

## The Adventure Zone: Amnesty – Episode 15

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

[theme music plays]

**Griffin:** I think you are surprised when you cut clean through the pole.

**Aubrey:** Whoops!

**Griffin:** And with that, the wind finally catches the Pizza Hut sign like a sail, and it falls over into the store.

**Duck:** Rocketeer that motherfuckin' sign off my dome, man!

**Ned:** Are you sure?! You don't want me to like, bring it to ya?!

**Duck:** No, I'm not fuckin' sure, but this is the best shot I got! Come on!

**Griffin:** You are instantly unconscious from this huge amount of blunt force trauma you experience.

**Jake:** The number that called you – it was from the uh, Eastwood Campground and RV Park.

**Griffin:** You hear the phone ring inside of Ned's room.

**Indrid:** My name is Indrid Cold. I'm known as something different to the folks of this area. I don't prefer this title myself, but, well... I'm the Moth Man. See you tomorrow!

[theme music plays]

**Justin:** [singing] Take me away to adventure, come on, take me to adventure. The zone that you know, that I know, that you took me to once before. When I was just a young preacher's daughter...

**Griffin:** Oh, boy.

**Justin:** [singing] Showed me the way to the zooone. The Adveeenture Zooone. Take me again, only 20 dust years have passed between then and now, but I still think fondly back to the trip that you took me to the zooone. That Adveeenture Zooone.

**Travis:** [laughs]

**Justin:** [singing] Take me agaaain, to thaaat Adveeenture Zooone.

**Clint:** Bobbie Gentry is back.

**Griffin:** Yeah, I don't actually have that much prepared for this episode, so if you could just do that for an hour, that would be actually good, and it would buy me a couple weeks to like, actually write some shits.

**Justin:** That's the new theme song to The Adventure Zone that I will repeat at any point. Thank you, Dad. It is inspired by the work of Bobbie Gentry. She's been out of the picture for 30-some odd years, so I'm stepping in to fill the gap.

**Travis:** Inspired by Cocaine & Rhinestones?

**Justin:** Yeah, indeed. Yeah.

**Travis:** Mmm. My new favorite podcast. I'm pushing it here.

**Griffin:** And they've done a lot of prep work, probably, on that show. Um, they've done a lot of research for their episode, and maybe they didn't spend the last, like, uh, y'know, ten days on a whistle stop tour of our country's beautiful southeastern little panhandle zone. So, uh, this is a... this is just us, a mini-sode, telling you to go listen to Cocaine & Rhinestones. They've done their work.

**Justin:** You want to hear my song again?

**Griffin:** Um, I mean, can you add like, eighteen more stanzas onto it? No, let's just play.

**Travis:** So we pick back up in the hospital room, and Aubrey's still on the phone, and she says...

**Aubrey:** I'm sorry, did you say Muffin Man?

**Justin:** [laughs]

**Griffin:** I was actually planning on fast forwarding a little bit.

**Travis:** Oh, okay.

**Justin:** Alright, I'll do, uh... okay.

**Travis:** Now you do a joke, Justin. Oh, no, wait, you did one. Dad, you do a joke.

**Clint:** Okay. Uh, what do you call a Moth Man without any wings?

**Griffin:** What?

**Clint:** A man...?

**Justin:** [laughs]

**Travis:** [laughs]

**Griffin:** Alright, alright, alright.

**Travis:** It was the delivery. The delivery got me real good.

**Clint:** I saved it with my delivery.

**Griffin:** So, I want to jump forward to the following afternoon, after yesterday's sort of hectic events. And the three of you are at the Eastwood Campground and RV Park, the location that Jake Coolice pulled out of the phonebook, using his just sort of remarkable phonebook scanning technology. Uh, Ned, you... you're feeling better after a night's sleep.

**Clint:** Holy crap, really?

**Griffin:** Well, you woke up, and you didn't suffer like, y'know, severe head trauma, as uh, the doctors might've feared at first. And they were a bit... they had some reservations about, y'know, releasing you from the hospital, discharging you. But you have recovered fairly well. Go ahead and recover one more harm.

**Clint:** Oh, okay. So not dead. Not dead.

**Griffin:** Oh, you were never dead. You were unstable. But then, you should've healed one while you were in the hospital, which would've made you stable again, and now you're at two harm. So y'know, you're pretty bruised up.

So, you are all at the Eastwood Campground and RV Park, where this telephone call – these two telephone calls, rather – seem to have originated from. Mama and Jake have headed back to the lodge for the day, getting some work done there, and uh, yeah.

So, there's still some snow on the ground. It is the middle of December, after all. And this campground and RV park, as you might imagine, is fairly empty. Because it's the middle of the winter, there's not too many campers out. This RV park is kind of a tacky looking place. I think there's a lot of different camping opportunities in Kepler, and the sort of eastern Monongahela Forest area. And this is not one of the sort of more, um... more natural ones.

And in fact, it is mostly empty. There is just one vehicle parked out here. It's got its stuff all connected to the uh, the different utilities coming out of this box. It's got some water running into it. It is, in fact, a big ol' boxy, long, just beast of corrugated metal, just this hideous, brown thing with a racing

stripe zigzagging across the car, making a tall, proud W just before the driver's compartment. It is a beautiful Winnebago. And there's some light flickering sort of gently against the tinted windows, sort of suggesting that there is somebody inside.

What do you do?

**Aubrey:** Duck. You should knock.

**Duck:** Why me? Why have I been uh, nominated for this illustrious honor?

**Aubrey:** You're an authority figure.

**Duck:** [sighs] I mean, I'll—

**Aubrey:** You have a hat.

**Duck:** I watch over trees. I'm basically a wood elf with a flashlight.

**Aubrey:** Yeah. But I don't have a flashlight. Ned doesn't have a flashlight. You have a flashlight, and a hat, and a badge. Do you have a badge?

**Duck:** I'll tap on the window.

**Aubrey:** Okay.

**Duck:** Uh, excuse me? Hello?

**Griffin:** Uh—

**Justin:** What do I see? What do I see inside?

**Griffin:** It's pretty well tinted. You actually cannot see inside through the windows. But as you tap, the front door to the Winnebago, facing you, just opens up. And the man who opens the door is... he is just, he is fascinating to look at. He is kind of gaunt. He's kind of withering away. But he looks confident and strong as he answers the door to face you.

He looks young, but also kind of wrinkled. He's got short, silver hair, with just sort of hints of black peeking through. He's wearing a tank top and some jeans, and you feel this just burst of hot air as the door swings open. And uh, that's likely from the fleet of space heaters you can now see inside the Winnebago that is keeping his habitat a suitable temperature.

And he's wearing this pendant of this orange crystal material, but his most eye catching feature are his glasses. They are large and round, and just this impenetrable, reflective red. You all catch your reflection in them as he answers the door. And he says...

[music plays]

**Indrid:** Okay, go ahead.

**Duck:** Uh, where are your wings?

**Indrid:** [simultaneously] Uh, where are your wings?

Obviously, you can't see them right now, because I'm wearing my disguise. Would you like to see my wings?

**Aubrey:** Yes.

**Indrid:** [simultaneously] Yes.

I don't know you very well, so no. Not quite yet.

