

The The Adventure Zone Zone: MaxFunDrive 2020

Published on July 30th, 2020

[Listen on TheMcElroy.family](#)

[theme music plays]

Travis: Hey, everybody! Welcome. Welcome. It's MaxFunDrive, and you know what that means. It's time for another The The Adventure Zone Zone, a podcast about a podcast, where we talk about ourselves, I guess? Like, we answer—

Griffin: Yeah.

Travis: You have sent in questions, and we are going to very masturbatorily talk about ourselves and our great ideas.

Clint: [laughs]

Justin: Ugh.

Travis: For like, an hour to an hour and a half.

Griffin: I hope not that.

Justin: These are maybe my least favorite episodes to do. I'm on the record as saying, I don't like to do this.

Travis: Oh, really?

Justin: But the problem is, The The Adventure Zone Zone is such a good name, I feel like we have to keep doing it, y'know what I mean?

Clint: Mm-hmm.

Travis: Yep.

Justin: It feels out of my hand.

Travis: Legally. Well, that's the thing. Just to keep the copyright on The Adventure Zone Zone, we have to do at least one a year.

Griffin: Yeah. And if one of us passes away, we have seven years to just like, keep refreshing...

Travis: But the last one alive will get all the money!

Griffin: That's our tontine.

Travis: Yep.

Clint: Alright! I'm looking forward to that!

Griffin: Yeah right.

Travis: It's not gonna be you, Dad.

Clint: No, it's not. It's not.

Travis: No, come on. Um... [laughs] You've lived a full life already. And you've already won all those other tontines.

Um, so! Uh, you all have sent in a lot of questions, and we're gonna try to answer as many as we can. But first, the reason we're doing this, as I said, is it's MaxFunDrive. So real quick, once a year, we offer people the chance to become a Max Fun member. And what that means is, you go to MaximumFun.org/Join. You pick a membership level that works for you. You pick which shows you listen to, and the money you give goes directly to the shows you support with a little bit going to Max Fun to help them keep the lights on.

This year is a little bit different. We're running it for a month, and it's super low pressure. So, if you're able to become a member, awesome. We totally

appreciate it. MaximumFun.org/Join. If you're not able to, that's totally cool, too. Everybody's totally cool, and we love you no matter what.

Justin: Y'know, we always say whatever level works for you. But I think this year, maybe it's whatever level works for us.

Griffin: Whoa.

Travis: Huh.

Justin: Why don't we have people sort of clear it with us like, "This is what I'm thinking. What do you guys need from me?" Y'know what I mean?

Travis: Well, that's kind of the opposite of what I was saying.

Justin: Huh... hmm. Agree to disagree.

Travis: Where it's like, up to them...

Justin: Is that sort of where we're at?

Travis: Sure, sure, sure. Uh, so let's get into the questions! Uh, so, this first one, this is pretty all-encompassing, really. This is from Ed. "As a content creator, how do you balance out telling a story you want to tell, while also listening to feedback from the audience, and incorporating audience feedback into what you do going forward?"

Griffin: Uh, I don't see why those two have to be different, necessarily. I don't know, at least in Balance and Amnesty, I never felt like I had an idea for like, the narrative arc of the whole story as like, it panned out from you guys playing the game, and from what I had prepared. And then it wasn't like, the audience like... their feedback or whatever like, completely negated or like, tugged it in a different direction.

I don't think those two things have to be at odds—at odds with each other.

Travis: Yeah. I think it's actually kind of the benefit of doing it the way that we do it. Because like, if you write a novel, or like, make a movie or something, you don't get feedback on it until it's finished and released.

Griffin: Yeah.

Travis: And we, as we're like, creating it, we can kind of see like, "Oh. This—this, y'know, NPC kind of struck a chord with people." Or like, "Oh, people are kind of very interested in this plotline." Right? And we can kind of craft it and tailor it as we go.

I think the tricky thing is, trying to find a balance between like, subjective and objective feedback. Because y'know, everybody has different things that they're interested in, and things where they're like, "I want more of this!" And it's like, okay, cool. I understand you want more of that, but does that actually like, contribute to the quality of the product? Or is that just your personal, y'know, your personal aesthetic?

And so, that's kind of the thing where... it's about like, filtering and looking at what the actual like, nugget of the feedback is. And like, that's something that I have been working really hard on, is like, kind of aggregating the feedback and saying, "Okay, so, y'know, it looks like the thing that I need to work on... Because like, these 20 people all kind of circled around the same idea. I need to work on this." Without that actually changing the plot, y'know?

Griffin: For sure. Uh, related question – here's one that I guess Billy and Liza both sent in. "How much preparation does everyone do before they sit down to play? Maybe listen to the previous `sode, review some notes, or just roll up and start playing?" Which is interesting, because I feel like we've talked about that from the DM perspective, but um... I'm curious, specifically, I guess, how Justin and Dad think about prep before we record. Because I admit, I don't really do a whole lot, aside from making sure my character sheet is in order.

Justin: I do mainly research into, uh... the culture, Firbolg culture. I feel like what has made this character interesting to play is where he sort of...

doesn't necessarily click with the other people in terms of their cultural values, I guess you could say. So, that has been sort of my main focus. Uh, and... let's see... uh, I listen to the last episode. That may seem kind of obvious, but like, we go, often, two weeks without recording, so uh, I listen to the previous episode. Usually, at 1.5x.

Travis: Ooh!

Griffin: Whoa!

Clint: Ooh!

Justin: Yeah. Um, and I—of course, none of my parts. I slow that down so I can really savor it. I slow that down to 0.75 to really, like...

Travis: Man, with the Firbolg? That's gotta take forever.

Griffin: That'd be bad.

Justin: Well, it takes a lot of time to soak it all up, y'know? I don't want to miss a little... any ball of moss.

Travis: Can I tell you a little secret here about editing with the Firbolg? Is like, I have to find... like, it's a surgical, of like, when I'm doing it with the pauses for the Firbolg. Where I have to decide, is that a character choice, or is that Justin trying to think of the next thing to say? [laughs]

Clint: [laughs] I do more prep for Argo than I have for any of the other characters. I also listen back to the previous episode, and actually take notes. And... and then, I try to um... since I'm playing a new, uh, a new—I'm playing a rogue for the first time, I've been going back and trying to read up as much as I can on how to do it right. Like, watch a lot of the, like, videos, and read a lot online. Um... I'm basically, uh... trying to start from the ground up.

And then, a lot of it is setting the ambiance, for me.

Griffin: Oh!

