

The Adventure Zone: Amnesty – Episode 23

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Griffin: Previously on The Adventure Zone...

[theme music plays]

Zeke: If there's anything you know, anything that sounds beyond belief, I am all ears, Ned Chicane.

Ned: Sheriff, I'm not sure what I can tell you because I'm kind of clueless.

Bevin: It was like this blonde lady. Just about Tim sized, I would say. I saw her again, but this time, like... she was way different.

Griffin: Gregormortis looks up at you. You all walk into the morgue room. There are bite marks, more akin to like a small shark got in there.

Aubrey: Doesn't this seem almost calculated to be scary?

Duck: It seems like overkill.

Ned: There's gotta be a reason why this attack happened.

Griffin: As you pull the sheet back, you can now see the face of Gregor, the technician you were talking to outside. As you notice that, the door into the morgue starts to swing open.

[theme music plays]

Justin: And the door was opening, and a lot of spooky business was afoot.

Griffin: [creak sound] That's the sound of the door.

Travis: Welcome to our Halloween episode.

Griffin: Yeah, what if we just did all sound effects for this one? So it goes like this. [creak sound]

Travis: [gasps]

Griffin: [humming]

Justin: I'm taking off my headphones. I don't want to hear the rest of this.

Travis: [fake scream]

Griffin: Get out of there! [explosion sounds]

Justin: Wait. Stop. Griffin. Not a sound effect.

Travis: No, Justin, that was the sound of a radio playing, and someone on the radio was saying "get out of there."

Griffin: [completely unrecognizable sound effects]

Clint: Splurt.

Griffin: I'm a bunch of bones! Alright.

Justin: Y'know, it's good, 'cause you do the previously on. And that like, ramps the tension back up.

Griffin: Yeah.

Justin: And then it's like, hold on, let's deflate that real quick.

Griffin: Well, this is like we're DJs, giving them a taste before the drop, and here comes the drop. A monster comes through.

Travis: Oh no!

Justin: What?

Travis: Wait.

Griffin: Uh, you all—

Travis: A bad monster?

Griffin: Yes. You all are more or less trapped in this room as the one and only entrance into the morgue proper here slowly swings open from the front office. And a figure passes through that door.

[ambient music plays]

Griffin: And there is something kind of familiar about the figure that comes through the door. It is a humanoid shape. It is a humanoid shape, albeit with four arms, and this shape is just made out of this tangible, brilliant light. Its head, or what you're assuming its head is, based on, y'know, where heads traditionally live, sort of cranes around to take you all in and ascertain the situation.

And you're having some trouble actually like, seeing what this light person is doing, because the other thing about them that actually makes them different from the other beings like this that you've seen before is, this one has this just kind of swirling cloud of particles going all around them. I say particles – they are visible to the naked eye. They are just these small sort of orbs of different—

Travis: Like a nebula?

Griffin: Uh, kind of. You could describe it like that. There are different orbs of different shapes and sizes, behaving in sort of different ways. Some are like, sort of gelling together, and shooting new particles off. And some are just neatly orbiting around each other, and some are just kind of ping-ponging around in this cloud.

Travis: Oh, like a lava lamp.

Griffin: Uh, some of it is lava lamp-esque, but then some of it is also just like, um, maraca beans. And you don't usually see them, but what they

would be doing. It is chaotic, and it is this cloud that is just surrounding them, and kind of mimicking its movements as this light figure moves, just sort of cascading all around them, almost like armor or something like that.

And this figure walks into the room, and then reaches its arm backward with like, shocking force, with shocking speed, and slams the door of the morgue shut. And uh, with that, I'm gonna ask you, who wants to go first?

Clint: Ned.

Griffin: Alright, Ned.

Clint: Ned grabs a scalpel off of one of the nearby examining trays.

Griffin: Okay.

Justin: Fair.

Clint: And holds it to the throat of the corpse of Gregormortis, and says to the creature...

Ned: Stand down, or I'll kill your twin brother!

Travis: Nice.

Griffin: Okay, that's one way to...

Travis: That's how that works.

Justin: Nice. I'm saying, hey. I'm saying 'nice' in the world of The Adventure Zone as Duck Newton. I'm saying...

Duck: Nice.

Justin: It's hard to get the accent across with just the one word.

Griffin: Yeah, sure.

Justin: But all he's saying is...

Duck: Nice. Nice.

Griffin: Okay, so this seems like a uh... this seems like a move.

Justin: A bad idea.

Griffin: This seems like a manipulate someone.

Clint: Manipulate. Yeah, manipulate.

Griffin: I'm trying to remember monsters...

Clint: [laughs]

Justin: Fuck off. Dad rolled a twelve.

Clint: Twelve!

Travis: [laughs]

Griffin: Okay. Um...

Clint: Twelve, and I also add one, so that's a hard thirteen. Thirteen.
[laughing]

Griffin: Okay. The rules state that monsters and minions cannot normally be manipulated. But I think 'normally' is the word I'm going to use as flexible, a launch pad for this great improv that you're doing here.

Clint: Well then, allow me to point out that, according to those same rules, for manipulate someone on a twelve plus, you absolutely convince them.

Griffin: So... okay, here's how I'm going to sort of get across—

Clint: That surprised you. That really surprised you, didn't it, that I'd look at the rule?

Griffin: No, I thought—I think—

Clint: I looked at the rules.

Griffin: I'm very proud of you.

Clint: [laughs]

Griffin: I think that the way this thing responds to it... and maybe this will like, give you information, because just uh... well, here. One thing that you learn, it's not this thing's twin, and this is not a gambit that means anything to this being at all. But when you mention it being its twin, you see the cloud take shape. And it... like, these particles wrap themselves around the light arms of this being.

It sort of folds two of them back into a torso that is starting to form, like, a fleshy torso. And then two other arms spring out, and now it just, y'know, looks like a guy. And then, the particles continue, and then, it goes up, and it forms a skull and a, y'know, system of musculature and skin and hair and clothes. And now, the thing standing before you is Gregor again.

And he holds up his hand, and you see some of like, his skin move, like, off of his forearm. Not like it's peeling off, but just like, it's kind of like, uh, sliding down. It's redistributing itself. And uh, this like, stick made of just dude particles he is now holding, and then, with a flash, they turn into metal, and now he's the one holding the scalpel.

You are still holding your scalpel, but he has mimicked it and created a mimic scalpel that he uh, is armed. So that's a lot of intel. That's how... that's what you get for that roll, I think.

Justin: You manipulated him successfully into thinking... you absolutely convinced him that you think it was his twin brother. [laughs]

Travis: Yes.

Justin: He was completely convinced of your belief.

Travis: He believes that you believe.

Justin: He believes it 100%.