**Aubrey:** Then why did you ask?

**Duck:** That seems kind of crappy to just offer like that, and then yank it away.

**Ned:** I certainly would pardon my rude friends. Hello, I'm Ned Friendly Chicane.

**Indrid:** [simultaneously] Ned Friendly Chicane.

Um, yes, I know who all of you are. Conversation is difficult for me, because I'm always going to be just a little bit ahead. But if you—

**Aubrey:** What am I gonna say now?

**Indrid:** [simultaneously] What am I gonna say now?

Yeah.

**Aubrey:** Ah, nice. Nice.

**Indrid:** [simultaneously] Ah, nice. Nice.

So, uh, yeah. Come on in. We have important things to discuss, and not much time to discuss them, if my estimations are correct.

**Aubrey:** Real quick, over here. A little parlay over here, if you don't mind.

**Duck:** Uh, it seems like a weird time, but sure. What's up?

**Aubrey:** [whispers] We need to get his glasses.

**Duck:** Need to get his glasses? What?

**Aubrey:** [whispers] Yeah, the bounty. A seer's spectacles.

**Ned:** Yeah, the Marmaduke thing.

**Duck:** Ah, damn, alright. Well, that's something we're gonna keep in our pocket when it makes the most sense. But you are right. Thank you for the reminder. We will steal this man's glasses.

**Justin:** [laughs]

**Clint:** [laughs]

**Travis:** [laughs]

**Duck:** Man, let me try to say that again in a cool way. We will steal this man's glasses. Now, y'know, it's funny. It feels mean no matter how many different ways I say it. It does feel like a mean, non-heroic action, if I'm being honest.

**Ned:** Well, thank God one of us has experience in stealing things that doesn't belong to him.

**Duck:** Yeah, but glasses, man. I mean, just seems kind of fucked up.

**Aubrey:** Maybe he's got a spare pair. Like, he's got like a—

**Duck:** I'm not gonna steal his glasses. If y'all want to for another, I don't know, experience point, Zenni, I don't exactly know what we're stealing stuff for. But if y'all want to, you go nuts.

**Griffin:** Uh, he motions you all inside and you enter his Winnebago. It is—

**Ned:** Holy moly, it's hot in here.

**Griffin:** It's hot as hell. I think you all feel the sort of impulse to remove your winter outerwear, and sort of protect yourself against the just like, searing heat coming off of these four space heaters that are kind of precariously plugged into one uh, big, chunky power strip.

It is not the cleanest in here. It is not, uh... it is not the cleanest space you've ever been in. It almost kind of reminds you of Mama's office, pre sort of Barclay cleaning it up. There is a big ol' map of Kepler up on the wall, with so many pins in it that you actually kind of have a hard time deciphering that, oh, this is, in fact, a map of Kepler.

There is just like, dirty dishes all over the place. You see an old like, McDonald's commemorative set of Batman drinking glasses that have like, eggnog in them. Ancient nog.

**Duck:** Aw, gnarly.



**Griffin:** So he takes you over to a... he actually folds down, there's like a table that he just kind of brushes some junk off of, and he folds it up into the wall, and a sort of couch pops into place. And he offers you all a seat, and he says...

**Indrid:** Can I uh, get you all anything to drink, or eat, or...

**Ned:** Oh, God, no.

**Duck:** No. No, thanks.

**Indrid:** I haven't entertained guests in quite some time, so I apologize that I don't have more to offer.

**Duck:** Mr. Moth Man—

**Indrid:** Please, can you call me Indrid? It's... I don't prefer Moth Man.

**Duck:** Alright, Indrid. Are you like, super into nog, or what's the story?

**Indrid:** Who isn't?

**Griffin:** He says, and he takes a belt of some fresh nog from the fridge.

**Justin:** Nah, nah, nah.

**Griffin:** He uh, after he finishes taking a drink, and you all have sort of gotten as comfortable as you're gonna get in this room, uh, he walks over to this one wall that is opposite you. It is just next to this big map. And there are like, eight pencil sketches of just like, various things.

It looks like he just kind of walked around Kepler and just sketched some things, just some local buildings, and there's one of the funicular tram that connects the topside and riverside, and there's one of the Cryptonomica. There's just lots of just sort of sketches. And as he's sort of getting you all comfortable in this room, he sort of perks up, and he walks over, and he takes down one of the drawings and crumples it up and throws it away. And he says...

**Indrid:** I know you all have lots of questions, and I actually know what most of those questions are going to be. Um, but in the interest of making this feel like a normal conversation, what is it that you all want to know before I tell you what I need?

**Aubrey:** Can I have your glasses?

**Griffin:** [snorts]

**Indrid:** No. I really...

**Aubrey:** Like, do you have, like... do you have an old pair?

**Indrid:** Why do you need... you need my glasses for what reason?

**Aubrey:** A big cat.

**Duck:** I thought you would know our reason.

**Aubrey:** Ooh.

**Indrid:** I'm not a mind reader. That's not really how this works. I have no conceivable idea why you need my glasses, other than the fact that they're very stylish.

**Duck:** Alright, keep your glasses. Listen, what is going on with the... okay, let me back up even further. Uh, it seems like snow or wind has been acting all goofy. I don't know how to put it in like, the technical fantasy terms, but it's been acting all shitty and weird. Do you know what the story is with... what's causing it?

**Griffin:** He uh, he says...

**Indrid:** Hm.

**Griffin:** And he turns, and he crumples up another one of those drawings and throws it away. And he says...

**Indrid:** There are a lot more... powers that are misbehaving at the moment than just the snow, or just the wind. I... okay. So I can see the future.

**Duck:** Cool.

**Aubrey:** Mm-hmm.

**Indrid:** In a manner of speaking. And I've gotten pretty good at it. There is something out there that is changing the future, or rather, maybe changing the present to alter the future. This might be kind of complicated.

So, I was the court seer when I was still in Sylvain. This was well over a century ago, so it's been some time. And the power that I developed there, thanks to the powers that I inherited from Sylvain, were the power of clairvoyancy. It's not like seeing what's going to happen a few minutes from now. I see several hundred futures that could potentially come to pass. Imagine that you're sitting in front of a big wall of televisions. Hundreds of them. And there are different television shows on those screens, all starting at different times. That's what I see. Potential futures.

Sometimes I see patterns. I see several nearly identical futures, maybe suggesting a higher likelihood that they'll come to pass. Sometimes, I see futures disappear when events render them impossible. But something is making the patterns change more quickly than even I can track. Something unnatural.

**Griffin:** ...he says, and he crumples up another drawing and throws it away.

**Indrid:** I don't know whatever it is, but I'm assuming it has something to do with the Abominations, and I figured that I could help you all out. I haven't really been in the interference game, ever since, y'know, the Silver Bridge. But I figured maybe this would be a pretty good chance to do so.

**Aubrey:** Silver Bridge?

**Duck:** Yeah, it was back quite a while. I'll tell the story as we know it. Um, because I have to imagine that your take on it is probably a little bit

different from ours. But back around the Point Pleasant, when a lot of people were sighting Mr. Cold and the Moth Man quite a bit, there was a disaster. The Silver Bridge there in Point Pleasant collapsed, and uh, took a bunch of people with it.

