional, very reactive, um, and I want that to be part of it, you know what I mean? Because I also think, as you said, it can be both, uh, beneficial and detrimental.

**Griffin:** The term 'very emotional' feels kind of weighted.

**Travis:** Not very emotional. That's not what I mean. She is uh, heart on her sleeve, open, you know what I mean?

**Griffin:** Yeah.

**Travis:** Whereas, I think, Nadiya, I played as like, very introspective.

**Griffin:** Yeah, sure. I got you.

**Travis:** You know, that ain't Aubrey.

**Griffin:** So, if you're using your, just your basic fire magic, I think this would just be your move, right? Your Spellslinger thing.

**Travis:** Yeah.

**Griffin:** We should make it clear, just for the future, that the Spellslinger has, essentially, instead of like, a main attack, they have a magical attack. But that is different from use magic, which is a sort of contextual, there's a bunch of different effects. But if you're like, trying to set something on fire, I feel like it would be the Spellslinger's fire attack, which is what you've got.

**Travis:** Mm-hmm. Am I doing my plus weird roll, then?

**Griffin:** Uh, it's definitely gonna be a plus weird roll. I guess the question is, is this an attack on the fireplace, or is this a magical effect?

**Travis:** Well, okay. I think, first time out, Aubrey would cheat and use her, like, magician shit.

**Griffin:** Alright, well, then, you don't roll plus weird. You just do it.

**Travis:** Uh, it's a six.

**Griffin:** No, I'm—

**Travis:** Oh, okay.

**Griffin:** Yeah, I'm saying you don't have to—if you're not using your actual magic, if you are using flash magic—and this is something we should also set in stone. If you're just using your... if you're doing a trick, I don't think it's a magic roll. I think it's just, you do it.

**Travis:** Oh, okay. Okay.

**Griffin:** Um, so you produce a bit of a flash paper with your—with your spark gloves, which is like, the way that you are accustomed to doing this. And just a little flash of a flame appears, and hits the logs in the center of the hearth, and it doesn't really ignite. And Mama kind of sighs, and she says...

**Mama:** No... Aubrey?

**Aubrey:** Yes?

**Mama:** Not the David Copperfield shit. I'm talking about—

**Aubrey:** Ew, gross.

**Mama:** Okay, not the—

**Aubrey:** You go to Copperfield?

**Mama:** No. It's just, that was the first thing that popped to mind. I'm talking—Aubrey? The real stuff.

**Aubrey:** Oookay. Um... real... magic. Okay.

**Travis:** So, I guess Aubrey, like, stares at the fire, and like, starts, you know, doing the deep breathing stuff. Um, but, it gets interrupted, because Dani is cute.

**Griffin:** Yeah.

**Travis:** Um... Oh, okay. That's fairly good. That's nine plus two. Eleven.

**Griffin:** Uh, okay. Then, I think—I love this picture of Aubrey just like, with her hands extended. This is not... she's not doing sleight of hand right now, so she doesn't know how to cast actual magic spells, so she doesn't really know how to produce it. It's like that scene in Spiderman where he's like, "Go, web, go!" It's like that, where you don't really exactly know what to do.

**Travis:** But I will say, following her moves, just from habit, she's still moving her hands the same way she would conjure fake.

**Griffin:** Okay.

**Travis:** Um, because—

**Griffin:** Well, what I think—

**Travis:** --she has to use gestures, folk eye, and consumables to use spells.

**Griffin:** What I think the great resolution to this is, you catch Dani out of the corner of your eye, and you get a little nervous for a second, and then, a big blast of fire appears in your hands.

**Travis:** Yes. Very much so.

**Griffin:** And uh, with that, I think the fire is perfectly contained. Almost like a... It's a blast of fire that sort of occupies just the space of this hearth. And suddenly, the hearth is ablaze. And Dani kind of sits up in her chair when she sees this, and Mama says...