Clint: Y'know, the lighting, y'know, and... and being relaxed and calm, and trying not to screw it up too bad.

Travis: Yeah, y'know, so... I have two questions for you, Dad, based off of that. One is, uh... well, the first one is, when you say that you do more for Argo than you have with other characters, is that because of the character of Argo? Or just because like, you're trying to stay up on what's happening more? Like, why—why?

Clint: Um, I think... well, for one thing, I really wanted to try to do something different with Argo than previous characters. I mean, I at least started out that way. I initially thought of him as being a real, uh, alpha type. And a real, um... bold, swashbuckling, y'know... [laughs] Y'know, kind of a Douglas Fairbanks junior kind of thing.

Justin: Dad, aren't there any older actors you could reference?

Griffin: [laughs]

Justin: Someone from the silent film era.

Clint: A real Charlie Chaplin, Buster Keaton...

Griffin: That's the only ones that people know.

Clint: Actually, Douglas Fairbanks started in the silent era, so Yeah, that still works.

Travis: There we go! You did it! Checkmark.

Clint: But that kind of character doesn't really lend itself to group dynamics. I mean, usually, a character like that is the captain of the ship, not... y'know, not the second mate or something. And it just became obvious fairly early on that Argo was not gonna be a leader. And... and so, I played it differently. I'm trying to play him a little bit differently.

Griffin: I really, uh... I was curious where you were gonna go with Argo after like, the first few episodes or so. I think Argo is really interesting as a character that you're playing. 'Cause I think he's—I don't think he's anything like Merle or Ned. Uh, in that like, he is very like, uh, like, quiet and observant, and like, generous in a way that like, I don't think any of the characters you've ever played have been.

I'm very interested in like, Argo's whole arc.

Clint: Well, I really wanted him to be a loner. And in retrospect, that was a stupid initial choice to make.

Travis: [laughs]

Justin: [laughs]

Clint: Because we can't be. Y'know, we're doing a team thing. Doing it together. And so, I think I had to... I mean, I'll be honest – and this is really kind of revealing more background than I thought – but y'know, I think we reached a point where it became obvious to all four of us that one of the three roommates had to... be the front man. Had to be the lead vocalist in the band, and kind of lead the action.

And... obviously, because I think of their personalities, and also because of the—where their characters are, y'know, Fitzroy needed to be that person. So I think, at that point, y'know, it became important for Argo to have his own stuff. But... I think it kind of clicked for me when we started half-joking about the whole corporation thing. I think that really—that really snapped things into focus for me, and I'm not being funny. That really was kind of a key moment. Y'know, kind of establishing our roles on the show and in the group.

Griffin: It kind of had to happen that way, I feel like. 'Cause I feel like we were kind of spinning our wheels a little bit, until we hit that point. And like, as uncomfortable as I was, like, taking charge as it were, this framework of like, a corporation, I think, made sense. And it's also just sort of like,

mechanically speaking, being the character with high charisma. Like, being the face of A-Team kind of does foist you into that position.

Travis: Well, I can say to that, like, I think it's more than that. Because I think it is... I will say, as like, the DM, and kind of the one, y'know, kind of leading the story, is if you look at the three characters, and like, what they want... like, what their thing is. Like, the Firbolg... I don't think the Firbolg wants to be a leader. I think like, the Firbolg is like, pure and unadulterated, like, support. Just happy to be there. He's, y'know, a member of the party.

And while I think Argo could be a leader, I think he also has it within himself to like, follow orders. And y'know, I think that he has that kind of crewmen, y'know, member of a crew mentality that I just don't think Fitzroy has. And I think Fitzroy has such a conflicted, like, thought about what he wants, that... that it makes it easier to tempt him with power. Y'know what I mean?

And so, leadership, I think, is more of a carat for Fitzroy than it is for the other two.

Um, but so, my other question—well, I guess the other thing is like... not just Dad learning to play a rogue. Like, Argo is like, our first rogue—pure rogue in playing these games. And like, I've had to learn how to DM for a rogue, too. [laughs] 'Cause I realized like, about 15 episodes in, a lot of my understanding of rogue is built off when I played a rogue in 4th edition, which had significantly different rules for like, sneak attack and stealth rounds and stuff.

Griffin: Yep.

Travis: Ugh. Learning curve. Blugh. Okay, let's see. Another question. Who else wants to ask a question?

[pause]

Justin: Y'know, I was not looking at the questions. This is on me.

Travis: Okay.

Justin: Um... y'know, I was kind of just enjoying being interviewed in a James Lipton kind of style.

Clint: [laughs]

Justin: Where can I find them? Everybody's talking about them.

Travis: Well, I shared it with you on the docs, in Google Docs...

Justin: Google Docs! Gotta get to the docs.

Travis: Uh, here's a question somebody asked for me that I can answer while Justin finds the thing. Uh, for Travis, and this is from Avery. "Are there any NPCs that you wish you could explore further in the show, and why? And in a similar vein, are there NPCs you're surprised about the fan reaction to?"

Um, I hope that there still is a chance for it, of uh, Crush and Jimson, the kind of battle teachers. Former, uh, arena champions. I just like them.

Griffin: Sure.

Travis: I would like to spend more time with them. Um, I—it's not necessarily surprise, just as much as I'm really glad that everyone like Rainer and Festo so much. 'Cause they're like... my two favorite to get to do. Festo is just—they're so much fun to do. [laughs] Like, it's the kind of thing where I think Festo is the one character where like, whatever Fitzroy or anyone says to them, I just kind of open my mouth and say whatever. And then I'm like, "Yep, that's what Festo would say." Festo is just a lot of fun to be.

Griffin: Um... Yeah, I'm very—the thing I am, uh... I am the most into this season I have been, now that we are like, doing this sort of uh, war effort, like, Mass Effect 2... I think it's Mass Effect 2, right? Isn't Mass Effect 2 the one where you have to like, fly around the galaxy, like, essentially creating a war? Like, uh... machine for your side? Maybe it's Mass Effect 3. I may be misremembering.

But like, that idea is very cool, 'cause now we can like, fold in whoever we want. Uh, like Justin did in the last episode, where you uh... what did you say? You promoted Sabor to secondary character. Like, that idea. I'm like... there's a lot of characters who, now, we have a very good reason to forge a stronger social link with, because like, we're gonna need their help. So Yeah. I'm gonna tap Rainer in that way in a big way, I feel like.