Clint: Yeah, take that!

Griffin: And I—

Travis: He is impressed by your level of commitment to the bit.

Griffin: Sure. And I think with that, this new Gregor has begun to uh, walk towards you, Ned, because you are the one who has sort of uh, initiated the confrontation with him.

Duck: Gregor, thank God you're here. I have terrible news. Your twin brother has been killed.

Clint: [laughs]

Duck: Just in time. Hey, you may want to set the scalpel down, pal, this is some tough news you're dealing with.

Travis: Aubrey is gonna try something new, here.

Griffin: Okay.

Travis: And it's an aspect of use magic that is to uh, bar a place or portal to a specific person or type of creature.

Griffin: Okay...

Travis: So as it's walking towards Ned, Aubrey says...

Aubrey: I would like it to stop, please.

Travis: And calls to magic to kind of stop it from getting to Ned.

Griffin: Hmm, okay.

Travis: And rolls... a nine, plus three. Twelve.

Griffin: Okay. Uh, with that, that counts as a success. It uh, pops off without issues. You choose your effect. I'm going to, uh... we're gonna have to decide what the effect is together, because you can't just be like, "He's imprisoned in an impervious crystal." Like you, y'know... I don't think that that is something that Aubrey has proven that she can do. But also like, it's sort of god mode, which I don't know.

Travis: I would say the effect I will use... 'cause I've used it before, is like, force or wind. So more of like, I would say that, as it moves forward, kind of the uh, equal and opposite reaction kind of thing kicks in, and the wind is pushing it away from Ned.

Griffin: Okay. I think also, it pushes Ned backwards as well. Not in any sort of harmful way, but just sort of towards the back corner of the room, sort of putting these things in, y'know, two opposite sides of the ring.

Travis: Yes.

Griffin: I'm sorry, I'm getting some sort of like, pop-up constantly, asking me to look for an MP3 file, and I don't know what it is. Okay.

Travis: Griffin, would you like to look for Space Jam soundtrack?

Griffin: Yeah, I don't know. Uh, Duck, what are you doing? It sounded like you were kind of just gonna do what Ned did.

Justin: Umm...

Griffin: Unless that was one of your classic jokes.

Justin: No. When you... okay. When you help someone out, is that something you do on your turn, or... how does that work? Is that something you do in the moment and then forego your turn in doing so?

Griffin: Usually, help out is a reactionary thing. But it can also be a set up for sure, like, it's... yeah. Um, what are you... if you tell me what you're thinking about doing, because there's other things—

Justin: I don't actually have anything to help. My plan was to try to help if anyone had a good thing that needed some help, but like, that situation has not transpired as of yet.

Griffin: Sure.

Justin: But I don't have a lot that I can do in this situation. I'd probably be like... hiding? [laughs] Or...

Griffin: Okay. Yeah, that's totally an option.

Justin: Or just kind of stand to the periphery.

Griffin: Yeah. I mean, another thing you can do – you are face to face with a monster, and obviously, that's a dangerous place to be. But it's also an informative place to be, and that's the name of the game. You guys have to know shit about this monster to be able to eventually kill it. So like, you could do something like that, or if you just want to hide, that's absolutely up to you. You can do that, too.

Justin: I'll tell you what. I'll, uh... is there... I'm gonna hide under the uh, while the attention is drawn to my compatriots, I want to hide under the table. Like, the operating table.

Travis: And tie its shoelaces together.

Justin: And boing.

Griffin: Love it.

Justin: Uh, the prank man strikes again. No, I'm gonna do that, and like, just kind of observe. Like, what... I have, y'know, a lot of... some zoological training. I have stuff like that. Like, I just... what can I pick up about it, I guess, is what I want to find out?

Travis: Is that read a bad situation?

Griffin: I guess it's—

Justin: It's either that, or... I mean, it's... I guess it's read a bad situation, right? I mean, technically?

Griffin: I mean, here's what I'll give you. You're trying to do two things, right? The hide is a move, and the figure shit out about it is a move. So I feel like this is, if anything, it's an act under pressure. And then if you pull it off, not only will you have hidden, I will give you one question to sort of go, which will sort of meld the two together. And that also gives me more to do if you fail, because act under pressure mixed success has some great shit in it.

Justin: And that would be...

Griffin: Cool?

Justin: One. So, seven.

Griffin: Alright, that gets you up to a mixed success. Um, you are going to uh, get under this table, right? I have to give you a worse outcome, hard choice, or price to pay. The hard choice is, there's two tables, right? There's two tables. There were two operating tables, there.

You can either jump into the one that is closer to the corner that he was just knocked into and have a less sort of stealthy place, like a not great, perfect hiding place, or you can jump into the one that is further from where he is, but you won't be able to sort of get as much hard info on him. So that's your hard choice. You got the two tables. It's about as good a like, world binary as we can get.

Justin: I'm gonna get close. I'm okay with that.

Griffin: Alright, ask your question, then.

Travis: What does it sound like when doves cry?

Justin: We're calling this read a bad situation? Is that what we're going with?

Griffin: I think it could be either, right? You tell me. Are you trying to figure out how to get out of this morgue without dying, or are you trying to figure out what this thing's weakness is?

Justin: No, not really. I'm not gonna leave. Um, how about this. What kind of creature is it, I guess, is what I would go with.

Griffin: Uh, okay. I think that you are close enough to see, like, the exact, like... the incredible detail of this figure, right? You can see, um... you can see the shoelaces on this thing's—

Travis: You can tie them together.

Griffin: You can tie them together if you really want to. Uh, you can tell, uh... you can see the weight of a wallet in its back pocket, right? This thing just formed itself out of this cloud, which is gone, now. The cloud has become the suit that this thing is inside. And when you have that thought, I think it clicks for you that like, this light creature that I think you all have seen at various points whenever you defeat the Abominations is, y'know, has turned this cloud of particles into a suit that they can, y'know... you know that they can turn it into Gregor. What else can they turn it into?

Travis: Like a Gregor suit?

Griffin: Um, yeah.

Justin: So you said wallet. Is it basically mimicking... does Gregor look like somebody who just came into work? Are they looking like Gregor would have looked while working at the morgue, basically.

Griffin: Yes. Mm-hmm. Yes.

Justin: Okay. So working off a... something it has seen.

Griffin: Right.

Justin: Okay.

Griffin: Uh, Aubrey. I think... or Ned, actually. I think Ned is uh, Ned is up. You're sort of on the opposite corner of this thing. Duck has just jumped and hidden under a table. This thing—

Clint: Is it not—is it taking a turn?