**Indrid:** 46 people.

**Duck:** Yeah.

**Aubrey:** Oh.

**Indrid:** Yes, it was certainly my most newsworthy failure.

**Griffin:** ...he says, and he crumples up another drawing. He says...

**Indrid:** I came to this world, like I said, about a century ago. And I came here, trying to find answers for the difficulties that my world is experiencing. Instead, I found myself falling in love with your world, and wanting to protect its people from harm. But it seems like people weren't especially interested in listening to me, which I can't blame them for. I did try to remain sort of mysterious and clandestine about my warnings. That was my undoing.

But after the Silver Bridge, I walked away from the soothsaying business. It was too much. Too much failure, too much, believe it or not, unpredictability. But whatever is happening now, this is not... these are not natural occurrences. This is something else entirely, and it's something that needs to be stopped.

**Griffin:** And he crumples up another drawing.

**Aubrey:** Wait, hold on. Is this like a jinx thing? Like, this is like... because like, we saw, y'know, the sign falling. Like, that could be, oh, just an accident. And like, the car accident with the Gatorade bottle under the pedal. Like, oh, it's just an accident.

But if something is changing fate, is it like a jinx curse kind of deal?

**Indrid:** If that were the case, that would mean that this Abomination you're facing off against is stronger than any the Pine Guard has ever faced in its illustrious career. That would be very unfortunate indeed.

**Griffin:** And he crumples a few drawings off the wall, now, and he closes his eyes, and he pulls the last remaining drawing off the wall. It is the drawing of the funicular train, and he looks at it, and he looks up at you. And he says...

**Indrid:** Okay. The funicular train that connects topside and riverside is about to come crashing down the mountain, slamming into town, and destroying the base station. There are three passengers on it right now. They'll all be killed, and an engineer at the base station will be injured as well, but he'll pull through. Good news, though – you have six minutes this time.

[music plays]

**Griffin:** And he hands you all the drawing.

**Aubrey:** Go!

**Griffin:** He says...

**Indrid:** Yes, go.

**Aubrey:** I'll be back for those glasses!

[music plays]

**Clint:** Will the road get us completely there?

**Travis:** We're not gonna switch to your Bobcat or whatever, Dad.

**Clint:** TraX ST1, Travis.

**Travis:** [laughs]

**Clint:** 400 horsepowers of snow cruising speed, man.

**Justin:** Sorry, Dad just... I have to take a moment. Dad, I think, is the first person in history to ever say the plural horsepowers. Because 400 horsepowers is like, I don't even know how far I could get. Running very fast, super beauty, flight... that's only three horse powers. I can't even think of 400 altogether.

**Clint:** Pooping. Pooping, if you have ever been around a horse.

**Justin:** Pooping.

**Griffin:** Poopin', eatin' lots of oats in one sitting. It's very impressive.

**Travis:** I thought it was supposed to be horses power.

**Justin:** Get it? Oats? [wheezes]

**Travis:** Like attorneys general. Something like that.

**Griffin:** Um, you all pull into the uh, topside station for the funicular tram that connects Kepler's two halves. It took you, let's say, three and a half minutes to get over here. You were pretty close. And as you all approach the station, you all probably know it fairly well. Like, this is mainly the... this is the main form of public transport in all of Kepler. And it sort of keeps you from having to like, drive up this sort of winding mountain road that can get kind of treacherous, especially in the winter. And especially during sort of peak tourist season, it can get pretty busy.

But as you approach, you all see the station. So both the train and this station are fairly old. It's been in operation for well over 30 years at this point. The station has the same alpine cabin aesthetic as other buildings on topside, with sort of a large open wall at the end of the station, where the tram comes in, and a boarding platform where riders can access the arriving tram.

This funicular just has a single rail and a single car. It takes about six minutes for a full trip between the two stations. There is a small parking lot,

just outside of the station, where commuters can sort of leave their cars as they transfer between the two halves of Kepler.

Duck, among the cars parked here, you see a Monongahela Forest service truck.

**Justin:** Uh, whose is it? Do I recognize?

**Griffin:** Yeah. There is a name on the door. It is ranger Juno Devine's forest service truck.

**Justin:** Uh, so what do we do? [laughs] I'm just a tough guy.

**Travis:** I'm gonna do kind of a scan for... 'cause now that we know that possibly something or someone is acting on this, I'm gonna like, scan and look for anybody or any strange shapes or shadows, or anything like that. Just anything...

**Griffin:** Sure. You are outside of the station, or do you want to go inside of the station? And I'm not saying there is a wrong or right choice. There is stuff—

**Travis:** I'm just gonna start—I mean, we pulled up. First thing's first, just like...

**Griffin:** Okay.

**Travis:** Scan and look—

**Griffin:** You just hop out of Ned's car, and do a pass for read a bad situation, I'm assuming.

**Travis:** Yes.

**Griffin:** Yes. Okay. Go ahead and roll it.

**Travis:** Ooh. Nope. Snake eyes.

**Justin:** Oh my God.

**Griffin:** Oh my God.

**Justin:** The worst possible read. [laughs] Aubrey looked around and was like, "I think this is a dream. No, it's all a dream. Trust me, I've read this situation."

**Clint:** It was a two, folks.

**Travis:** It was a two. Snake eyes.

**Griffin:** Okay. Go ahead and mark experience.

**Travis:** Mm-hmm.

**Griffin:** I get to take a hard move. I'm not gonna take a super hard move, since that was sort of a uh, y'know, a preliminary look around. Were you using your third eye?

**Travis:** Yes.

**Justin:** Be honest.

**Griffin:** Yeah. I mean, that's—

**Travis:** I mean, I was going to, yes.

**Griffin:** Yeah, I figured when you said scan. Um, you just get a pretty bad headache. You just get kind of a... you don't really notice anything, and you sort of kick on your third eye, and it sort of immediately kicks off, and when it does, like, you just feel like this really quick sort of stabbing pain in your temples. But then it quickly passes.

**Travis:** Okay.

**Griffin:** Yeah, I'm not even gonna make you mark harm, 'cause it just comes and it goes. Anybody else want to do something?



**Justin:** Uh, I would probably... I mean, are we in shouting distance?

**Griffin:** I mean, it would be... probably not, 'cause they are... the station is like an indoor building. Um...

**Clint:** Time to go into the station, then.

**Justin:** Let's—I think Duck is going to, and y'all can do what you like. But Duck's probably gonna rush into the station to see who's still in there, what the deal is.

**Griffin:** Okay.

**Travis:** Yeah, I think Aubrey is going to as well.

**Griffin:** Ned, you gonna do anything while you're still outside?

**Clint:** Uh... no, I'll follow them cautiously.

**Griffin:** Okay. Uh, alright. You all race into the station, and... as you enter, there is a desk, just in front of the entryway, next to a turnstile that grants access to the tram beyond. There is an engineer here behind the desk, a broad-shouldered dude wearing a Mount Kepler Ski Trails fleece. He's got a radio clipped to his belt. He also has a space heater back behind his desk, keeping him warm, because there is a serious draft coming in through the, y'know, open wall of this station.

A tram has just arrived, and is taking on passengers. There is what looks to be a fairly like, boujee man and woman canoodling on two open seats inside the tram. Just some... just uh, unsightly PDA happening there.