Travis: That, for me, is kind of my big takeaway. Just to get a little off topic for a second, from this—from Graduation so far. Is like, 20 episodes in is like, when I feel like I finally said like, "Okay, now all the pieces are in place. Go."

And I think if like, if I could do it all again, I think I would've restructured it completely differently to like, introduce the like... it's tough, right? Because the idea was kind of evolving as I went. And like, I knew we were building towards war, but like, I kept building other like, plot things in that I wanted you guys to know before we got to that. And I think like, I spent too long building the house before I let you move into it.

But now I'm really looking forward to like... I mean, episode 20 that's just been out was like... I only had like, one third of a page of prep. Like, of notes. And the rest—

Griffin: And it was fun as fuck. It was—

Travis: Yeah, whatever you guys wanna do. Go for it. And that's what I'm gonna try to do more.

Griffin: Do you think—I have a question for you, Travis, because I know that that's a thing you struggle with. It's a thing I struggled with in Balance, and certainly in Amnesty, too, uh, is that idea of just like, constantly moving the goal post of like, when it's ready for everybody to just have complete freedom and control in. Do you feel—a thing I wonder is, if the school setting... was antithetical to that.

Or, not antithetical, but made it more challenging, because school is, like, as a concept, like... prescriptive. Like, school is a place where you go, and the—you—there are rules, right? And there are... I mean, there's rules from a like, uh, y'know, student body standpoint. Like, you can't be out after this long or whatever. But there's also like, you have to go to this class. You have to listen to your teachers.

Travis: Um, I think it created a good jumping off point, but I think I definitely have felt restriction from it. Like, I—very early on, like five episodes in, I realized like... am I really—I set up this like, "Five years of school!" And I was like, am I really gonna try to like...

Griffin: Big called shot.

Travis: Yeah. Like, have summer vacations, and like, semester breaks and shit? It made it so like—if you listen to Balance, like... I don't know, how long did Balance take? Who knows how long the story goes. Is it weeks? Is it months? Is it—

Griffin: It was a year.

Travis: But I mean like, even then, that wasn't like, a prescribed term it had to—where me saying like, "Five years!" That's way too fucking much. That's why I redid it sort of and said, six months. Like, I'm going to shorten that timeline a lot. Um, and I think maybe...

I think the thing was like, I went into it with a lot of world building done, and a lot of like, I know I want to build towards a war. But... I also was kind of figuring out a lot of big plot stuff on the fly as I was going. 'Cause I went into it not wanting to prepare too much.

And I think now, with 20 episodes under my belt as a DM, like, I have a better idea of the things I wish I had known going into it. 'Cause there's a lot of stuff I would've pared back, and a lot of stuff, like... 'cause the other thing that was really restrictive in the beginning that I had to let go of was like, I didn't want the school to feel empty. I was like, y'know, this is a school full

of teachers and students and stuff!

Griffin: Sure.

Travis: And it's like, well, but... that involves, like, hey, here's day one. 30 characters! And it's like, it's... very difficult to like, do that. And if I could go back—

Clint: Yes it is.

Travis: Yeah, right?

Griffin: [laughs]

Clint: Yes it is.

Travis: And so like, Yeah, 'cause you ran into the same thing with Commitment, right?

Clint: With Commitment, Yeah.

Travis: Like, here's everybody! And it's just too dense. And so like, that's definitely something I would've done differently.

Justin: Uh, here's one for Mr. McElroy. Uh...

Travis: Oh no.

Justin: That's me.

Travis: Oh.

Justin: "Does the Firbolg actively not want a name, or is it just a matter of not finding the right one yet?" Um... so, this has been a really interesting thing, because... the Firbolg doesn't have—didn't have a name. Because his culture doesn't—they don't do it. And... the—most of the names that they

started out with using were so bad, that I could only push against. And it just like—they kept posting up such dog shit, time and time again...

Travis: [laughs]

Justin: ... that all I could do was stand in front of the hoop and just swat the attempts out of the way. And then, eventually, they stopped trying. Which is sad for me, 'cause I figured he would have a name. I am kind of bummed out that like... Master Firbolg, or just The Firbolg, has been like, the nomenclature that everyone has sort of just settled on. But it also is like, I don't know how to ste—like, it feels like... I'm very good at giving myself nicknames, right? Even amongst my dearest—nearest and dearest, uh, self-styled, uh... uh, names like Hoops, or J-Man, or The Kid, which never really...

Griffin: Or Dr. Beat—Dr. Beans.

Justin: Dr. Beans is not one of them. The real ones are ridiculous enough without juicing my stats. But I'm really good at that, and I thought that the Firbolg would like, get a name at some point that would stick. But um... y'know what it is that's weird, is like... uh, it—[sighs]

Him not having a name made making a name for him into such a big thing, that it couldn't evolve like a nickname would, y'know what I—like, y'know, it can't just be like a, um... it's just such a big thing not having a name, that like, some castoff attempt, uh, can't really—is not really able to evolve in that vacuum. I don't know if that makes any sense.

Griffin: No, it does. And another thing is like, I feel like our constant attempts at trying to give you a name early on was, uh, representative of our sort of characters' relationship at that time, and our relationship to the culture that you came from, and the way that you still adhere to it. And so, our like, backing off from trying to name you, I feel like, comes from a—us like, finally coming to an understanding that like... we are—

Justin: Hm. I like that interpretation.

Griffin: Right? Like, it's not like I'm uncomfortable with the fact that you don't have a name, and so, I'm gonna keep trying to name you. And instead, it's like—this is not bullshit. This is something I actively thought. And the reason—I think I'm the first one that said 'Master Firbolg.' That like—I was inspired by, um...

Uh, Final Fantasy IX is my favorite Final Fantasy game, and there's this great moment early on where uh, this unlikely group of heroes has come together, and one of them is this very, uh, hemmed up knight named Steiner who uh, like, upon first meeting this tiny little kid of a black mage, who is very mysterious, just instantly recognizes that he is like, very, very powerful and adept, even though he is like, very humble. And starts just calling him, like, Master Wizard. Without even making a big deal about it.

That like... that sort of reverence for the Firbolg, I feel like, is like why Master Firbolg stuck. At least for me. And it's why like, it is the only name that makes sense, and why trying to give you new names, at this point, feels like, completely ridiculous.

Clint: I also gave it a lot of thought. And honest—and I'm being honest, Juice, I'll—oh, Juice. I backed off of it on purpose, just like Griffin said. I felt like the Firbolg not having a name was... definitive of the Firbolg culture, and I realized that, y'know, you were resistant to them. Mostly because, as you said, they were terrible.