Griffin: Um, that's not really how this works. I respond to what you guys do. I mean, if you guys go a long time without sort of um, y'know, getting out of the room or fighting this thing or whatever, like, yeah, he's gonna start taking swings. But really, my role as keeper is to respond to the decisions that you all make and give you hard choices.

For instance, Duck is now like... Duck's not very well hidden from this thing, and he's very close to it. And this thing is uh, standing in front of the only door out of here, which is shut behind it.

Clint: But it hasn't done anything aggressive yet, right?

Griffin: It was approaching you with a scalpel, which it's still holding.

Clint: Well, I'm holding a scalpel, too.

Griffin: We can have ourselves a good ol' fashioned scalpel fight?

Clint: Okay, I'll tell you what.

Travis: [laughs] No, not again!

Clint: Here's what Ned does. He extends his arm and drops the scalpel.

Griffin: Okay. What are you trying to do with that?

Clint: Well, I want to see how closely it's mimicking everything we do. I mean—

Travis: Maybe it's responding to the body language, the threatening body language of Ned.

Clint: Yeah. I mean it's—

Justin: Hey, listen, he dropped the scalpel, Griffin. What happened next? What happened next in the story? Ned drops the scalpel.

Griffin: [laughs]

Travis: He doesn't have to tell you what he's trying to do. You just have to tell us what you're gonna do.

Justin: Yeah, what happened?

Griffin: Um, yeah, let's make it interesting. This thing... I was trying to think if—

Justin: Well, there's a first. [laughing]

Griffin: Well, I was trying to think if we should make it into a roll. But okay, fine. The uh, the being uh, reaches out its arm... and lets go of its scalpel, which falls to the floor. And as it does, you can see, actually, Duck, from your position. As it hits the floor, it just sort of effortlessly turns into these silvery spheres that sort of float around for a minute before getting just uh, sucked up and reconstituted into the fake Gregor form.

And as he does that, I think he starts approaching, just with his hands outstretched. And now he is... now he is coming for you, Ned, and he's coming to hurt you.

Aubrey: Hey, could you not hurt Ned maybe? Like, maybe we could talk, and it seems like maybe you want something?

Griffin: Okay. Its arms transform as they reach out towards you.

[ambient music plays]

Griffin: And it is a kind of... it's a disgusting transformation.

Travis: Got it.

Griffin: Because all of this just sort of organic matter making this thing up just shifts around in ways that human bodies shouldn't be able to shift. Their like, upper arm grows twice in length, and their hands bloom outward and reform into these long, bestial clawed hands, and he nearly doubles in height.

And now, standing before you is this hideous, tall, hairy creature that is just like, covered in sores and just, just has this ghoulish, dripping, animal smile. And its feet are enormous, and I think like, your brain tries to quickly like, say, "What is this thing, Ned? What is this thing?"

It is what you maybe would've considered before you met the real deal... it's Bigfoot.

Travis: It's a sasquatch? A woodland ape?

Griffin: And uh, it grabs you, Ned, and chucks you. It throws you, just backwards, into one of the operating tables, and you and the uh, not the one that Duck is hiding under, but you and the body go sort of tumbling over, and you take one harm.

Travis: Okay, uh. Aubrey throws Snitch at it.

Griffin: Okay.

Travis: Is that act under, or kick some ass?

Griffin: That's definitely kick some ass.

Travis: Okay. Uh, it's gonna end up being a seven.

Griffin: Oh, you have a minus one tough?

Travis: Yes, I do.

Griffin: Okay. I mean, that's still a mixed success. So where are you trying to hit it? What are you trying to, uh...

Travis: Well, I figure, just... I'm going for like, back, between the shoulder blades, y'know?

Griffin: Okay, yeah. It had its back turned to you as it picked up your friend and chucked them. Okay. What was the damage on that?

Travis: That's a good question, Griffin. Uh, so, in gear options for Spellslinger, there is a one harm knife.

Griffin: Yeah.

Travis: And I figure I don't have any pluses to the damage. It's the magic flying part that is the bonus, right?

Griffin: Oh, it's a magic weapon?

Travis: Yeah, Snitch.

Griffin: Okay, okay. Here's what happens. I think one arm is... this is great. You throw your magic knife, and this Bigfoot creature screams. And not in like... not in like, a bestial way. It's not like you just stabbed into a bear. The scream is much smaller than that. It's much, actually, higher pitched than that – and honestly, it sounds almost vocodery. Not Hatsune Miku, but y'know, sort of along those lines. It is not the sound that you expected to come out of this thing.

Uh, and you don't get like, blood out of this creature. You just see the particles where the knife was just sort of uh, burst outwards, and gives the Bigfoot, now, time to reach back and pull the knife out of its back and drop it to the ground.

Travis: And I...

Aubrey: Snitch, back!

Travis: `Cause it's a magic flying knife.

Griffin: And it zips back to your hand. Uh, it—

Aubrey: Thank you, Snitch, you are great.

Griffin: It, in exchange, Aubrey, turns around with one of its massive clawed arms and just grabs you by the face, and just slams you backwards into the wall of uh, of racks. And you take two harm as you are—

Travis: Well, I've got a vest, so I only take one harm.

Griffin: --chucked backwards. Yeah, the vest is thick enough that—

Justin: Y'know that the back wall of racks is coated in roast beef grease and curly fry sauce...

Clint: [laughs]

Travis: [laughs]

Justin: Gross. Is that... that's probably a regional thing, huh? Okay.

Clint: I don't believe they have—

Griffin: Really mirror casting.

Justin: Everybody Google R-A-X roast beef sandwich restaurant. Only one exists.

Travis: Really good chocolate shake with bits in it.

Justin: Great chocolate shake.

Travis: Aw, and it had like, the chocolate actual like, chunks in it, so it would stop up the straw. Aw.

Griffin: Yeah, it was really gross. Duuuck...

Travis: Now, just—

Justin: Yeah, I got this.

Travis: Just to clarify, because uh, one of the tags on Snitch is 'volatile,' Aubrey is very complimentary and thankful to Snitch so that it doesn't get upset. That's what I've determined 'volatile' means in regards to the magic flying knife.

Griffin: Oh, no, I think what it means is, as it's flying backwards, it does a weird curveball arc back in your direction. And when you catch it, like, your—every time—I want it to be every time Aubrey catches this thing, she's scared shitless, because it's a knife flying at her in a fun, new pattern. It's a new way of returning to her every time.

Um, Duck. What's up? You gonna just keep chillin'?

Justin: Here's what I'm gonna do. I'm going to... it's like, right by me, eh?

Griffin: It's right by you, yeah. And its attention is uh, definitely at your back. It just slammed Aubrey up against the wall, and threw Ned into a table.

Justin: Perfect. I'm gonna pull out Beacon...

Griffin: Okay.