**Mama:** So, uh... So, Dani, what do you... What do you think? Is this—

**Aubrey:** Holy shit!

**Griffin:** Yeah. She says...

**Mama:** Dani, is this what I think it is?



**Aubrey:** Did you do that?

**Mama:** No, Aubrey. You did that.

**Aubrey:** Holy shit!

**Griffin:** She says, uh...

**Mama:** So, Dani, what do you think? Is this what I think it is?

**Griffin:** And Dani says—

**Aubrey:** Did you see that?

**Mama:** [laughs] Yeah.

**Aubrey:** Holy shit.

**Griffin:** Dani says...

**Dani:** Yeah, it, uh... It sure seems that way.

**Griffin:** And Mama nods, and she swiftly walks to the front door of the Amnesty Lodge, and she bolts it. And she turns back toward you, and now, everybody in the lobby has sort of stopped doing what they're doing, and they're looking at you, and Mama says...

**Mama:** Alright, Aubrey Little. What do you want to know?

[music plays]

**Griffin:** Hey, everybody. This is Griffin McElroy, your temporary dungeon master, your best friend, and your guy who's almost got his voice back, which I'm very excited about. Thank you so much for listening to The Adventure Zone. It is the second episode of our Amnesty mini arc. Um, no ads this week. I just wanted to pop in here to do the usual sort of show stuff. Um, thank you all so much for all of the excellent feedback that we've

gotten so far about Amnesty. Uh, it—I worked really hard on preparing it, and it makes me so excited that so many of you are enjoying it just as much as we are. We are all like, kind of in love with this one, and uh, in love with all the characters that the boys made. And um, it's—it has so much promise, and this is kind of exactly why we are doing these experimental arcs. So, it makes me really happy that it's working.

Um, I want to thank everybody who has been tweeting about the show using the #TheZoneCast hash tag. Um, I've got a couple characters in this arc that I am naming after people whose tweets I saw using that hash tag, uh, like Dani, named after Dani Mayziah on Twitter. Thank you, Dani, for sharing about the show.

I don't know how many more characters we're gonna get in this arc with custom names, but please, keep sharing the show. Um, especially if you have friends who have never listened before, and you think might be into this setting. Uh, I sure do appreciate you spreading the word, 'cause we don't pay to advertise the show at all. We only have this uh, big, awesome community and audience that we have because of you all, because you have been so excellent at sharing the show, and telling your friends about it. And we really, really appreciate it.

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Haven't mentioned this in a while, but we're working on a graphic novel adaptation with Carey Pietsch to be published by First Second, of the first arc of The Adventure Zone: Here There Be Gerblins, that's coming out this year in July. Uh, you can find out details about it, and get a preorder going, if you go to [TheAdventureZoneComic.com](http://TheAdventureZoneComic.com). Uh, it's uh, it's shaping up, and we're really excited for you all to be able to read it.

And uh, I think that that is it. We will be back with another new episode in The Adventure Zone: Amnesty, next Thursday, January 25<sup>th</sup>. So, if I don't see you before then, I will talk to you then. Bye!

[theme music plays]

**Griffin:** Ned. It is nearing dusk, and you're out in the Monongahela National Forest, and you brought your big boat of a car. What is it, a Lincoln Continental Mark III? Is that what it is?

**Clint:** It is a Lincoln Continental Mark III, 1958. Biggest trunk space of any American made car.

**Griffin:** Yeah, you bring that big car to a halt in this woods, and you kind of survey the scene. There's nobody around, you've probably driven off the trail a little bit to get somewhere where you will not be really interrupted while you do your work. And speaking of that big trunk, what's in it? 'Cause I want to know, what are you doing to stage this Bigfoot thing?

**Travis:** What kind of junk do you have in your trunk?

**Griffin:** Well, I want to know, specifically, what are you doing to create this Bigfoot exhibit? Uh, 'cause I don't want to paint you into a corner, if you want to like, cast some big footprints, or you want to take a fake picture. I love the Wookiee costume idea, and we did set that up in episode one. But now that you've had a little bit more time to think about it, what are you doing to get this Bigfoot exhibit?