**Justin:** Ugh.

**Griffin:** And uh, there is a third person who is just about to walk through the automated sliding doors to board the funicular, and it is ranger Juno Devine.

**Duck:** Juno, stop!

**Griffin:** She does. She stops as she—and she's kind of just sort of hanging out of the tram door, now. She says...

**Juno:** Oh, hey, Duck. What are you doing here? Are you about to hit the trails?

**Travis:** I would say that while this is happening, Aubrey just keeps going for the tram, for the door. Maybe like, shoves past Juno into the tram itself. Like, jumps the turnstile, let's be honest.

**Griffin:** Jumps the turn—okay, you're jumping the turnstile?

**Travis:** Yes.

**Griffin:** Okay, that engineer at the desk says, uh...

**Engineer:** Hey, you need to stop! You need to get back—

**Aubrey:** Piss off!

**Ned:** I've got—that's alright, here. Let me take of it. I'm local business man, Ned Devine. Uh, here, how much is it? Five, ten dollars?

**Griffin:** Wait, what did you say your name was?

**Ned:** Local business name Ned Devine?

**Clint:** Ned Devine?

**Travis:** That's not your name.

**Griffin:** Yeah.

**Clint:** I know.

**Griffin:** I didn't know that you and Juno were related. That's cool.

**Justin:** Waking Ned Devine is a movie that came out like, ten years ago. And Dad—

**Griffin:** [laughs]

**Travis:** [laughs]

**Ned:** I am... how much is it, god damnit? How much you need? Here's ten bucks, is that alright?

**Engineer:** Well, I mean, a trail pass is 40 bucks a person for the day.

**Ned:** 40 bucks?! Holy...

**Engineer:** I mean, it's peak season, man. What do you need?

**Ned:** Would you guys like to work out a co-promotion with a lovely place called the Cryptonomica? Y'know, they take a ride with you, and then for an extra five bucks, they get admission to the Cryptonomica? I can see it tying in very nicely. Let's talk about it, you and me. Let's talk.

**Griffin:** I mean, if you're trying to convince him to let you all through, that would be a manipulate someone roll.

**Clint:** Manipulate someone. I'm going to manipulate him.

**Griffin:** `Kay.

**Clint:** Eight plus one charm.

**Griffin:** Okay, so you got a nine. On a seven to nine, they'll do it, but only if you do something for them right now to show that you mean it. If you ask too much, they'll tell you what, if anything, it would take for them to do it.

**Clint:** Ned gives him five free passes to the Cryptonomica, and says...

**Ned:** Come and see the place, or have your bosses come and see the place. See what a great tie-in it would be, and we would like to do the same by taking a ride on your tram to kind of see, y'know, if it's worth promoting with you guys as well. See? It's kind of a, I scratch your back, you scratch mine.

**Engineer:** Uh, Mr. Devine, I'll make you a deal. These five passes are good, I just want—

**Ned:** It's Chicane. It's Chicane.

**Engineer:** Okay. Mr. Chicane, I'll tell you something. I'll tell you, these five passes are nice. It sounds like your museum's a lot of fun, but um, I want one other thing, and that's \$40 per person, per day for the ski trail passes. It's just—it's 120 bucks, and y'all can go about, y'know, hit the slopes and do whatever you want.

**Ned:** Well, you can knock some of that off with the passes to the Cryptonomica, right?

**Engineer:** Okay, yeah. \$118.

**Ned:** Alright, here.

**Engineer:** That's about...

**Justin:** [laughs]

**Ned:** Let me write you a check. I have my checkbook right here.

**Griffin:** Okay. You are writing him probably what is going to be a fake check that is going to super bounce. And while that is happening, we can do Duck talking to Juno. She steps back out of the car, and she says... And Aubrey, you said you ran into the car?

**Travis:** Correct.

**Griffin:** Okay, we will resolve—

**Travis:** To get the other two.

**Griffin:** We will resolve that as we get to it. Um, Juno says...

**Juno:** Well, what do you need there, Duck? What's uh, what's going on?

**Duck:** Uh, Juno, this is so embarrassing. Last week, my truck got beat up, and I had to take it over to Whistle's. And while he was fixing it up, I had to borrow yours to run out, uh, to do a check on... a... body of water... in... the... tree... zone. Forest. Fuck. It was a body of water in the tree zone.

**Juno:** Okay, Duck—

**Duck:** And I had to check on it in your car, and when I drove your car without asking, and I think I left my pants. No. Wallet. Money. I left my wallet in your truck, and I was wondering if you could go look for it real quick.

**Juno:** Alright, so that was all lies. Duck.

**Duck:** [muffled yelling]

**Juno:** Yeah, we've worked together for quite some time there, buster. I know when you're pulling a fib.

**Travis:** Literally everyone does.

**Duck:** Juno, look at my eyes. Do you know when I'm pulling a fib?

**Juno:** Yes. It's when you start stumbling over your words a whole lot and you say 'fuck' a bunch.

**Duck:** Juno, don't get in that car.

**Griffin:** Uh, let's jump inside the car. Aubrey, what are you doing? This couple is in here. I'm imagining sort of Julia Louis Dreyfus, and the other dude from Christmas Vacation, just ski bunnies, just kind of fawning over

each other. And uh, they uh, look up at you, and I think the woman whispers something to the man as you come in that you can't quite make out.

**Aubrey:** Hey, folks! Um, you seem like the type that loves—

**Woman:** Is this a robbery?

**Aubrey:** No, it's a magic show! Um, y'all want to see some magic?

**Travis:** And she—

**Aubrey:** I work with the railway here to just provide a little uh, in-route entertainment.

**Travis:** And so, she's going to do a trick, a magic trick.

**Woman:** Is this what the common folks enjoy, is magic tricks on their public transportation?

**Aubrey:** Indeed they do. Um, allow me to demonstrate.

**Travis:** And she's gonna do something like, y'know, flash paper. A light in her hands.

**Griffin:** Okay.

**Travis:** But, with the intention of doing it and making it seem as though she has messed up the trick, and trying to catch one of their sleeves on fire.

**Griffin:** Oh boy.

**Justin:** Quick update from me to you, The Adventure Zone listener. Uh, these characters, whatever their names are, are now the only ones I like on the whole show. And for the rest of TAZ, it's about these two characters for me. Thank you very much.

**Clint:** [laughs]

**Griffin:** Okay, so, is this a use magic roll if you're actually trying to set them on fire kind of?

**Travis:** But I'm using trick magic. I want to make it super clear, here. Aubrey is not trying to use real magic.

**Griffin:** Are you saying that because you rolled a four?

**Travis:** No, I'm saying it for reasons that will become clear later.

**Griffin:** [laughing] Okay. Um...

**Travis:** Um, somebody pointed out something I didn't do last time that we could've totally done that I'm gonna do now. And I'm going to use luck to make that a twelve, and burn one of my luck slots.

**Griffin:** Oh, okay. I was gonna say, with a four, I wanted you to do sort of a Gob Bluth like, spray lighter fluid on them. Like, oh, but where did the lighter fluid come from?