Justin: And I'm gonna extent Beacon and whip it around its legs. I'm perfectly angled to do that.

Griffin: Okay.

Travis: Now, Justin, I have a question. Based off of something we learned last episode, every time uh, Duck draws Beacon, is he at risk of his pants falling down?

Justin: Uh, no. Duck also always has suspenders.

Travis: Oh, okay. [laughs]

Justin: Think about this, Travis. Think about what you're saying. Really.

Clint: That's canon.

Justin: Forest suspenders. He's worn them since he was a teenager.

Travis: Of course. What was I thinking?

Griffin: I almost think this would be... I almost think this would be an act under pressure, right? I don't think this—there's something like this in kick some ass, but you're clearly not trying to attack this thing. And from your position, I don't know that it would attack you, either. So I think this is just an act under pressure roll to try and bind this thing's feet so that you all can have some time to do whatever. So roll act under pressure.

Justin: Alright, let's do it! Fuck.

Griffin: Plus cool.

Justin: Plus cool, which is... one. That's a six. Which is a failure.

Griffin: That's a six, which is not good. Okay. Um, here what happen—

Justin: I'm gonna burn a luck.

Griffin: Are you?

Justin: I am.

Travis: Ooh!

Justin: I want to burn a luck. 'Cause I really need this to work, 'cause I want to get the fuck out of here.

Griffin: Okay. Uh, then yes. Go ahead and mark that luck point off, and you succeed in binding this thing's feet. And instantly, at this point, I think Duck and Aubrey, you all are—

Justin: Wait, that was dumb. It's made of light. Aw, fuck.

Griffin: [laughs] Instantly, Duck and Aubrey, you all are back on your feet. You all have recovered, because you don't want to be lying on the ground while this thing is on the loose, and you see Duck pull this gambit. It's not... I mean, it's not made of light in the sense that you're thinking about, Duck. But you can tell that like, it tries to take a step forward and stumbles, and falls into the uh, the remaining upright operating table. I think, I guess, just the one that you are under.

Duck: Sorry, I guess that was... a little bit trippy.

Griffin: Alright.

Travis: [yells]

Griffin: And you see, uh, its sort of flesh start to uh, shift around the blade, trying to figure out a way to get out of this thing. And yeah, I think... I think Ned, you're up.

Justin: I'm very clearly—I mean, I have yelled to them, like...

Duck: Let's get the hell out of here!

Justin: Like, I think we go. I don't think we know enough to fight this thing. I think we picked up some info. I'm good to go.

Clint: Okay. Uh, Ned runs for the door.

Griffin: It is locked by the same keypad swipe pad lock that you saw outside that uh, I guess you have now realized fake Gregor used to let you into. The Bigfoot that is sort of still trying to get out of this blade binding, you actually can see that just coming out of its flesh, toward the back of its body, is that key card that he used to let you inside. Almost like this thing had it in its possession, and then when it reformed, it just kind of got caught up in the bod. Um, so you see the key card out of here, and it is coming from uh, inside the sort of back of the uh, the creature.

Travis: Grab it.

Clint: Okay. Ned, being an accomplished thief, reaches towards this scary, horrible monster's big, hairy ass and uh, grabs the key card and swipes it.

Travis: Out of its ass. Grabs it out of its ass.

Clint: Eugh. I know, I know, I know.

Aubrey: It's in its ass, Ned, get it!

Ned: Um, okay.

Aubrey: Reach in that ass, Ned!

Griffin: Just so we're clear, this thing is bent over an operating table, so we could not sort of put together a better sort of uh, proctological exam tableau than we have.

Aubrey: Reach into its ass, Ned, hurry!

Duck: Get... get in there, bud.

Ned: Alright.

Aubrey: Get in that ass!

Ned: Cough, monster, cough!

Aubrey: Get that ass, Ned!

Clint: And I grab that keycard, ass keycard, and holds it gingerly with a thumb and a finger with a horrible expression on his face.

Griffin: Okay. Roll to act under pressure.

Travis: [snorts] Roll to get in that ass.

Justin: The greatest picture of all. Roll to get in the ass. Roll to get a slice of that monster butt. [laughs]

Travis: Come on.

Clint: Seven, plus one, which is cool, and that's eight.

Justin: It's very cool. It's very cool. [laughing]

Travis: That's a mixed ass success.

Justin: Climbing into a monster's ass to get the card to get back into the place we're escaping from. I think it's super cool.

Clint: This is gonna be an R episode, isn't it? This one's rated R.

Griffin: I'm going to give you a hard choice, Ned.

Justin: Didn't he just make a hard choice? [laughs]

Griffin: [laughs]

Justin: Pretty hard choice.

Griffin: I don't think... no, I think that was undeniable. You can get the card out, Ned, and get it to your accomplices. But the monster is going to uh... the monster is gonna get a chance to do something to you before uh, after, I guess, that happens. That's the hard choice. There will be payback for this.

Clint: Okay. Ned, after he grabs the keycard, looks at Aubrey and just is full of guilt over what he knows he did in the past. So Ned will take that. He'll take that choice to let Aubrey and Duck get away and take whatever happens to him, happens to him.

Griffin: Okay.

Travis: And also, just to paint the other side of it, Ned looks with whatever that facial expression is full of guilt, and Aubrey's just like, "Um, okay? Ned, are you... oh, thanks for the keycard."

Griffin: Yeah. You throw the keycard across the room to Aubrey, and just as you do so, this thing just sort of melds around Beacon. Its feet, where its feet were, they just turn instantly into this cloud of particles, and you see the light form sort of effortlessly step out of the binding, and then, the particles move back forward and their feet reform. And it happens so quickly that this thing just reflexively kicks backwards, which sort of moves the operating table that Duck is under; it sends it sliding towards the exit of the room.

And it also propels it forward, uh, into you, Ned, as it turns on its heels and just charges right into you. Aubrey and Duck, what you see as this thing pushes into Ned, uh, it almost looks like they were fighting in front of a, like, a backdrop for a play. Like a paper backdrop that uh, had been painted in the shape of this morgue, because they just puncture through your vision.

[ambient music plays]

Griffin: They just puncture through whatever you can see, and a tear forms in just, reality in front of you. And through it, behind it, whatever's beyond it, it seems like a very dark sort of space. But you only get a flash of a second to look at it, because as soon as that happens, this thing pushes Ned through the rift and follows behind, and then the rift disappears.

Aubrey: Well, shit.

[ambient music plays]

Griffin: Hey, everybody. This is Griffin McElroy, your dungeon master, your best friend, and your... ice bucket challenge... doer. Splash. Ahh! Now you do it.