**Clint:** Um, well, obviously, I'm going to try to fake a little bit of footage. I uh, I've got these very, very heavy, uh, boots. And uh, it's a—it's an old—they were originally just great big snow shoes, you know. And, but he has attached to them, this uh, kind of mold, so it'll look like a great big paw print. But it's gonna be huge. So imagine—

**Griffin:** So you're wearing that and the Wookiee costume?

**Clint:** I've got those on, I've got the Wookiee costume on, I—I'm sorry purists, but I did not bring the bandolier. I thought that might throw some people off.

**Griffin:** Alright. I love this.

**Clint:** Strap these great big boots, like snow shoes with the handles cut off, and these big latex things to look like giant footprints. But I mean, they're like, you know, they're like 20 inches. So I'm not gonna be able to move real fast. Um, and I'm uh, I've got a camera on a—

**Griffin:** Yeah, I think it's probably Kirby's camera that he uses for the paper that he loaned out to you.

**Clint:** Right. And I've got it on a tripod. And uh, and I've also uh, brought along... Um, don't ask me how. But I had this big vat that has, you know, that I went and got right, directly out of the uh, out of the cesspool in the back, in the backyard. And it's just filled with this nasty sewage schmega stuff—

**Travis:** Why?

**Clint:** Uh, well, just bear with me. And I've got it in this great big, like, gallon—

**Justin:** He's making Bigfoot dookie.

**Clint:** --jug. I'm making Bigfoot scent. The spore. The spore is gonna be on a wind tonight.

**Travis:** Jesus Christ.

**Justin:** Okay, that's actually pretty good.

**Clint:** So yeah, let's see the marketers create something out of that.

**Griffin:** So, anything else in the trunk?

**Clint:** Well, my walking stick, but I don't think that'd be a very good idea for me to carry my walking stick.

**Griffin:** Alright. Sure. Alright, well, let's say you're setting up the camera, and you get it sort of angled towards like, uh, a thick patch of these pine trees that are just—they're just everywhere. It is sort of the defining, arboreal characteristic of Kepler, are these tall pines. Uh, and you get a good sort of angle where like, you could be hidden a little bit. 'Cause you still want that air of mystery. If the footage is like, Bigfoot right up against you, then it's pretty easy to be like, oh, that's bullshit.

So, you set up that camera, and I don't even think we have to roll for it. I do just want to play it out, though. So like, what do you do?

**Clint:** So, I set up the camera, and um, I can't make the buttons work while I got the gloves on. So I take the gloves off. It's really hard, 'cause it's a very complicated camera, so there's a lot of...

**Ned:** Damn it!

**Clint:** So, finally, I uh, I get the camera. I've got it on a video setting.

**Griffin:** Alright.

**Clint:** And uh, I pull the gloves back on, and I walk a—and I set at a stationary point—I've already, you know, sprinkled probably half of the cesspool, the Bigfoot spore, musk, whatever I'm gonna pretend it is, in various locations around there. And so, I step out of frame, and I'm getting myself psyched up. I'm thinking back on my dramatic training, you know, and I'm kind of singing to myself, to get, my, you know—

**Ned:** [singing] The way is clear, the light is good—

**Griffin:** Yeah, sure.

**Clint:** I'm getting all pumped up. And then, I roll my shoulders up, and I kind of hunch up, and I uh, start to lumber. You know, I lumber into the

shot, and I walk around, and I'm making an effort to keep my face kind of away from uh—

**Griffin:** Are you wearing a mask? Are you wearing—

**Clint:** Oh, yeah, I got my Wookie head. My Wookie head's on. I got the Wookie head on.

**Griffin:** Okay.

**Clint:** I uh, used a little bit of makeup to like, put weird markings on it, and I've streaked the Wookie fur. I mean, you know, it's not gonna be so obvious as being like, Peter Mayhew.

**Griffin:** Sure.

**Clint:** And I'm lumbering. And I'm making a [growling, roaring sound].

**Griffin:** I feel like we—I feel like we got the scene. Do you get it in one take, or what's the... You get it in one? Are you One Take Ned?