**Travis:** No, I'm using a luck slot here to save two lives.

**Griffin:** Okay.

**Travis:** And when their—I'm gonna grab them and be like...

**Aubrey:** Oh, you gotta get out! Oh, we need help!

**Travis:** And shove them out the door, like...

**Aubrey:** Oh, we gotta get this taken care of right now. Sorry, so sorry!

**Travis:** And shove them out the door of the tram.

**Man:** Muffy, Muffy, I'm burning, Muffy!

**Travis:** Now wait, which one's Muffy, Griffin?

**Griffin:** Doesn't matter, does it?

**Travis:** [laughs] Correct.

**Justin:** Muffy, and what is the man's name? Can I vote for Winthrop?

**Griffin:** It's Muffy and Winthrop, yes. Uh, Justin knew it.

**Clint:** Yay!

**Travis:** Can he go by Winny? Can it be Muffy and Winny?

**Griffin:** Um, no. It's Winthrop and Muffy, and Winthrop's sleeve is on fire. He stands up, yes, understandably kind of panicked, and he doesn't know what to do, because he's never been on fire before.

**Travis:** [laughs]

**Aubrey:** Oh, quick! Oh, we need some help! Oh, look, there's two rangers! They can help you!

**Travis:** And shove them out to the door.

**Griffin:** Okay. Uh, yeah. That works. And go ahead and mark off that luck point. This is a very, very valuable resource that you do not get back, so I'm expecting you to really keep track of that stuff.

**Travis:** Absolutely.

**Griffin:** Okay.

**Travis:** I am, however... Aubrey is going to stay in the car to investigate.

**Griffin:** Yeah. I don't know that there's necessarily anything to investigate right now. This is still... like, this is still a dangerous situation, so I think this would still be a read a bad situation. There's not like, clues or somebody to talk to. Y'know what I'm saying?



**Travis:** Okay, so maybe like, steps outside the car, and like, looks up and down the track to read a bad situation? Can I see the track?

**Griffin:** Yes. Yeah, yeah, no, definitely. You can see the track. Yeah, the—

**Travis:** Okay, there we go.

**Griffin:** The mechanics of the funicular tram are that it's—it's just one rail with one car on it. And there's a cable that is uh, tethered to the front of the car that pulls it up the mountain. It runs through a pulley, and then it connects to this counterweight that kind of slides beneath the tram. So as the tram sort of ascends, the counterweight drops down to the lower station, and as the tram descends, the counterweight rises up to sort of conserve energy using physics.

And there is, uh, yeah. That's sort of how this all works. So you want to read a bad situation out there?

**Travis:** Yeah. So, the question that I want answered is what's the biggest threat? And I'm going to say that I am looking for, I don't know, frayed wire, or some kind of damage to the counterweight, or something along those lines.

**Griffin:** Mmkay.

**Travis:** And I will also say that along with that, she is going to attempt to use her third eye as well.

**Griffin:** Okay. Does the third eye count as a separate question, or just...

**Travis:** Um, it says you can open up your third eye for a moment to take in extra information. Take plus one hold on any result. It lets you see invisible things.

**Griffin:** Okay, I gotcha. Alright, here's what happens. You look up and down the track. You take a look at sort of all of the mechanisms of the tram, and you don't necessarily see anything threatening at all. And then, flakes

slowly start to appear outside. And with that, your third eye, it just kind of goes wild. It looks like uh, all of these flakes are kind of glowing, as if it's all magic. All of this stuff that is falling from the sky is definitely magical in nature.

You also get... you sense a presence out, back out the front door of the station that you are in. You can't, y'know, see this presence, you just kind of sense this magic power presence outside. And then, you can see through the open wall of the station that the uh, the storm outside quickly subsides, and... now, you can see the threat.

There is a brake pad on the pulley that the cable attached to the car runs through. And this brake pad has a bolt on it that is just kind of corroded through, and you can hear this brake pad, like, vibrating. You can hear it squeaking. There is... the pulley is kind of moving back and forth, ever so slightly, as it's vibrating. And with each kind of tug that this pulley tries to make as it tries to like, release some tension off the cable, that bolt is sliding further and further out of its housing.

**Aubrey:** Duck! Car's clear, that bolt—the brakes are about to go! Out, out! There's something—parking lot, now!

**Duck:** See? Do you see? That's what I'm talking about, Juno. It's dangerous, and you gotta take my word for it, and you gotta help me get these people out! I'll explain later, I promise.

**Travis:** Aubrey's on the move.

**Griffin:** Yeah, for sure.

**Travis:** Grabs Muffy, grabs Winthrop.

**Ned:** Come on, everybody! I'll give you a ride back into town, come on!

**Griffin:** I think as you all are heading to the door, the engineer, at his desk, steps over the sort of boarding area, and looks down, and sees that the brakes are about to go. And he says...

**Engineer:** Aw, shit, I gotta warn Mark!

**Griffin:** And he pulls up his radio, and he says...

**Engineer:** Mark, come in. You gotta evacuate the base station, okay? This thing's about to come down. Mark?

**Griffin:** And he slaps his radio, and there is nothing on the other end. And he looks up at the rest of you, and the brake pad just explodes.

**Justin:** [laughs] Shit.

[theme music plays]

**Griffin:** Hey, everybody. This is Griffin McElroy, your best friend, your dungeon master, and your new boss. [singing] Same as the old boss. I love that rock and roll music. Thanks for listening to The Adventure Zone: Amnesty, episode 15. Hope you are enjoying this hectic, stressful one. They've all been kind of hectic and stressful this arc. Want to tell you about our sponsors this week, so we can get you right back to the rest of the episode.

First up is Audible. They are supporting us in part this week, and they are fantastic. Audiobooks are a great sidekick for summer activities like hiking, road tripping, and enjoying downtime outdoors and more. Audible has the largest selection of audiobooks on the planet, which lets you fill your summer with any kind of story that you want to listen to.

If you are into RPG stuff, R.A. Salvatore's whole sort of Drizzt collection is available on Audible. It's 12 stories that has an all-star cast of people reading them, including Felicia Day and Weird Al Yankovich. It is fantastic, and it's on Audible right now, so that's one thing that you could go listen to.

Also, Audible members get a credit every month, good for any audiobook in their store, regardless of price. And also, unused credits roll over to the next month. If you didn't like your audiobook, you can exchange it, no questions asked. So, start a 30 day trial and get your first audiobook for free. Go to [Audible.com/adventure](https://Audible.com/adventure), or text ADVENTURE to 500500 to get started.

I also want to tell you all about Blue Apron. Blue Apron is fantastic. We have been talking about how good Blue Apron is for such a long time, because um, personally speaking, it taught me to cook, and uh, I ate some real, real tasty meals thanks to Blue Apron. Their mission is to make incredible home cooking accessible to everyone. They deliver farm fresh ingredients, and step by step recipes to your door, and uh, they offer a range of recipes, and you can pick what you want to cook up, and each one is gonna be just so flavor blasted, it's gonna blow your fuckin' gourd right off your neck meat.

And that sounds probably unappetizing, which is probably not what they want in this advertisement. The food is so appetizing. It's so tasty. Whether you're looking for a quick and easy meal, or a full culinary cooking experience, Blue Apron lets you choose from a range of recipe options including chef designed recipes and exciting September partnerships, like Bob's Burgers inspired and Whole 30 approved.