Thanks for listening to The Adventure Zone: Amnesty. It's episode 23, and we sure do appreciate you tuning into our spooky Appalachian program. We hope that the folks came out to see us at our live show in New Orleans enjoyed what they saw, got their money's worth. I think there's still a few tickets available for the TAZ show that we just announced in April at uh, San Jose. And if you want to get tickets for that, it's at McElroy.family, so go check that out. And hey, here's some sponsors.

Our first one is Squarespace. You've heard us talk about Squarespace before, and you've heard about the wonderful things that they can do for you, vis-à-vis, making a website. We've made quite a few websites, some of them jokey jokes, and some of them uh, y'know, for real stuff. I've made my own personal website. Travis has like five for all his many dogs.

They have tools that you can use to turn your cool idea into a new web destination. You can blog or publish content, you can sell products and services of all kinds. They got e-commerce functionality, they got a system that lets you buy domains and choose from over 200 different extensions, they got customizable templates. It is a quick, really painless way to not only make a website, but then sort of track how it's doing.

They got analytics that help you grow in real time, and if you run into a whoopsie-doo, then they have a 24/7 award-winning customer support that you can lean on. It's really fantastic. So head to Squarespace.com/Adventure for a free trial, and when you're ready to launch, use the offer code ADVENTURE to save 10% off your first purchase of a website or domain.

Also want to tell you about Quip. Quip is fun. That's all there is to it, folks. Quip is fun. They make a fun little toothbrush, and it makes brushing your teeth more simple, affordable, and even enjoyable. I'm not a... I don't like brushing my teeth. I think my dentist will tell you that. I got an appointment with him tomorrow. I'm gonna go up to him and I'm gonna say, "Doc, get in there. It's time to get the big scraper, 'cause I don't like to brush my teeth."

At least, that used to be the case, but then I started having fun with Quip. Because they have just a cool toothbrush. I don't know what else to say about it. They got a cool toothbrush. It comes with a little case that you can use as a travel case, or you can stick it to your mirror and use it as a little cool toothbrush holster. And they... you can sign up for a thing where they'll send you new brush heads, which is something that I have failed to do with every other toothbrush I've owned, so thank you to Quip for, y'know, getting me on that good habit.

It's uh, it really is a very good little toothbrush. It is backed by over 20 thousand dental professionals. Quip starts at just \$25, and if you go to GetQuip.com/Adventure right now, you will get your first refill pack for free with a Quip electric toothbrush. That's your first refill pack free at GetQuip.com/Adventure.

Thank you to everybody who has been tweeting about the show using the #TheZoneCast hash tag. Sure do appreciate you spreading the word as we uh, keep trucking right along in Amnesty. Quick programming update – we're gonna have our next episode's gonna be a new episode for you the next sort of uh, episode in Amnesty. Mid-march, though, we are going to be uh, out in international waters on the JoCo Cruise. And uh, during that time, we're gonna be putting up our most recent live show from New Orleans.

So hope you all enjoy that, and I know that I'm going to enjoy taking a little breather on the open seas. We're actually gonna be doing some D&D stuff on... well, not D&D stuff, but some roleplaying stuff on that boat that I'm very much looking forward to, and maybe you'll get to hear it someday. But yeah, just wanted to let you know that ahead of time. But yeah, next time you hear from us, it's gonna be another proper episode.

Oh, thank you to Maximum Fun for having us on the network. Go to MaximumFun.org, check out all the great shows there. Shows like Switchblade Sisters, and Beef and Dairy Network, and Jordan, Jesse, Go!, and so many others at MaximumFun.org. Again, our website is McElroy.family. We've always got new merch and news and stuff going up on there. So, again, we will have a new episode up for you in two weeks. That is gonna be on... March 7th! So uh, we'll talk to you then. Bye.

[theme music plays]

Griffin: Aubrey and Duck, you have just watched your third get pushed through a rift in space-time by a shape shifting monster. You are in the morgue by yourselves now, but you have the key needed to get out of it.

Justin: Uh... my sword is on the ground?

Griffin: Yes.

Justin: Alright, I pick that up.

Griffin: Good.

Justin: That's great.

Griffin: But that was a trick I was gonna do on you, if you had left it there.

Justin: Nice.

Griffin: I was looking forward to making you not have a sword anymore.

Justin: Nice try, game master. Or should I say, fart lord. I got him.

Duck: I uh... huh.

Aubrey: Huh.

Duck: Well... um... that didn't go... I mean, that didn't go exactly as I expected, eh?

Aubrey: Yeah. Yeah.

Travis: Aubrey's like, y'know, feeling the wall like they do in movies. Y'know, somebody gets pulled through a wall, like, uh...

Griffin: Yeah, it wasn't even in the wall. It was just like, the center of the room. It wasn't like he smashed through the wall Kool-Aid man style. He smashed through, like, light. Kool-Aid man style.

Justin: [wheezes] Y'know how Kool-Aid man does.

Travis: Yeah. Imagine if Kool-Aid man were a being of pure light. Like, y'know, like Crystal Light.

Clint: [laughs]

Travis: Thank you, Dad.

Griffin: That's good joke. That's good joke.

Justin: That was. That was fun.

Griffin: That's just good joke, right there.

Travis: Thank you!

Clint: Good jokery.

Justin: You did some good joke.

Duck: So what do you uh... what do you think we should do now? I mean... we gotta get Ned back eventually.

Aubrey: Uh-huh.

Clint: Eventually. [laughs]

Duck: There's no question.

Justin: Hey, you're not here.

Clint: Oh, right, sorry.

Duck: There's no question about that. There aren't many questions about the fact that we have to eventually uh, secure Ned. Um, what the fuck was that thing?

Aubrey: Well... mimic?

Duck: Mimic... maybe. Yeah. It seemed like it could copy people. Hey, right now, quick. Listen, I seen a lot of TV and movies. Tell me something that only like, you know, but like, that you would tell me, and that I would know. Or like, a secret code word maybe? Something like... so we can't get mimicked, y'know what I mean? People never think about that shit.

Aubrey: People never think about getting mimicked?

Duck: Naw, but just like, in a movie where there's mimics, y'know? People never think about like, we need a secret mimic catchphrase or code word or something to defend against the possibility of mimic attacks.

Aubrey: Well, um—

Duck: What's gonna be like, our secret mimic thing?

Aubrey: You told me uh, last week, you were telling me about that time that you shit your pants when you were in high school that you never told anyone about?

Duck: Fuckin'—listen, Aubrey, I told everybody that story. Honestly, I have shit my pants pretty regularly. And honestly, if you look at me and just sort of how I carry myself as a person, that would be a good educated guess. I think anybody could crack that.

Aubrey: You told me about the time when you shit yourself at the DMV?

Duck: That's true. That is a little bit more...