Um, but I think after a while, I realized that him not having a name was part of—one of the things that defined him, because he is so adherent to his culture and his beliefs and the way he looks at things that... I actually have a note. [laughs] I actually have a note on the white board that says, "No Firbolg names!" [laughs]

Justin: [laughs]

Travis: I mean, I ran into that when I did the dream sequence episode, y'know? Because like, we had talked a lot. We've done a lot about like, uh, hero and villain names, and like, cool, y'know, monikers for them and stuff.

And so, like, Argo got to be The Kraken, and Fitzroy was The Storm Bringer and the Lightning Lord and the Thunder King.

And then, like, I got to the Firbolg, and I tried to like... well, what's the Firbolg's cool, like, superhero moniker? And the more I thought about it, I was like, noth—like, nothing fits right. And so, I kind of—I kind of thought about it a little bit in like, a Guy Richie kind of naming thing, of like, 'The Firbolg' is like, his... that's how people know him, is capital T, capital F, The Firbolg.

Griffin: Right.

Travis: Y'know?

Justin: Um, he does have a name that I call him. Let me put it in a different way – there is a name on his character sheet.

Travis: Yes.

Justin: And I hesitate to say that, because I don't want it to become like, a big deal. It's just—

Griffin: Like, who shot Mr. Burns?

Justin: Yeah. I have a name for him that I call him. Uh, that kind of like... I don't know. That felt important to me, that I know who they are. And who he is. But...

Travis: It's Justin 2. [laughs]

Griffin: It's Dr. Beans.

Justin: It's actually Michael K. Fox.

Clint: [laughs]

Justin: Do you know that Michael J. Fox's original middle name started with an A, but he changed it, because he didn't want to people to say Michael's a fox.

Travis: Ahh.

Griffin: Ohh.

Travis: Very clever.

Justin: True.

Travis: Okay. So this is kind of a question having nothing to do with Graduation. "For everyone – what is your favorite one shot?" And that's from Erin.

Griffin: It's real hard to beat, uh, Bigfoot Stole My Car with My Friend's Birthday Present Inside. And maybe I'm just saying that because it's one that I didn't have to DM, and so, it was like, the most low presh for me, and the most fun. Uh, but... that was a... uh, I just remember thinking that that was like, a fuckin' hoot. Yeah.

Clint: I—

Travis: That's mine as well. I mean... it was fun.

Clint: Oh man. I just can't get past, um, Hootenanny. I just—that was... every single moment of that was just so cool. And having a—had a great reaction, and being able to stand on the stage of the Ryman and sing together was one of my favorite moments of all time. Not just, y'know, doing the one shots. I thought that was a blast.

Justin: Um, I was gonna say the one that I DMed, but that was back when I thought people enjoyed it.

Griffin: I was just about to mention—[laughs]

Justin: And now...

Clint: [laughs]

Justin: I think it's been sullied in retrospect.

Griffin: I think Lords of Crunch was a lot of fun. I also think my favorite part of it was just the sort of wild, chaotic, uh, terrified energy that Justin had. The sort of quietude that you brought back stage was really sort of delectable to snack on. Uh, but you also did a phenomenal job.

Justin: That will al—actually, y'know what? It's funny you should mention that show, because it is, uh...

Travis: You mentioned it.

Justin: It should be—

Travis: But you mentioned it, Justin.

Justin: Well... [laughs] [mumbles unintelligibly] Uh, it should be in the uh, bonus content by the time you're listening to this for, uh, Maximum Fun donors. If you want to hear Lords of Crunch, my adaption... adaption is not a word. My adaptation of the 1983 fantasy novel, Lords of Crunch, as a uh... uh, what do you call? Roleplaying game.

Griffin: Yeah.

Justin: You can enjoy that one shot. It's... I was relistening to it. It's uh, pretty buckwild, I would say. It's a buckwild thing to hear. So you can hear that. And I think two—2tennany? Is that...

Griffin: 2tennany will be up at some point, yes.

Travis: That's uh, the Dad-run sequel to... Hootenanny.

Griffin: To Hootenanny. And also, I'd be remiss if I didn't mention Dadlands, which was, I think—

Clint: Dadlands needs an honorable mention.

Griffin: The only live show that we all played on, as Brennan Lee Mulligan ran it.

Justin: Oh, that was so fun. Like, the four of us just being able to like, get silly... Brennan's a legend.

Travis: I'm glad Erin asked about this, because I think the reason... [laughs] Y'know, I had a lot of fun doing all the Balance live shows, but I think the reason none of us are like, picking those is like, those were really fun, but a little restrictive, right? Because we were playing within a canon, and playing within a timeline, and all that stuff.

And then when we kind of like, let loose a little bit, and said like, "Y'know what, let's get silly with these." I think that they represent what makes live shows different from regular episodes, of just like, "Alright, let's do it." And I just had so much fun doing those.

Griffin: Yep. I certainly enjoy, a lot more, not... I think the shows we did with Balance, like, I'm really happy with how we created sort of, um... y'know, one shot stories in the Balance universe, like, with those characters. Because it like, allowed me to fuck around with some ideas that I didn't necessarily get to get to with the campaign. Or like, uh, y'know, any random idea I had, like, "Oh, I like wrestling now. Let's do a wrestling one." Or y'know, whatever.

Uh, being able to do that was very satisfying, but also just like, the... there is something different about doing it not in Balance that is, uh, a bit more low stakes, and therefore, like, a bit more... you get a bit more freedom to just do... goofy stuff.

Justin: Balance got really hard to return to at a certain point in the live things. It started to feel like... uh, honestly, and I don't know if you guys feel

this way. And this is overstating the point a bit. But it started feeling like being a cover band of ourselves.

Travis: Yeah.

Justin: Like, it started to feel like I was trying to remember... like, how these characters sounded, and trying to remember, uh, story... trying to keep a story in my head that we finished a couple years ago. And it's like... a few years ago, at this point.

And it's like, uh... it just started to feel like... I don't want to do the thing. It's such an important story to me, I started to worry at some point, that it would—I didn't want to do the thing that would mess it up, or the thing that would like... and that's not really—I mean, that's not a real concern, 'cause you can explain a lot of that away.

But like, I wanted to... we got to a certain point where we all kind of felt like, this is... we have done the things that we are doing with—we need to do with this. So I don't know if we would... return to it live, um, at this point. I feel like it would... it would be... strange.

Travis: Unless we had a *really* good idea.

Justin: It'd have to be a *really* good idea. But never say never.