So, check out this week's menu and get your first three meals for free at [BlueApron.com/adventure](https://BlueApron.com/adventure). That's [BlueApron.com/adventure](https://BlueApron.com/adventure) to get your first three meals for free. Blue Apron: A better way to cook.

Got some jumbotrons here. This one is for Mybry, and it's from Jules, who says, "Hey, babe. Happy late birthday, anniversary, or early Christmas. I'm not sure when this will be going up, but I just wanted to let you know how much I love you via our favorite adventuring brothers. As I'm writing this, you're still up in Thunder Bay planting trees, and I miss you so much every day. But you're probably home now. Call me. Let's go out."

And they wanted this in September, so they might still be up there just planting trees, and I hope it's, y'know, this is charity work, and the trees are wanted, and it's not some sort of horrible tree prank, like a Johnny Appleseed. And here I am with my house, and I'm like, "Where'd all these fuckin' apple trees come from? I didn't ask for this."

Here's a message for Isabelle, and it's from Mike who says, "Isabelle, you're the best! Thanks for introducing me to the brothers and Clump, and for generally being dope." [laughs] Sorry. I forgot about, uh... I forgot about Clump. And I promised I wouldn't. "We've been on tons of real life

adventures, and listened to some hilarious fake adventures, too. Occasionally, we've done both simultaneously. Can't wait for more of both. You are stinky. Like, seriously. Love always, Mike, Dee, The RJ, and Doctor Coyote."

Um, the stinky thing was in there, I promise. I do not know you, Isabelle. And even if I did, and you did have a stink about you, I would not put you on blast like this.

Thanks everybody who tweets about the show using the #TheZoneCast hash tag. If you do that, you might end up as a character on the show. And it just... we really appreciate you spreading the word, just 'cause that's how we have managed to find the audience that we have, and we are constantly blown away by how fuckin' big and cool that audience is, especially when we were in doing a live show in Atlanta this past weekend. Y'all, it was nuts. We asked everybody to stand up if you're wearing cosplay, and like, every... it was pretty much everybody. It was um, it was buckwild. And it's very humbling.

Thank you to Maximum Fun for having us on the network. You can go to [MaximumFun.org](http://MaximumFun.org) and check out all the great shows there. Shows like Story Break, and Judge John Hodgman, and Stop Podcasting Yourself, and so many more. Let's see, what else?

So there's a new line of merch on [McElroyMerch.com](http://McElroyMerch.com), and it's um, it's a brand that we're trying to get off the ground of just generic podcasting merchandise. And for instance, there's a tie dye t-shirt that says "100% Podcasts" on it. And there's a coffee mug that says "don't talk to me until I've had my podcasts."

It's really very, very dumb, and all of our royalties for all of this collection are going to an organization called Pro Act West Virginia that is designed to be an all in one referral point for addiction treatment and care in our home town of Huntington, West Virginia. It is a cause near and dear to our hearts, and so, we're happy to support them, and I don't know, if you like a lot of podcasts and don't mind explaining your, uh, the things you own to other people, this might be for you at [McElroyMerch.com](http://McElroyMerch.com).

Uh, I think that's it. Next episode is going to be up in two weeks on September 20<sup>th</sup>, so I will talk to you then. Bye.

[theme music plays]

**Griffin:** Okay. Uh, two bad things are happening basically at the same time. Uh, you all were heading out the door when the brakes went off, and uh, the car has very slowly now, just for a few moments, started to descend down the rail. The pulley is making this horrible, horrible squeaking noise, and you all also have that presence outside that you were heading out to investigate.

So, who wants to go first?

**Justin:** Duck's going after the presence. I feel like he's pretty focused on that.

**Griffin:** Okay. You head outside, back into the parking lot outside the station, and there doesn't appear to be anything that your non-magic eyes can just see with a quick glance.

**Justin:** I think he's got good, from his job, I think he would have good situational awareness. I think it's like, what is disturbed? Right? 'Cause I'm assuming there's forest around here, that kind of thing.

**Griffin:** Yeah, absolutely. Right up against the trail, there's like, it just backs up into the woods.

**Justin:** He's not like, he's not like a game tracker or anything, but I definitely think he would recognize, y'know, a path, or footprints, or something if he saw it.

**Griffin:** That is a very good justification. I think that you... I actually don't think you need to roll anything. I think you see these same hoof prints that you saw out near Leo's store. And you know what hoof prints in the snow looks like, because you fuckin' see them all the time at work. They are indeed leading back into the woods that are sort of just off to the side of the Mount Kepler's ski trails that the station is right next to. Are you going to follow them?

**Justin:** Yeah, I'm following them.

**Griffin:** Okay. Aubrey, what are you doing?

**Travis:** So, that question will be answered by this question. What are the NPCs doing?

**Griffin:** Um, Muffy is still running around with—or, rather, Winthrop is running around with his arm still a bit on fire. I think he runs out into the parking lot, and jumps into the snow, and Muffy is tending to him. Uh, Juno is just kind of in shock, because now, she is just now kind of realizing that she just almost died, and that Duck, who knew that the car was about to fall, saved her life, which is weird.

And the engineer is just frantically trying to get his radio to work, but it is not. They are all outside of the station, and uh, out of harm's way.

**Clint:** Could Ned drive down the hill?

**Griffin:** Ned absolutely could. It would be very uh, it would be a buckwild thing to do, but he could, for sure.

**Aubrey:** Ned, do you have a winch?

**Griffin:** This car is already like... is going.

**Travis:** Okay.

**Griffin:** Yeah.

**Clint:** I'm just saying that Ned would jump in the car to try to drive down the hill to warn whoever's at the other station.

**Griffin:** Yes, for sure. There is no road. It is just sort of a snowy, uh... there's some trees that the rail cuts through, but there is no road. You can do it in the Lincoln, but I'm gonna have you... I'm gonna have you roll for it.

**Clint:** He's an excellent driver.

**Griffin:** Okay. [laughs] He's driving off a cliff, so we'll see. He's gonna put that to the fuckin' test.

**Travis:** Go for it, Toonces.

**Griffin:** Yeah. Uh, okay. You are heading to your car, and Aubrey, what are you doing?

**Travis:** Aubrey steps up and thinks, like... Okay, so, I'm gonna push the car over, right? So it's on its side instead of on its wheels. Won't roll down, or like, try to push it off the track, or something.

**Griffin:** With magic, right? Not just—

**Travis:** Yeah, like a force. Like a, yeah, like with a big wind. Y'know, like she's used before to push Duck. Um, and she steps up to do it, and finds herself like, as she starts to think about it, and like, channel, just basically her own voice in her head is like, "Don't fuck up." And like, she can't focus. She can't do it.

**Griffin:** Okay. Yeah, I think you only have a split second to do this, because like, the train is now just out of the station, and has started to roll down the hill, and it is picking up speed, and it is well beyond the point now where you could, y'know, reach it to blast it.