**Clint:** Well, I took a one, but then I didn't like my motivation, um, and I really didn't like the voice. So I'm setting up, and I blur it up a little bit. I take a—it was a little bit too in focus. You know, so I take it a little bit out of focus, and uh, I'm lumbering, and here I go again. And I'm set, ready, and... go. And I lumber, a little bit more threatening. Now I look a little bit more, you know, bestial.

**Griffin:** Got it.

**Clint:** And I'm making a different noise. I'm trying out... [different Bigfoot sound]

**Griffin:** Let's say that's the magic take. You get the—

**Clint:** That's better. That's a take.

**Griffin:** The lights—it's the golden hour, the light is perfect.

**Clint:** I step out of the frame, and I say...

**Ned:** And... scene.

**Griffin:** And that's where we are. I think you pop your mask off, and you're looking at the footage on the LCD display on the back of the camera, and you're looking at the footage, and you're feeling pretty good about it. It looks like you did a great job of sort of making it visible, but not like, too clear. And you got your mask off, and you're looking at this footage, and it is while you are looking at this footage that you see a figure emerge from the woods. You see a guy pop out from behind—not pop out to like, surprise you. He's just walking. But you see him, in front of you.

**Clint:** Could I notice him in the playback first?

**Griffin:** Uh, no, I don't think he was that close to you. I think you got good, clean, fake Bigfoot footage. Um, but you see this man walk out of the woods, and he's tall, and kind of burly. He's wearing a flannel shirt. He's got a scruffy beard. He's walking kind of slowly, with intent, and he's got his arm stuck out. And you can see, dangling, from his closed fist, there's this chain with a faintly glowing, orange crystal at the end of it. And he's paying rapt attention to this pendant that he's holding, uh, until he spots you. And he clumsily tries to sort of nonchalantly pull it back up into his hand to hide it, and this man says, uh...

**Barclay:** Oh, hey. Hi, hello, other—other person. You're here, and that's great. Hi.

**Ned:** Uh, hail, friend. What—what—what are you doing?

**Barclay:** What are you... what, uh... why are you dressed up like Chewbacca, it looks like, maybe a little bit?

**Ned:** Um, I'm getting in on this fan film thing. You know how fans make, uh, films, uh, to try to get noticed by film studios.

**Barclay:** Cool. I love Star Wars.

**Ned:** Yeah. Yeah. And so, I thought, "Hey, make a Chewbacca, you know, fan film, and maybe..."

**Barclay:** So you're by yourself out here in the woods in the middle of the night?

**Ned:** Yes. Well, you know, keep it streamlined. You know, keep it small. Cut out the middle man. Make yourself a ton of money. At the very least, they may pay you a bunch of money, you know, to not put out the product. So...

**Barclay:** Cool.

**Ned:** Just a little YouTube falderal. [laughs]

**Griffin:** Uh, this man looks kind of nervous. Just as you kind of didn't anticipate seeing anybody out in the woods tonight, you get the sense that he, also, did not anticipate seeing anybody else out in the woods tonight. Uh, and he says...

**Barclay:** So, you, uh, you planning on sticking around for much longer?

**Ned:** No. No, no, deadlines and commitments, you know. I've gotta get back on my computer and look at Variety.com. And of course, we've got editing, and post-production, and uh... and everything else. So, no, uh, I'm just gonna put this equipment right here in my big old trunk, and uh, and get the hell outta here.

**Griffin:** He says...

**Barclay:** Well, uh, alright. It was nice... nice to meet ya. My name's Barclay, by the way. What's yours?

**Clint:** Barclay. Barclay... hey, Barclay, Barclay. Oh, uh, the cook, from the lodge. Correct?

**Griffin:** He flashes a smile, and he's like...



**Barclay:** I don't remember seeing you at the lodge. I don't know... yeah, I mean, that's—that's my job. What's—what's your name?

**Ned:** Uh, you fixed me a Monte Cristo there once. Absolutely delicious. Uh, Ned. Ned Chicane.

**Barclay:** Oh, Ned. Yeah, it's nice—

**Ned:** I own the Cryptonomica.

**Barclay:** Oh, yeah, that's why I recognize you. Alright. Well, it's nice to, I guess, formally meet you. Now, uh, you—you're gonna—you are... you were just leaving, you were saying?