Travis: Uh, this question is from Jen.

Justin: We literally left in a hundred years...

Griffin: ... years of adventure. Yeah.

Justin: To be able to bullshit around. "Oh, you did it! But I've—our checking accounts are running low! Let me tell you about this other tale!"

Travis: [laughs]

Clint: [laughs]

Justin: “That I've just recalled! One of their greatest adventures, and most lucrative!”

Travis: “Ah, but yes! Did you hear about the time Magnus saved Christmas?”

Clint: [laughs]

Griffin: We fuckin’ did that. We've done that twice.

Travis: I know!

Justin: Tumblr, take us back!

[music plays]

[advertisements play]

Travis: Uh, Jen wants to know, “How much did you guys discuss the backstories for The Thundermen behind the scenes? I'd love to know how much of Creative Writing was improved.” That was the episode, 19. The dream sequences. “Was improved versus established behind the curtain.”

Also, another thing I did that was restrictive for myself – I'm really glad I started naming episodes, giving them actual names, so I can remember where they went. But that means that every time I finish editing an episode, I have to come up with a name for the episode. [laughs] And sometimes, that’s the hardest part.

Griffin: You absolute fool. You dunce.

Justin: Y'know, Creative Writing was really thrilling for me, because I... had known this backstory for a long time, because... the accounting thing just kind of popped up. Like, it just made so much sense to me, and at a certain point, like, the Firbolg getting obsessed with accounting, um... because it is so foreign to him, uh, is something I really liked about the character.

So the idea that I had for a long time was that... and I don't know if this came across in the episode, was that he was banished for recognizing economics. Like, basic economics, of like, hoarding berries for the tribe when berry supply is high, and saving it for when demand is high, but supply is low. And by recognizing that basic economic concept is how he got himself banished from the tribe. So—or, from his clan, rather.

So, Travis knew the basic beats of that. But the details of the story, which are such a like... important story to the Firbolg, um... were really being sketched out in real time. I mean, it was very creatively thrilling, because like, Travis and I were kind of making it up together in the moment.

Um, and... uh, that was really exciting, 'cause it's such a seminal thing. And that is one of the cool storytelling things that I feel like, um... [clears throat] This sort of improvisational roleplaying game style of storytelling is like, uniquely suited to. This idea of like, collaboratively creating a story in the moment. Which we've done, y'know, for years, but rarely are the stakes that high.

Clint: And I don't think we—I don't think, between the three players, that we collaborate—I mean, that we shared very much of the information at all. And I think that kept it kind of cool. Um, y'know, early on, Travis and I had talked about what Argo's motivations were gonna be, and his backstory.

I think the only thing we did when we shared information between the three of us was when we were creating the characters, because I knew I wanted Argo to be, like, a sailor. Wanted him to be, y'know, from the sea. And I think Griffin had been thinking about some kind of aquatic character as well.

Griffin: Yeah! Yeah.

Clint: And so, earl—and I mean, we shared that information, um, so that we—y'know, we wouldn't have too much crossover. But that has been one of Argo's main things, and it was something that Travis, um, included, was him investigating Fitzroy. 'Cause he was charged with investigating Fitzroy, and I think that's kind of how he started finding out about Fitzroy.

Travis: And all the stuff with The Commodore and stuff, that was stuff that Dad had told me kind of behind the scenes. It started, I think, the first time that he met Jackle was me... like, I had said like, what happened with your mom? Right? And that's why Jackle says Mariah, and that introduces like, who—oh, who's Mariah? What's going on? And so, like, I knew all that stuff.

But it was interesting to me, 'cause I was surprised in the moment when you were discussing it, of Dad being like, "Y'know, I've kind of moved away from that." Argo had kind of grown beyond just this desire for revenge. And so, then I got really excited, 'cause I had been planning to then, y'know, introduce the Commodore as an NPC in the next episode, and I was like, "Ooh! This is going to be so much fun!"

Uh, but Yeah, that surprised me. That was great.

Clint: And it was funny, because when uh, Griffin actually made a comment in the most recent episode. I think it was Griffin, called uh, Argo the Count of Monte Cristo. Or was that you, Justin?

Griffin: No, that was me.

Justin: It was Griffin.

Clint: And I—y'know, and I thought, "Oh wow." I think that, subconsciously, that's exactly what I was going for, and I hadn't even realized that the whole swashbuckling and, y'know, seafaring life, and the revenge factor, but...

Like I said, when Argo started off, he was one character, but over the course of these 20 episodes, y'know, I think he has grown and changed. And I'm kind of interested to see where he goes with the whole thing with the Commodore and everything else.

Justin: I have a question for you guys.

Travis: Yeah?

Griffin: Yeah?

Justin: Something we struggled with in *Amnesty*, and I think that it maybe is somewhat improved in *Graduation*, but it is... it's difficult. It's still a challenge. Um... I don't think—I think part of the reason that *Balance* worked as well as it did, and part of the reason that we—it was as strong as it was. And this has occurred to me, like, as we're talking about this, 'cause I try very hard to never think analytically about anything I've ever done.

Travis: Mm-hmm.

Justin: But um, one of the things we struggle with is the natural relationship between the characters. And building a rapport between the characters, and finding time to do that and space to do that, in a way that feels organic, but also fits into like, a larger storytelling thing.

Um, I feel like there are a lot of strong stories in *Amnesty*, but I feel like the relationships were never as... at least, between the three leads, were never as close as they were in *Balance*.

Griffin: Sure.

Justin: Do you guys feel that... do you feel like... I was sitting here thinking about it, and I feel like *Balance*—the *Balance* characters were... much—probably the closest to who we actually are as people. Does that make sense?

Griffin: Huh...

Justin: And I feel like—I feel like, because we were leaning into that, a lot of the relationships sort of took care of themselves. Does that ring true to you all?

Travis: Yes, but...

Griffin: I think that's fair, but I also think it is... if you use Amnesty as like, one end of the spectrum, I feel like your three characters were so different. And you came from such different places. And when you came together, it was to—y'know, for this cause, but it's not like you had, literally, anything in common before that. And so, I feel like you had maybe a bit of a longer road to hoe.

Not just in your identities, but like, your backstories had nothing to do with each other. Your, y'know, et cetera, et cetera. And... in Balance, uh, and also, I would argue, in Graduation, like... the characters are a bit more, uh... like... what's the word I'm looking for? There's more to fill out there. And so, you can fill that out together. Uh, in a way that like, I feel like Aubrey, Ned, and Duck were pretty well fleshed out before, y'know, the show even started.