**Travis:** So she runs back in to where the dude, uh, the engineer is.

**Griffin:** Right.

**Aubrey:** Okay, do you have his phone number? Can you call Mark?

**Engineer:** I mean, there's not a phone down there. We just use these fuckin' radios.

**Aubrey:** Any kind of signal? A flare? A flag? Anything?



**Engineer:** I don't have a flare. I don't have a flare gun. We don't—this doesn't happen! I can try yelling.

**Griffin:** And he just like, runs down to the open door. I think he just takes off. He's now like, running down the rail, like, trying to chase the train, and he's just screaming...

**Engineer:** Mark! Mark, hey, Mark!

**Griffin:** Um, let's get to Duck. Duck, you are running into the woods, and there is like, ankle-high snow in the ground. So you're having like, a little bit of trouble as you are chasing after this thing. And you can't... you haven't like, seen it yet. You've just been following the tracks in the ground, and you move through some brush, and you start to see this hooded figure like, 30 feet in front of you. And he doesn't appear to be having any trouble moving through the snow at all, and you're having a little bit of trouble just sort of keeping up pace with him.

And then, he disappears through like, another layer of brush. And as you punch through that, you see this figure waiting for you. It's got its hood up. It is still towering over you. And uh, he's holding in his hand just an axe. Like a wood chopping axe. And you actually recognize that there is a, like a sticker. Like a label on the handle, and uh, this axe belongs to the Monongahela National Forest service. And he is waiting for you, axe in hand, as you come through the brush, and end up about ten feet away from him in a clearing.

What do you do?

**Duck:** Hey. What the fuck?

**Griffin:** It starts taking a step towards you.

**Justin:** Is there any handy sticks? [laughs]

**Griffin:** Do you not have your sword on you?

**Justin:** Yeah, I do have my sword. I do have my sword on me, it just felt like cheating. Um, I pull out Beacon.

**Beacon:** Duck Newton, you seem outmatched once again. You turn to me, Beacon, to help even the odds, eh?

**Clint:** [laughs]

**Duck:** Hey, just pipe down for a second. Hey, I don't want to hurt—hurt you. Maybe I do, 'cause I don't actually know what or who you are, so there's a decent chance I want to hurt you, and I know this dude does. But like, what the fuck?

**Griffin:** It starts to slow down for a second, as if it is kind of like, second guessing whether or not you're worth it. And I think it actually even turns back, away from you for a second. And then it rethinks it, and it turns back to face you, and starts walking towards you, now kind of a little bit faster as it starts to rear up the axe.

**Duck:** Ah, shit. Uh, alright, then. Fine. This is out of my nature, though. I do want that to be clear, so we—'cause we don't know each other so well.

**Justin:** But I guess I'm gonna kick its ass?

**Griffin:** Okay.

**Justin:** Um, I'm probably gonna swing, though, like... at the arm with the axe. Like, yeah.

**Griffin:** Oh, I see. Okay.

**Justin:** I'm not trying to like, kill. Like, I'm not, y'know, I'm trying to diffuse the situation as best I can, but I also know I'm dealing with like, some otherworldly shit.

**Griffin:** Yeah, so why don't you roll to kick some ass? And we'll see how well you do at this.

**Justin:** That is an eight, plus... uh, two. Ten.

**Griffin:** Awesome. Uh, so, you all will inflict harm on each other. On a ten plus, you can gain the advantage, take plus one forward or give plus one forward to another hunter, you inflict terrible harm, you suffer less harm, or you force them where you want them.

**Justin:** I'm gonna force them where I want them.

**Griffin:** Okay.

**Justin:** Which would be on the ground.

**Griffin:** Okay, what does this look like?

**Justin:** Okay, so the...

**Griffin:** Robed figure.

**Justin:** The robed figure, I think, probably comes in for a swing. Is that fair? You didn't say that, but I feel like that's where we're moving towards, right?

**Griffin:** Yeah, for sure.

**Justin:** In this moment. So in that moment, I think Duck sort of swings up and hits the axe hard with Beacon, and whatever this thing is, I think, it makes sense to me at least, that it's not ready for that. Whether it is physically stunned, or just like, "Whoa, what the fuck is that? What the fuck is going on here? This is unexpected." It's sort of like, knocked off kilter. And then I just sort of uh... Duck just sort of buries his shoulder into the thing's chest, whatever the thing is, and knocks it to the ground.

**Griffin:** Okay. So you didn't actually attack with the sword?

**Justin:** No, I did. I used the sword to hit the axe, and it's like, not—

**Griffin:** Oh, okay. Okay, okay.

**Justin:** Yeah. I wasn't like, scaring it. No, I literally like, hit the axe and uh, I think sort of knocked it off balance, and then fully knocked it off balance.

**Griffin:** Okay. So I guess the two harm is just from you shouldering it very hard?

**Justin:** It fell on a rock.

**Travis:** [laughs]

**Griffin:** It fell on a rock, and it hurt its butt. And uh, I think as the axe swung away from you as you did disarm it, as you knocked this thing to the ground, uh, its free hand, the one that was not holding the axe, kind of swung around very quickly as you knocked it down, and just kind of pounded you in the chest for two harm. But you don't take any of that. And you knock it to the ground.

**Justin:** Great.

**Griffin:** Let's jump to Ned.

**Clint:** Um...

**Ned:** Aubrey! Grab the radio and come on!

**Clint:** And Ned jumps behind the steering wheel of the Lincoln and fires it up. He happens to remember that um, Mark is one of the best customers that the Cryptonomica has.

**Griffin:** [laughs] Okay.

**Clint:** And he wants to warn the guy that something bad's coming. So he's going to try to drive down the hill, using his amazing driving skills.

**Griffin:** Sure.

**Clint:** And his brand new chains. I wanted to point that out. Brand new chains. Said it all along. Brand new chains on the Lincoln.

**Griffin:** Okay, you did. That's right. God, you remember everything this game.

**Clint:** Had to happen once.

**Griffin:** Yeah, sure. Um, you yelled for Aubrey. Aubrey, are you going with?

**Travis:** Uh, yeah. Let's do it.

**Griffin:** Okay.

**Travis:** I run and do kind of a cool Starsky and Hutch thing.

**Ned:** Cool. Buckle in, please.

**Aubrey:** Go!

**Clint:** I slam the 8-track. I slam the soundtrack to Live and Let Die into the 8-track and go plunging out of the parking lot, and go driving down the hill, fishtailing back and forth and trying to dodge trees and uh, and all kinds of— y'know, like, plunging through snow drifts, trying to keep pace, and trying to pass the train.

**Griffin:** Okay. Uh, go ahead and act under pressure for me.

**Clint:** Eight plus one for cool. That's a nine.

**Travis:** Could Aubrey help?

**Griffin:** Uh, if you tell—

**Clint:** Point out trees?

**Travis:** Like, yeah, "Look out!" And jerking the wheel or something, y'know?

**Griffin:** Uh, yeah, sure. Go ahead and roll to help out.

**Travis:** I have rolled... so bad.

**Griffin:** Oh my God, Trav.

**Travis:** So, five. That don't help.

**Griffin:** Uh, no. And in fact, um, yeah. You don't do anything. You are exposed to the trouble or danger of the roll, and uh, yeah. Okay, so no help there. You have a mixed success here. Um, so, I'm gonna get to the price of this mixed success, but for right now, you go off the paved parking lot and just over the cliff. And I think everybody sees you like, "Oh, shit, what? What—how—oh, God. Why? Huh?" As your Lincoln goes over the hill, and sure enough, you are driving down this very, very steep sort of hillside, alongside the rail and dodging trees and rocks and debris as you go, as Aubrey sort of points it out, and you manage to get alongside the train car.