**Griffin:** Um, and as he says that, from out in the woods, uh, almost, actually, directly behind where you were filming your footage, you see a figure kind of skulking toward you. Um, and as it does, you actually see that crystal that Barclay is trying to hide in his fist, you see it kind of shining through the cracks in his fingers. Um, and there's something wrong with this figure that's skulking out of the woods. It's moving kind of unnaturally. Its neck is like, cocked to the side. Uh, it has this trail of black ooze kind of streaming out of its mouth, and though it's moving, its face looks kind of lifeless. But all that aside, you recognize this figure, because you've lived in the mountains of West Virginia long enough. It's a bobcat.

[theme music plays]

**Griffin:** Duck. You have walked these woods more days than nearly every other living human being. You've been doing this long enough that you've traversed all over. But for reasons beyond your understanding, you've never stood at this spot and seen this stone archway. Um, it is a—it's a humble thing. It's just two slabs of solid stone, with a third perched on top between them, kind of like the gates of Stonehenge. And the moonlight is shining down on it, as the moon sort of reaches its zenith overhead, nearly full. Um, and the air is still, again, save for the sounds of that enormous being that just attacked you in the distance, that's still sort of rooting through the woods. Um, but it's pretty far—pretty far off, that noise.

And as you're looking at this stone gateway, shining in the moonlight, that vision appears to you once again. And she's several feet away from you, and she's investigating this archway, kind of curiously. And she says...

**Vision:** So this is your connection. Fascinating.

**Duck:** Sorry, I don't... I don't uh, understand.

**Griffin:** I think, when you say that, you hear that monster, and now it's just a little bit louder. Just a little bit closer to you. Um, and this vision in front of you says...

**Vision:** You are not ready to face your destiny, Duck Newton. And yet, you must. The people in the world beyond this gate will be your friends, regardless of what the people of your world try to tell you.

**Duck:** Um... See, right now, I'm in a bit of a pickle. Uh, I got a uh, appears to be some sort of monster, believe it or not, kind of bearing down.

**Clint:** [laughs] Bearing down.

**Duck:** If you will. Uh, so, I should just head on... will the monster follow me through the gate? It just looks... I mean, I don't...

**Griffin:** Uh, no, it wouldn't. I mean, and you just know that, just because it's not big enough.

**Duck:** Alright. Well, that seems a good a option as any. Um, do you have a permit for this, by the way? Or...

**Griffin:** Um, I think she just disregards your question. She like, takes a moment, almost like she's trying to process what you just asked, but doesn't even understand how to begin answering that. And she says...

**Vision:** Enter the gateway, Duck Newton. You will be brave, Duck Newton. That is why you—

**Griffin:** And then she's gone again, and it's just you, and the gate, and the monster in the woods, behind you.

**Justin:** Alright. I mean, I guess I run through the gate.

**Griffin:** Uh, you hear the sound of the monster getting louder and louder, and you run toward this empty gate. As you do, the moon overhead reaches its absolute zenith, and where you could once see sort of the forest beyond the archway, now, you just see this solid plane of dazzling, white light. And it rattles you for just a moment, as do the sharp winds that are blowing away from the gate in every direction. But you continue your approach, with your hand nervously outstretched, and your fingers graze the light. And then, we see the woods from above, and we see this circle of light retreat inward, almost as quickly as it appeared, until it is no more. And then we see that clearing again, and the air is still, and the evening is quiet. And the archway... is empty.

[ambient music plays]

**Griffin:** Aubrey. What kind of questions do you have for Mama?

**Aubrey:** Um, so... I—I—I can magic? Magic... I... magic... magic is real?

**Griffin:** She says...

**Mama:** Yeah. Aubrey, what you did up there tonight was real, actual magic. So I guess that's the first big thing. Magic is real. Because there's a place that magic comes from. There's... I'm gonna try to take this slow, so your mind doesn't literally, um, dissolve. But there's another world, one that is connected to our own. And that connection, it's popped up in so many places around the world throughout time. And right now, it's here in Kepler. And this other world, Aubrey, it's an incredible place, and a dangerous place. And us humans have been crossing over into it for... well, as long as we've been around, I guess. And we've been bringing back stories and folk tales, which, surprise, they're mostly true.