Which is a thing we've talked about before. Like, something we wish we could sort of handle again with Amnesty. But I've—I don't know, I feel like Graduation is... much better in that regard than Amnesty. Like, I feel like the relationship between the characters is better.

Justin: It's kind of two separate questions.

Griffin: Yeah.

Justin: I'm curious where you guys—your char—you think the characters that are close... like, obviously, I'm not a magical gay elf. This is not new. But a lot of Taako's impulses are very close to my own impulses. The rhythms. Duck was very much not me. I was very much not playing myself with Duck, and the Firbolg is maybe somewhere in between.

But uh... I don't know.

Travis: I mean, yes. Magnus, like... I think what it is is, there was a lot less artifice. Like, eventually, right? And I think all of this is like, the same answer, right? Because I think when we started playing Balance, we weren't trying to create a huge, epic story. So it was very much just like, I don't

know, this is what I do. Right? So there was a lot less layers between us and the characters.

And I think—but even then, I would say like, Aubrey is pretty close to me. Aside from, y'know, being a bisexual Puerto Rican woman. Other than that, it's dead on.

Clint: [snorts]

Travis: And I kind of—it was kind of something I made a conscious choice for the setup of Graduation, of like, I didn't want you all to know each other before, 'cause I didn't want you all to have to justify being there together. So it was like, Yeah, you're all, y'know, Terrace House style meeting each other for the first time, on this day. And much like, y'know, I have people that like, I was in college with, and it's like, now, afterwards, I'm like, "I don't know if I was friends with them, but I hung out with them all the time."

And like, I have... I have been surprised a little bit, because a lot of it was not intentional, how much of like, Graduation has, in a lot of ways, kind of uh... taken on aspects of what the kind of college experience is like. And that was kind of why, to jump back for a second, Creative Writing, that episode, was so fun for me to prep. 'Cause it was a little bit of like, looking at how their like, post-college, post-school, y'know, lives would kind of divulge, or stay together, or like...

Y'know, I saw the Firbolg is very much the like, settling down family man kind of person. And not like, the, "I'm still out here adventuring!" And just stuff like that has been really fun to see—and like, y'know, Dad talking about how Argo has kind of grown from like, being—and found himself a little bit more as he's been at college.

And like, stuff like that is like... not stuff I intended when I started the arc, but it's really fun to see how that, like, being in school, and like, interacting with other characters and students and stuff, kind of naturally makes that happen.

Griffin: Mm-hmm.

Travis: Uh, and it's been really interesting. Really interesting to play. I mean, it's a thing I haven't, like, fully discussed with you guys, but one of the things that I've been kind of doing as we played is, having all of these forces. Uh, whether it be like, Chaos, or Gray, or Higglemas, or just like, the school in general, the Heroic Oversight Guild, who is sitting there going like, "This is what you have to do. This is how this works. This is how the system works. This is what needs to be done."

And watching how you guys push back against that, which feels very, like, student in college, learning their place in the world, learning what the thing is. So like, I wanted to create all of these boundaries and restrictions for you guys to kind of bounce off of, and find your place in the world, and you guys are doing great at that.

Griffin: Hey, thanks.

Justin: Dad, which of your characters do you think is the closest to you?

Clint: [sighs] Um... closest to me? Y'know, I think your point is well taken. I think that, when we were doing Balance... it was so new, and so different, and I didn't really see it as an acting exercise. I saw it as just playing. And so, probably, when it comes to philosophy and everything else, I think Merle, probably closest.

I had the most fun playing Ned. I had—I know, I felt like Ned had a lot of the same BS, y'know, bigger-than-life, center of attention, egomaniac that I embody.

Justin: Mm-hmm...

Clint: [laughs] Argo has actually—and I've given this a lot of thought, too, Juice. I'm glad you brought this up. Argo, for me, has been the most work. And I also think that it's reflective, not just for me, but I think of all four of us, and I include Trav in this, as the GM. It feels to me like we... play... Graduation... more as the characters. Instead of the four of us...

Y'know, like in Balance, and I think the other arcs, it was a heavier percentage of us being us, and then, going into character. And at least, for me, in Graduation, I really kind of focus on being Argo, and not being Dad. Does that make any sense at all?

Griffin: Sure, Yeah.

Clint: And I feel like it's... it has taken on more of playing the characters. That's why I—and I wanted to raise my acting game in Graduation from the other arcs. And I'm just gonna come right out and tell ya, it's because of you, Juice. You, to me, and I've said this in conventions, and I've said this in other TTAZZs... your acting in all of these arcs always impresses me a lot.

Justin: Well thanks, Dad!

Clint: Well, because you get the character, you know the character. Playing the Firbolg can't be easy. And especially early on, it had to have been tough. Because of what we do, and the very nature of this is, "Oh, there's a blank space. Gotta fill it with some dialogue. Gotta throw in a funny joke."

Justin: That's where you're fuckin' wrong, bud. Absolutely wrong.

Griffin: [laughs]

Clint: [laughs]

Justin: Do you know what a joy, what an absolute delight it is? Okay, this is why playing Taako is fuckin' hard, is because it was all—it was all goof, goof, dildo, right? Like, it's all like—he had to have like, the line in the moment. That was just self-styled, coolest one in the room, right? He had to be like, the smart aleck, or the smartest one with the best one-liner, best zinger.

With the Firbolg, I can just fucking chill until I have something good, and then bring my good shit, and then peace out.

Clint: [laughs]

Justin: It is a delight! It is a delight to not carry that weight. Y'know what a druid can do? Change into a dog and swing a limb. It's fantastic! Druids can't do anything!

Travis: I will say, I also think the two things that have stood out to me... one, I remember the first time the Firbolg talked, and that like, was like, "Okay, welp. Here we go." [laughs] Uh, but it also, I think, has done a lot to help, like, leave space for people to talk. Like, it is improved over talk a lot in playing the games, 'cause like...

Justin: 'Cause you have to wait for it.

Travis: We have to wait. We have to leave the window there. We have to give an opportunity for it.

Justin: Uh, the Firbolg voice was crafted, because I was very sick a week before. And then, that was the voice that came out when I tried to do a low voice. That was the voice that came out.

Griffin: [laughs]

Justin: And then, the next week, I was better, and I was like, "Aw, fuck. I'm not sure I can get back there." It's like one of those days where you wake up, and you have a perfect Michael Caine impression, and you just have it for a little bit. And it's like—

Griffin: So transient.