Griffin: You all hear a beep from the door. [laughs] You all hear... as you're having this conversation, you hear a beep from the door lock on the other side of the wall, and hear a shifting of the lock in the door. Which—

Travis: Aubrey jumps to one side of the door with her back against the wall.

Griffin: Yeah. It swings open, and in enters Sheriff Owens with his service revolver drawn and out.

Duck: I've never shit my pants anywhere, Sheriff!

Griffin: He turns his gun towards you, and like, freaks out, and notices you, too, Aubrey. He says...

Zeke: Both of you, don't move! Don't go anywhere! What the fuck are you doing in here? What the fuck are you doing in here?

Griffin: You also see, through the door, back out into the head office, uh, you see Deputy Dewey. He's watching the front door of the entire uh, the entire building, just sort of getting that down on lock. And Sheriff Owens is interviewing the two of you at gunpoint.

Duck: Uh, hey, Sheriff. Put that away. I'm an officer as well. We're brothers behind the badge. Badge bros.

Zeke: That doesn't... that does—you—look ar—what did you fucking do in here?

Griffin: The morgue is, by the way, a mess. Imagine that you are the uh, chief operator of the Sheriff's department that this morgue is responsible for and you walk in and there's bodies sort of on the floor, and uh, just a big messy fight obviously happened in here.

Aubrey: Listen, Sheriff, it's time I came clean with you and told you the truth. I'm a federal agent.

Duck: Oh, man.

Aubrey: I'm here investigating... well, I can't tell you. My partner, Agent Stern and I have been working together up at Amnesty Lodge. That's where

we've been holed up, doing some research. There's been some strange disappearances around town over the last couple years. People have come through from out of state. And because they crossed state lines, that makes it a federal case, so we've been working together to try to clear that up, and we heard there were some mysterious deaths down at the Hornets' Nest. So I came down here with the help of local forest ranger, Duck Newton—

Duck: Oh, thank Christ.

Aubrey: --to help me investigate into the situation.

Griffin: [laughing] Did you say 'oh, thank Christ' because you were worried you were gonna have to come up with your own cover story?

Justin: Yep. I'm local forest ranger, Duck Newton, and that's it.

Aubrey: He knows nothing. He has just been helping me. This is the first he's hearing about this just now.

Duck: Listen. The literal first I'm hearing of this. I've never heard any of this before at all. This is the first I've heard of it, Sheriff. Damn.

Griffin: Yeah. Uh, manipulate someone, I think, here, Aub.

Travis: Oh. Uhh, ooh. It's an eight.

Griffin: 'Kay. Yeah, I mean, it's just gonna be an eight.

Travis: Seven plus one. An eight.

Griffin: Yeah, there's not gonna be any salvaging that. They're going to do it, um, but they need you to do something to show them right now that you mean it. Um...

Aubrey: Let me uh, let me call my partner. Let me get to that phone there on the desk, and I'll let you talk to Agent Stern.

Griffin: He says...

Zeke: Alright, just—just hold on.

Griffin: Uh, he pulls out his flashlight that he's now kind of holding under his revolver, and he shines it around the room. And he sees the body of Gregor on the floor that is like, obviously not a body that was in here before. He has just realized that Gregor has been killed.

Travis: Yes.

Griffin: And he says...

Zeke: You all are gonna wait behind the desk in that office there. Dewey?

Griffin: And Dewey turns around and uh, he says...

Zeke: Dewey, you keep an eye on them. Either of them makes a sideways move... well, don't shoot at them. Unless you think they're gonna get you, in which case, you're gonna need to do it. But then just yell my name if a sideways move happens.

Griffin: And Dewey says...

Dewey: You got it!

Griffin: And uh, he sort of turns his... he's still like, standing in the doorway to this building. But he's uh, got his back to the street, and he is now looking at the two of you all behind the desk as Sheriff Owens moves into the back of the morgue to get some context for what happened back there.

Travis: So, Griffin, are we gonna have to kill Dewey?

Griffin: You're gonna have to kill Dewey. Um, no, I think he just wants you all, uh, to... I think the calling the um, calling Agent Stern thing is what he is sort of moving you toward. You're gonna have to actually do something if you want to get out of consequences for this. But in the meantime, he has, y'know, not... he's not pointing his gun at you anymore, so that's kind of a success.

Duck: Dewey?

Dewey: Yeah?

Duck: Listen. Um, that thing that was here? It could come back at any second, and we don't know what caused all this mess, but it wasn't us. And whatever it was, it's the same thing that wrecked shop over at the Hornets' place, and we have got to get out of here, now. All of us, because we don't know when it could come back or what's gonna happen next. Whoever those were that uh, caused all this.

Aubrey: What Duck is saying is absolutely correct. We heard a noise, we came down here, no one was at the desk, we heard a noise in the morgue, we went to look, and the door slammed behind us.

Dewey: Now you two... now, you two listen to me. I know you all think just dumb old Deputy Dewey, you can tell—you can get him to do anything. Y'know, Dewey will eat it. You can tell me to do anything, and I'm just a fool. But I went to school just like anybody else, got to Deputy school to get this position, and I'm way sharper than y'all give me credit for. Y'all are always there when this shit happens.

Duck: What's your sharp?

Dewey: It's a three.

Duck: Damn. Alright.

Aubrey: Whoa. Dang.

Duck: Shit.

Dewey: That's more than enough to know that y'all are full of shit right now. So y'all are gonna stand there right now, and if you keep acting up, I'm gonna read you your rights, 'cause I got them memorized, too.

Griffin: As he's talking, you see a rift open up 20 feet behind him in the parking lot. And you see just sort of the shadows of the uh, the Bigfoot form of this monster, start walking, just like, emotionless, just sort of Terminator walking towards Dewey from behind. He does not see it.

Duck: Dewey, give me your gun. Now.

Dewey: What the fuck are you talking about?

Duck: Dewey, we got one chance, bud. Give me your gun.

Griffin: Is this one of your... normie moves?

Justin: This is trust me. When you tell a normal person the truth in order to protect them from danger, roll plus charm.

Travis: Dang.

Griffin: Alright.

Clint: [laughs]

Justin: And I already told him the truth. We need to leave 'cause the thing could come back.

Griffin: Yeah, sure. Oh, my God.

Justin: [laughs] Hatchi matchi, that's a three. Sorry, three plus two. That's a big, um... that's a five.

Clint: Twelve.

Justin: Thank you, Dad.

Travis: And I can't help him enough, right? I can only help him—

Justin: Nobody could help me enough.

Griffin: Yep. Uh, he has his gun out towards the two of you, and he says...