But that connection, Aubrey, it ain't a one way thing. They've been crossing over, too.

**Griffin:** And Mama looks at the guests in this lobby, and she nods, and they look kind of nervous for a second. But then, one by one, they stand up, and they start undoing different accessories. Some bracelets, necklaces, a couple of them slip off rings that they're wearing. And one by one, they transform. And the two guests seated at the chess board grow in stature, and grow these thick layers of fur surrounding them. And suddenly, they're just werewolves. And the guest that was dusting the piano turns transparent and spectral. And Dani's skin starts glowing slightly, and her eyes turn this dark orange. And her teeth become long and pointed, and you are suddenly standing in this lobby with a bunch of monsters.

**Aubrey:** Oh. Okay.

**Griffin:** Mama says...

**Mama:** You okay? You alright? I know this is a lot.

**Aubrey:** Yeah. No, I've watched movies and TV shows before, so this actually isn't as surprising as you might think.

**Griffin:** She kind of laughs and says...

**Mama:** Uh, most people don't take this as well, so I'm glad that you are. Listen—

**Aubrey:** Well, it's one of those things where, you know, I've always... you know, no matter how skeptical you are about like, sci-fi and fantasy stuff, there's also always like, a part of your mind that's like, "But maybe..." And so, this is one of those things where it's like, yeah, okay. Yeah, sure. Sure, sure, sure.

**Griffin:** She says...

**Mama:** So, that's the truth of the matter. Monsters are real. But as is the case with so many of life's most profound curiosities, well... there's a lot more to it than just that.

[music plays]

**Griffin:** Barclay kind of has his, uh, arm at his side, and his hand, the one that wasn't holding the crystal, his fingers are kind of stretched out, almost like he's sort of giving you a 'stay back.' And he says, out of the side of his mouth, he says...

**Barclay:** Walk slowly to the car, and go.

**Ned:** Um... I, ordinarily, would—

**Barclay:** Shh!

**Ned:** [Quietly] Alright. But you need to come with me, and get in the car. The trunk is already open. Alright? Just jump in the trunk, and I'll get behind the steering wheel, and we'll get out of here.

**Griffin:** He says...

**Barclay:** [Quietly] Okay. I'm going to start walking backwards, slowly, and you do that also.

**Griffin:** And the two of you start walking backwards, slowly, and Barclay steps on a twig that snaps. And as that happens, the bobcat starts charging toward you. And it's coming at you fast, and Barclay looks at you, and he says...

**Barclay:** God, I hope you can keep a secret.

[theme music plays]

**Griffin:** And he starts running towards the Bobcat, and he pulls up his shirt sleeve, and you see him untie a hempen bracelet. And in the blink of an eye, this gentle, bearded man you were just talking to disappears, and in his place... is Bigfoot.

[theme music plays]

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**Speaker 2:** It's so stupid.

**Speaker 3:** It's just two stupid dinguses...

**Speaker 4:** ...being dumb idiot jerks for 90 minutes.

**Speaker 1:** Stop Podcasting Yourself.

**Speaker 3:** The stupid show that smart people love.

**Speaker 2:** Find it on iTunes.

**Speaker 1:** Or MaximumFun.org.

[music plays]

**John:** Hey, we'd like to talk to you about our new podcast on Maximum Fun, Friendly Fire.

**Benjamin:** It's the podcast about action movies, and Sylvester Stallone specifically. It's the show I've always wanted to make.

**Adam:** It is not that. It is not that at all. It's a little bit more of a war movie podcast.

**John:** It's not a little bit more of a war movie podcast, it is explicitly a war movie podcast. We look at them from all sides, and put them in a variety of cultural and historical contexts, such that anyone is gonna enjoy this show.

**Benjamin:** So go get Friendly Fire, every Friday at MaximumFun.org or wherever you get your podcasts.

[music plays]