Justin: It's like, where did this come from? I didn't know I had a Michael Caine in there. And then it disappears. That's how I—I was so worried about the Firbolg, that I wouldn't, um... get it back. I studied a lot of um... like, Icelandic? That area, uh, accents, that felt good to me. That felt like the places that the Firbolg would uh, his accent would sort of refer to. Um, so... anyway. Yeah.

Clint: Well, as long as I made one bad assessment, let me make another assessment. Griffin, have you been digging the hell out of playing Fitzroy?

Travis: I was gonna ask the same thing. How it's developed, and how you feel about him.

Griffin: Uh, Yeah. I've really enjoyed playing Fitzroy. I think that, uh, Travis, you sort of teed me up for success in a lot of ways, because um, there's a lot of stuff that I find interesting about playing Fitzroy. Uh, but the flirtation with villainy, uh, is something that I am like, extremely, extremely into.

I think, like, um... sort of dabbling in the question of like, what evil is, especially in the context of a game that codifies evil as much as D&D does, is like... fun from a narrative element. And like, I don't think Fitzroy is a bad person or an evil person, but he is like, in a way, sort of defined by his ambition, I guess, is one way of thinking about it. And like, how does that... what are the implications of that?

Travis: Well, Yeah, 'cause that's something we have actually struggled with before. 'Cause I remember in Commitment, I was like, "I'm gonna make Nadiya kind of a jerk, and like, she doesn't really get along with people well." And then, we started playing, and I was like, I can't—like, I cannot play that consistently. Like, that is not something I can do.

So, when I went into—when I was like, creating this, and I'm thinking in terms of like, hero and villain, and like, evil as like, a classification rather than a thing... of like, what does it actually mean? All of that stuff. And it's all about like... the best villains are villains who like, think that they are right. Like, it's the reason, like, Lex Luthor, who has like, no powers, aside from ambition and smarts and money, is such an interesting villain, is... Lex Luthor thinks Superman is the bad guy, and that he is the good guy.

And that is—

Clint: And Thanos, too.

Travis: Yeah, right?

Clint: Thanos as well.

Griffin: For me, it's a huge part of it is, uh, Fitzroy. And I guess in a way, myself, pushing against some of the core conceits of this entire world, and finding them like, extremely immoral and questionable. Like, this world that has turned, uh, war into like, theatrics, and turned... y'know, has uh, commoditized, y'know, the idea of good versus evil, in a way that is... I think, if you take a step back from it, pretty gross. I think it's like—

Travis: Yeah.

Griffin: It's a very—it's a neat conceit for a fantasy world. I'm not saying you are gross for coming up with it. But I think that—

Justin: I am.

Travis: [laughs] Thanks, Juice.

Clint: [laughs]

Griffin: But it is a... it is a shit system. It is a shit system of governance. And I think that there is, uh—it is very difficult for me to separate my own, uh, feelings of, our real world, our real sort of system of governance, being a completely shit system. And so like, in a way, his—like, the way he feels about the world, and the lengths at which he is like, willing to bend unjust rules, I... like, I don't think of as bad. I think of as sort of... I don't know, a natural reaction to, uh, a shit system like that.

Travis: And let me be clear – the system is supposed to be shit.

Griffin: Oh no, I know.

Travis: That's the thing. I—I mean, but I'm just saying like, even from the very beginning, going into it, I was like, "This is not good." Like, this is—it is

one of those structures that I was talking about, that I want you guys to push against, right?

Because like, the thing that I wanted, as we set out, is to have characters who are branded as heroes, like the Commodore, who like, are shitty people. And people who are branded as villains, who are some of the most wonderful people we know. And like, the—the classification of evil just being like, someone who didn't do their job.

And so there's like, some heroes that are branded as evil, because y'know, they did things that just didn't fit into the structure of this hero and villain system, not 'cause the thing that they did was bad. And like, it was more about like... and it is about like, the perception of someone being a, quote, lawbreaker, making them evil, and having nothing to do with like, the morality behind it and the intentions of it and stuff. I'm just really compelled by that.

Griffin: Thanks. Um, I wanted to talk about this question real quick from Lucy, and kind of like, work it out as I talk. Uh, "Would you consider playing slash making a character who is aromantic and/or asexual?" Uh, which is something that like, I have thought about specifically in regards to Fitzroy for... I mean, really, since—as long as we have been playing.

Partially, because right when we started Graduation, The Outer Worlds came out. Did you guys all play that?

Travis: Yeah.

Justin: Yeah.

Griffin: There was this amazing character, Parvati, who was an asexual character who was like, uh... it was a representation of asexuality in a game or piece of media that like, I had never really seen before. Like, there was a, uh, an attention to detail and a care and a sweetness about it that like, uh, I—y'know, sort of took the internet by storm.

And at the time, I was thinking about Fitzroy, and... I didn't want... [sighs] It's a tricky thing, right? Asexuality is a spectrum, and the very last thing I would want to do is like, paint a character who is so ambitious that like, he doesn't have time to be sexually attracted to anybody, or he doesn't have, uh... or he has some sort of, uh, y'know, mental disorder that keeps him from having that particular attachment to people. Like, I don't—I don't want his ambition and his sexual identity to be one and the same. 'Cause I think that that is a—kind of a problematic thing.

But as we've gone on, and especially, Trav, in the episodes where he was having the sort of flash back to his time at school, at Clyde Nite's Knight School, like, there is a... there is a differentness about Fitzroy that I think has always been there, that is not necessarily attributable to his ambition, uh, that I think just really came out in that episode, that... y'know, kind of fell in line with the way that he has been developed throughout the whole season.

So I think of him as asexual, which is not the same thing as being like, aromantic. And it's like a—it is a difficult thing to kind of... uh, set in stone, 'cause again, it is a spectrum. But I feel like, over time, I felt like, more comfortable with that being a... a like, sort of definitive part of his personality. Like, it is just—it is just—in everything I have thought about in this character, and I feel like I have thought about a lot of things, like, his—which is funny, because I think the very first thing I said about him is that he's a very sexy, sexual person. [laughs]

Travis: [laughs]

Griffin: Which, looking back, is uh, maybe a—

Travis: Well, but that could be other people's perception of him, y'know?

Griffin: Yeah, sure.

Justin: It was a sketch. It all starts out with rough sketches.

Griffin: Yeah.