Dewey: Now, listen here. Step number one in the deputy playbook is to not give your gu—

Griffin: And then he is grabbed by this figure, um, and pulled backwards. And you hear him kind of like... you hear this pained squeak come out of Dewey as this thing grabs him around the neck, and carries him out of your line of sight. And I think, definitely, the sheriff heard that. Sheriff Owens heard that, and he starts to—

Travis: This is gonna be hard to explain.

Griffin: And he starts to run outside, and you hear him scream, and he is also out of sight, too. You two are now alone in this morgue.

Travis: Aubrey follows. Aubrey rushes in. [laughs]

Griffin: Duck?

Justin: I'll give chase with Aubrey.

Griffin: You all see something that I think... it's gotta be like, terrifying, not in the usual way. Not in like, mortal fear way, but in a, the cork has just come out of the bottle, and that's gonna be tough. Because you see Sheriff Owens trembling, but holding his service revolver, trying to maintain some semblance of bravery as he points his gun at this Bigfoot, who grabs Dewey around the torso and just spins him and flings him through the large, glass windows leading into the Sheriff's department.

And everybody inside there... there's a couple other, uh, there's a couple other officers. There's a receptionist. Everybody in there sees Dewey get flung into the room, badly bloodied at this point, and they also see the Bigfoot standing in their parking lot. And immediately, Sheriff Owens just opens fire and wings the Bigfoot a couple times. And then, it just gets down on all four and y'know, like a jungle cat, just rushes away. Rushes... gets on the main street and starts running east out of town.

And immediately, just like, without even... I think he's now stuck his courage to the sticking point, and Sheriff Owens runs and jumps in a uh, squad car and kicks the siren on, and takes off in hot pursuit.

Travis: So he's got that covered.

Justin: I uh...

Travis: Aubrey goes to check on Dewey.

Justin: I'm gonna grab onto the back of the Sheriff's car.

Griffin: Oh, fuck.

Justin: On my skateboard.

Griffin: Okay.

Justin: I'm skitching!

Griffin: Oh, yes, yes, yes! Okay, uh, okay, yeah! Yeah, okay, yeah! I'm gonna give you advantage on this roll. Roll, uh... which you've never done before...

Justin: Fuck the roll, I'm just skitchin'. Human skitching.

Griffin: I know, but it's for sure an act under pressure. But because you're using an object that is like, perfectly made for this, and because God has smiled down on our session and allowed this moment to happen, roll uh, 3d6 and we'll take the higher two. Yep. A four and a six is ten. That'll get you there.

Clint: [laughs]

Griffin: Yeah.

Justin: Plus one, eleven.

Griffin: You do this. You do this thing perfectly. How long's it been since you skitched?

Justin: Three weeks. [laughs]

Griffin: [laughs]

Justin: Duck's a complicated man. There's lots of times when we're not hunting monsters, and sometimes, I just get a good fucking skitch going.

Clint: Now, now, I know what it is. But for other people who may not know what skitching is...

Travis: It's skateboard hitching, dude! Haven't you seen Back to the Future?

Justin: Yeah, it's skitching. I actually think that maybe he has practiced... this is gonna sound stupid. But I feel like he might have practiced this move with Leo. Like, maybe part of his training, like, trying to get his balance back and stuff like that is...

Griffin: I love it. I love it, I love it. It's so fucking good. Okay. And Aubrey, you're just running in to help Dewey? Is that what you were doing?

Travis: Yeah. So she's used healing before on Keith...

Griffin: Right.

Travis: So I think, first, she's just checking to make sure, y'know, that he's alive.

Griffin: Okay. So we'll do that scene in a second. I want to jump cut to Ned real quick. Ned, you are... you are having trouble telling if you are conscious or not. You can't really tell if you are uh, dreaming or not. Um, you're trending towards the latter, because you can't... for one thing, you can't feel your body right now.

Um, and also, you are standing in a clearly, like, virtual space. You are in just this huge, empty void with this like, um, this grid of like, circuitry covering the floor. And every few seconds, there is this circle of light that just kind of pings off of where you're standing, and it spreads. And at certain points where it intersects the grid, your circles of light that are coming out, you see your memories. You see really... you see familiar things. You see a vision of your third grade teacher, dismissing the class to recess.

Ned: Mrs. DeAngelo? Aw.

[music plays]

Griffin: Mrs. DeAngelo's class. You see the layout of like, your parents' bedroom and the house you grew up in. It's various things of like, y'know, almost all of them are inconsequential. And then you start seeing like, these little random bits of data that are like, actually way, way more sensitive.

And I think one of those, like the one that sort of takes your breath away a little bit, is the night of the robbery. And as you see it and are kind of confronted with it, it does what all the other memories have been doing – it kind of flashes, and then turns into these just streaks of light that shoot upward and out to somewhere that you cannot see.

And so, you're standing there, watching, unable to move as these memories get more and more personal. You see the basement of Amnesty Lodge. You see its inhabitants, both in their like, disguise and true forms. And you feel... you feel your pulse quickening, which is like, the only thing you can feel right now.

And then something appears that looks like, different from how these memories are represented. You see a panel, like this blue square. This illuminated panel that pops up immediately in front of you, and there is a flashing, white, vertical bar on it. And you realize that it's a text cursor. And then slowly, it types out a word. It types out...

Pizza.

Then...

Duck.

And then...

Run.

[music stops abruptly]

Griffin: And as that happens, you feel this electric shock at your neck. And as soon as it happens, that virtual space is just gone. It was being projected onto just this like, this dome of light that, as you regain your senses, you realize was coming out of this thing that you had wrapped around your neck that has been short circuited or something, that has sort of released you from whatever that virtual state is.

And now, you are just sort of standing in a room that is completely pitch black, and you uh, you don't really know where you are. What do you do?

Clint: Summon up a light cycle.

Griffin: [laughs] Well, you're not in the V-space anymore.

Justin: [laughs]

Clint: Oh, okay. I thought we were in full Tron mode there. Um, okay. Would Ned have a cell phone?

Griffin: Um... I mean, you would have to give me some reason for a person to own a cell phone without being able to use cell service.

Travis: Maybe it's just an iPod Touch.

Griffin: I'll give you an iPod. I think an iPod makes sense.

Clint: Wait—or a Zune.

Justin: Zune.

Clint: A Zune.

Griffin: It's a Zune. Thank you.

Travis: Does a Zune have a flashlight on it?

Clint: No, but it has an illuminated screen.

Griffin: No, it's got an illuminated screen. Yeah, sure. Okay. What is the background? What is your Zune background looking like?

Clint: Um, it's... um, it's a uh... an aquarium thing. It's like uh, y'know, little seahorses.

Griffin: [laughs] Okay. Is it stock? Did it come with?