Here's the choice I'm gonna give you. You can get past this train, and you can get down to that base station before the train does, but you are going to come in very, very, very hot. You are going to come in, y'know, faster than a speeding train, and you have no real guarantees that you are going to be able to stop safely.

**Clint:** Or would I have time to pull in front of it?

**Griffin:** Yes. I mean, you could do either thing. Uh, but again, the choice I'm giving you here is like... the Lincoln is gonna get it... it's not going to uh...

**Travis:** Survive.

**Griffin:** No, the Lincoln will survive. We'll roll to determine that. But it will take a hit. You're going to put your car in danger, basically, to fix this situation, because I think getting down the hill before the train safely is now impossible. So you can either drive down and crash into the station, which will probably get the people out of it, or you can try to intercept the train car. So which option are you going with here, Mac?

**Clint:** I'm gonna go with the collide and try to slow it down or stop it. I was thinking that if he can accelerate enough, and jump the Lincoln in front of the train, and then hit the brakes and the emergency brake and everything else that it might at least slow the train down so it won't crash into the station as badly.

**Griffin:** Okay. Um, yeah. I think that's gonna definitely be another act under pressure roll, and this one is going to be, I will say, a lot more high stakes than the last one is, because that's kind of the position that you now find yourself in.

**Clint:** Okay. So he hits the gas, he floors it, it goes shooting up, and then he hits the steering wheel to the left, and it jumps over the tracks. Those chains just dig right in, and he hits the brakes, hits the emergency brake. I rolled a ten.

**Griffin:** Uh, cool.

**Clint:** Plus one for cool.

**Griffin:** Yeah, you—

**Clint:** Which is eleven.

**Griffin:** Uh, you do what you set out to.

**Travis:** Sick.

**Griffin:** You get the Lincoln in front of this tram. Again, it's just like a single, small single car tram. And it was going very, very fast. You manage to just barely get ahead of it. And as you slam on your brake, you can see it start to slow down, and you feel, actually, some metal in the back of your car crumplin', but it's not going to give way entirely, because it's a Lincoln. It's a very sturdy, sturdy beast.

**Travis:** A sturdy, American automobile.

**Griffin:** And you still have some time before you reach the station. However, there is one problem, and that is the counterweight that is now coming up towards you from the bottom of the track, from the base station, that is fairly sizeable and is moving at you fairly quickly. The tram is designed to sort of harmlessly go over it, but your car is not. Your car does not have the height that the tram has, and so that is going to be a situation unless you can figure out some way out of it.

**Travis:** How fast are we moving?

**Griffin:** Uh, I would say you got it down to about 40 miles an hour.

**Aubrey:** Hey, Ned?

**Ned:** Hm?

**Aubrey:** We should jump.

**Ned:** Oh. I just got it waxed! I just—[indecipherable mumbling] Alright. Alright, let's jump!

**Griffin:** Okay. I mean, I'm not gonna make you roll for this, because this is a sacrifice that is considerable.

**Clint:** Isn't there a lot of snow?

**Griffin:** Yeah, sure. No, I'm not talking about your life being sacrificed.

**Clint:** I know. I love that car.

**Travis:** We'll get you a new car, Ned.

**Griffin:** Okay. You all dive out the sides, and—

**Clint:** Wait, wait, wait, wait, wait! I pull the Live and Let Die 8-track out of the 8-track player, because that is irreplaceable.



**Griffin:** [laughs] Okay. And with that, you tuck and roll out of the vehicle, and are harmlessly caught by a thick pad of snow, and you roll to a stop. And seconds after you do so, you see the counterweight smash into the Lincoln, and the Lincoln now sort of gets tied up between the counterweight and the tram.

**Ned:** [sobbing]

**Griffin:** And I think, with that, the tram also now skips the tracks, and now is kind of tumbling down the hill. And now all of it, the counterweight and the tram and your car, kind of tied up in this cable, are very, very slowly, slowly, skidding to a halt just in front of the base station.

**Ned:** Oh... poor Ruby... [sobs]

**Aubrey:** I'm proud of you, Ned.

**Ned:** And the 8-track got smashed! [crying] Oh, God. I have to steal another one from McCartney...

**Griffin:** Uh, let's get back to Duck. You have knocked this thing down to the ground and disarmed it. And as you've done so, as it kind of rolled on the ground, you see that its hood has come off of its head. And what you see there, poking out of this brown robe, you see a goat's head. It looks a lot like Vincent, actually. It looks like it could be Vincent's very, very jacked brother. But there is a goat man laying on the ground in front of you.

What do you do?

**Duck:** Vincent?

**Griffin:** It looks up at you, and it just has these wild eyes and these kind of scared eyes, and it starts bleating at you, very, very, loudly. And it doesn't seem to like, recognize you. I don't know if that's what you were going for. But it is just kind of shouting at you as you're on top of it.

**Justin:** Okay. Duck has like, realized that he does not have the Greco-Roman training that maintaining this situation is going to require. So I want

you to imagine him... [laughing] Very clumsily, uh, while holding the goat man's axe arm down with his left hand, or, sorry, with his left foot, he reaches over with his right hand and like, punches the goat's wrist to try to get it to let go of the axe. It is very ungraceful, and probably ineffective.

**Griffin:** No, yeah, you've definitely disarmed it at this point.

**Justin:** Okay.

**Griffin:** And I think he is wrestling to get you off of him. Are you trying to maintain this position?

**Justin:** Yes, I am trying to maintain the grip so I can, uh... I mean, he's just bleating at me. Remind me, I'm having some trouble remembering. Is there any reason why someone from Sylvain wouldn't necessarily be able to understand me? Like, they can speak our language, right?

**Griffin:** Yeah.

**Justin:** I mean, we speak the same language I guess is what I'm saying.

**Griffin:** Yeah, for sure. There is no reason why this goat man would not be able to understand you if he's from Sylvain.

**Justin:** Okay.

**Griffin:** Um, but this goat man starts just shouting more and more and more, and it's just echoing through the trees. And then, it is answered by another loud bleat nearby in the brush, and then, a second, also close by.

**Duck:** Aw, shit.

**Griffin:** And then, two more robed goat men step out of the brush, flanking their companion. One of them is wielding a shovel, and the other one is wielding a large pair of shears. And they see you on top of their goat brother, and start charging in your direction.

**Justin:** By the time I have first seen them and realized what was developing, as soon as they get within eyeshot of me, they notice that maybe even without me sort of necessarily doing it, Beacon has now coiled its way around the goat's throat.

[theme music plays]

**Griffin:** [laughs] The two goat men stop, and they look at each other. And you can't tell if they're scared or confused as they turn to you with silent attention.

**Duck:** Hold up, hold up. Y'all don't know me. Listen, I would not just kill your friend lying here unarmed on the ground like this.

**Beacon:** But I most definitely would.

[theme music plays]

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[music plays]

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