Travis: That's something I'm still dealing with with Magnus, is in the first episode, I talk about him having some like, what, like, sexy wood carvings or something? [laughs]

Griffin: Sure. I—like, I think it's important for us to like, know a lot about our characters, and we think a lot, a lot, a lot about our characters. And this is an important thing to like, think about our characters. But it—I don't know. It is a... it's a decision that like, I've felt like, uh... was something I wanted. Uh, when we started. But over time, and especially during those flashback episodes, I feel like it is just sort of... it just makes sense.

Justin: It's interesting. When I first—you talk about sexuality with characters, and when I... y'know, Taako was a gay character, and that wasn't something that really came up for quite a—quite a while. And I think I've been o—like, character creation is a useful term for... video games, and games like we—like, that is the parlance that we use.

But the way we do it, and the way like, that sort of roleplaying games intertwine with narrative, it really often feels more like character discovery to me. Like, the—you discover... like, you don't have a fully formed idea of who this person is, because you haven't sort of lived as them.

And then, as you play, you – I feel like, at least. This is the way it is for me – discover the character more than you sort of like, sit back with a board and like, write out their entire biography and who this character is and everything about them. Like, you discover the things that feel right.

In much the same way where, if you get to know someone in real life, the first thing that you know about them may not be their sexual orientation and their gender identity, or what have you. There's other things that you might learn first. And it's that way with characters, sometimes. You don't know all the ins and outs of them until you've sort of lived and inhabited them for a little bit.

Travis: And that was something, to jump back again, going into Creative Writing, um... like, I asked all three of you like, what is your character's

sexual orientation? 'Cause I didn't want to assume any of that. And when Griffin said like, "Y'know, I just don't think... I don't think, uh, Fitzroy really feels that." I was like, "Oh! Okay, cool! Great!" Like, that is, uh, an interesting thing to know about that character, so that I didn't like, assume anything.

So, it also, then, informed for me, like, some potential scenes I could have coming up that would be like, an interesting interaction between some characters, just to see, y'know, how everybody does. Like, that's the thing – it's interesting playing... playing these games and doing these things is like, we've talked about it before, but there's so many levels going on.

Where, on the one hand, we are all authors, y'know, writing a story. On the other hand, we are all players, playing a game. And then, also, we are all like, family members, like, finding out things about each other's characters and stuff. And so, it's like... it's—discovery is such a good word for it, Justin, 'cause there's things that come up where you're like, "Oh, this just opened so many different like, y'know, interesting things about..."

Which is one of the reasons, I think, inclusivity in storytelling is—should be such a no brainer, of just like, this has created so many more pathways for exploring this character's interaction with other people, and finding out things about themselves, and y'know, how... all of that stuff, that makes it so much more interesting to do.

Justin: Um, maybe we should wrap it there? Does that feel good to everybody?

Griffin: Should we talk about, uh, where we are at in the story? Somebody asked about how long you think Graduation will go. I don't know if that's something you want to like, give a check in about or not.

Travis: Oh Yeah! I mean, I think at this point, um... I think we're roughly, I would say like, two thirds, maybe less, of the way through. Like, the thing is, at this point, I'm really trying to... so we had that, um, the open DMs. The DMs are open conversation with Matt Mercer, and Austin Walker, and Satine

Phoenix, and Victoria Rogers, and me and Griffin. And like, it was really—it was so eye-opening to me, and really inspiring to me.

And so, I'm really, really trying to take a lot more like, hands off, um, approach in the storytelling, of just like, "Okay, great. I have more than enough given you guys like, all of these building blocks. And now, I want to let you play with it." So it's the kind of thing where like, maybe it's ten episodes. Maybe it's 20. I don't know. I want to see how—how—what direction you guys take it in, and where it goes, and I'm trying to fly by the seat of my pants a little bit more, which is absolutely terrifying.

'Cause the thing is like, aside from TAZ Knights, which was really just like, one off puzzle room adventures, and Dust, which was a very, very linear story, where I had worked out like, down to the hour, like, information that came out...

Griffin: Right.

Travis: This is like—I've never done a long form campaign before, so I was trying to go into it with the same kind of linear writing that I had done before. And I think that that was kind of stifling a little bit. So now... I've tried to like, "I don't know, let's see how it goes!" [laughs] Which is terrifying, but I also think opens up possibilities of different directions it could go. So... Iunno. We'll see.

Clint: You're really doing a good job. Seriously.

Travis: Thank you!

Justin: You should be proud of yourself.

Travis: I mean, we'll see.

Justin: And I'm proud of you for listening to this entire, entirely indulgent, self-indulgent podcast. We're sorry, again, for doing it, and...

Travis: [laughs] I'm not! I loved it.

Justin: I'm sure none of you are listening at this point, because you have turned off your radio with a flick of the knob. You've discovered a knob on... out of somewhere. Some antique knob you've attached to your MP3 playing device, and have turned it off in frustration.

But if not, we would ask, once again, that you uh, please help us support the network. MaximumFun.org/Join is the place to go. If you can pledge five, ten bucks a month, you're gonna get, uh... there's rewards, sure. But more importantly, you're gonna get the delight of a uh, supporting the things that you love. And uh, we honestly—we appreciate it so much, and thank you for any support that you're able to lend.

Travis: Oh, uh, a new thing this year... I wanted to jump in real quick, 'cause we just recently got it up and running on the site, is boosting. And basically, boosting is if you are already a Max Fun member, and you're not able to move up to the next membership level for whatever reason, you can boost your membership. So, slightly increase your monthly dues, as it were, without having to make the jump all the way up.

It won't, uh... it won't make you eligible for like, the rewards that come, but... if you have maybe been listening to some more shows, or become, y'know, an even bigger fan of the shows you were already listening to, and you want to give a little bit more to support the art and artists you love, you can do that at MaximumFun.org/Manage.

And the sign up, once again, to become a new member is MaximumFun.org/Join. And I just want to say, on a personal level, uh... going into this, we weren't really sure, like, what the response was gonna be, 'cause we know these are very uncertain times, and a lot of people have found themselves in pretty dire financial positions, not knowing what's coming in the future. And the fact that so many of you have still, uh, y'know, made the decision to become new and upgrading members... it just really means a lot.

And that's not to pressure people who aren't able to, because I know y'all are supporting in whatever way you can. If it's sharing links, or just like,

sharing the shows or whatever, all of that matters. And just all that support means a lot to us, so thank you very much.

Griffin: Uh, Yeah. Let's uh... let's wrap it up.

Justin: I think we just did.

Griffin: Oh, oka—oh. Okay.

Travis: Okay, bye!

[theme music plays]

MaximumFun.org
Comedy and culture.
Artist owned.
Audience supported.

[Maximum Fun advertisement]