Clint: Oh, yeah. Ned can't afford that.

Griffin: Love it. Yeah, you can tell you're just like, in some sort of uh, like, small supply closet. There's some cleaning supplies. There's cobwebs like, all over. And you can also tell, like, looking at the ceiling, that you're under a set of stairs. It's like a Harry Potter bedroom closet. And uh, that is where you are. And um, there is a door out of here that is uh, that is closed.

Clint: I would say Ned would probably open the door.

Griffin: Okay. Yeah, it opens just fine. It was not locked.

Clint: And doesn't step through. Opens the door...

Griffin: You're slicing the pie.

Clint: And just kind of peers around the corner...

Justin: That's a pie slice, folks.

Travis: Slicing pie.

Griffin: Let's start out by reading a bad situation.

Clint: Okay.

Griffin: Because that's what you're doing, right? You're looking out the door, trying to get some info.

Clint: Yeah. Okay, that's a four. Uh, plus...

Travis: You can't see shit.

Justin: The rolls today...

Clint: Plus two, which is a six, which is still a failure.

Justin: [whispers] Yowza, yowza, yowza.

Clint: So mark an experience.

Travis: You see your own death.

Griffin: [laughs] Yeah. You... okay, failed roll, I get to make a hard move. Um, here's what you get for free, right? You can see—

Clint: Well, don't I—I mark an experience point first, right?

Griffin: You do mark experience. Well done. I'll tell you what you see. You're not gonna get anything more sort of uh, insightful than that, but I'll tell you what you see. So you are in um... the door of this closet opens up into what appears to be the decrepit sort of lobby of some sort of hotel or something. Uh, it is very, very dark all over here. The windows and the door, the exit from this building, have all been completely boarded up. And so, any light that you are getting is just sort of coming through the gaps in the panels.

But you can see a few details. Immediately in front of you is a reception desk, and you can see a back door leading to some sort of office there. and

then, in the lobby, there's a handful of uh, like, toppled over, cobweb covered pieces of furniture. There is like, a long dormant fireplace there. There are stairs immediately above you, the stairs that were on top of the closet that you were just in, leading to a second floor.

And then, to your left, there is a hallway, at the end of which, you can see is a conference room. And that is what you see. And the hard move is... there is a flash of light in the conference room, and then, you hear a humming. And you remember, it's the same humming that you actually heard back in the morgue when the creature entered the room. It's almost like a junction box on a summer day, how you can kind of just like, hear the electrical wires. You can hear this thing, and you know that there is something in the conference room.

So uh, what does Ned do? You have this hum that you know is the monster, and it is in the conference room down the hallway. And there's a few other areas you could go check out, or hide in, or try to find exit in. The world's your oyster in this building that you can't quite tell what it is.

Clint: I think Ned's natural stealth would give him the confidence to try to observe this conference room. 'Cause Ned's not assured that anything on the second floor is gonna be any safer, and usually, exits are on the first floor. I think Ned would sneak towards the conference room, and maybe peek around the corner, or try to find some way to sneak into the conference room, and try to observe and find out more about this creature and where the hell he is.

Griffin: Okay. Uh, roll to investigate a mystery. Roll plus sharp. You are—I am telling you now, you are putting yourself in danger to do this.

Clint: I know.

Griffin: But if this is what Ned wants to do, this is what Ned wants to do.

Clint: It's a nine plus two sharp.

Griffin: That is an eleven.

Clint: It's an eleven.

Griffin: Okay, so you get to ask two questions.

Clint: Alright. Um, what happened here?

Griffin: Um, what happened here is, the being, uh, has just stepped through the rift. Or some being has stepped through the rift, and now, it is back in sort of that light, four-armed form with the cloud of particles following behind it. Uh, it has stepped through one of several rifts that are in this room. And when I say rifts, I don't mean like, big, open tunnels of, y'know, big open portals. Most of them are just sort of these crumpled up fissures in space-time.

Through a couple of them, you can see certain scenes. I think you can definitely see one into the morgue, which is where you just came out of. And yeah, you see a few things. Also, it's worth pointing out, like, you have no idea how much time has passed since you were in that virtual space. I don't want people thinking this action is necessarily happening at the same time.

You see several rifts leading to different places. And that is your first question. What's your second?

Clint: What can hurt it?

Griffin: Okay. Uh, you see this thing. It doesn't see you. And it is walking, and it floats, I think, up on top of the table, just like, effortlessly. It's not like, stuntin', it's just like, uh, y'know, the vertical axis has like, no bearing on this thing. And it is moving around and just kind of like, peeking through these rifts and trying to like, get some intel on what's going on.

And then, it uh, reaches backwards and touches its back, and you see it jump with a start, almost like it has touched something very, very tender, and you remember that is where Aubrey stabbed it with her magical knife. And with that, uh, after it yelps, it kind of like, shakes its head, and as it does, it sees a small, small aquarium scene with very small, digital seahorses swimming around in it.

[theme music plays]

Griffin: And also sees your big, bearded face. And it perches itself on the edge of the table...

And then dives, claws first, in your direction.

[theme music plays]

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Sean: Unless you binge watch TV at least 80 hours a week, Inside Pop is definitely not for you.

Amita: Sean, that's a little extreme. And also, not quite true.

Sean: Okay, Amita. How about, Inside Pop is the podcast for people who love and appreciate the best pop culture has to offer?

Amita: Oh, much better.

Sean: In every episode, we interview the people who create the culture you crave.

Amita: Past interviews include the show runner of Ava DuVernay's Queen Sugar, and Mudbound director, Dee Rees.

Sean: You'll also get the very best pop culture recommendations in our Big Sell segment.

Amita: Plus, the opinions of two TV producers who are pop culture obsessives, and actually do binge 80 hours of TV a week.

Sean: Eyeballs... so tired...

Amita: Listen to Inside Pop every other Wednesday on the Maximum Fun podcast network.

[music plays]

[ocean sounds]

Speaker 1: Ahh, there's nothing quite like sailing the calm, international waters on my ship, the SS Biopic.

[ship horns]

Speaker 2: Avast, it's actually pronounced bio-pick!

Speaker 1: No, you dingus! It's biopic!

Speaker 2: Who the hell says that? It's bio-pick.

Speaker 1: It's the words for biography and picture!

Speaker 2: If you—

[ship horn]

Dave: Alright, that is enough! Ahoy, I'm Dave Holmes. I'm the host of the newly rebooted podcast, formerly known as International Waters. Designed to resolve petty, but persistent arguments like this. How? By pitting two teams of opinionated comedians against each other with trivia and improv games, of course! Winner takes home the right to be right.

Speaker 1: What podcast be this?

Dave: It's called Troubled Waters, where we disagree to disagree!