

# IPT: Founders Reunited (S1, E50)

**SFX:** INTRO MUSIC

**Rev:** Hey, everybody. We are back for the second part of episode 50. You know what my thought is for this?

**Teej:** What's that?

**Rev:** That we actually play some of the game.

**Jake:** I wish we would.

**Rev:** Yeah. I think that really we've spent so much time answering the questions that the other thing that we want to say about Episode 50 is to thank all of you who are listening. We would not be anything without your support. So thank you for joining us for almost a year now. What we do here may not matter to a lot of people, but it's important to us. And it's very touching that there are people out there that it matters to, as well. So thanks for joining us. So, yeah, with that, it is time to let the recap roll.

**SFX:** RECAP MUSIC

**Rev:** You start to hear this growl, and it turns into a howl. \*howls\* And you hear other voices start to join in all around. And there's this moment of surprise that dawns on each of you, as you realize the voices joining in are your own.

We find Margaret at her desk on the phone. And then she pushes a small button on the inner corner of the drawer. A small panel opens. Inside of it is a crystal octahedron and she drops the gem into her desk drawer and moves quickly out of the room, hitting the light on her way out. And then in the dark, we see the pulsing glow of all eight colors of the gem.

We see the same pulsing glow. It's a face we've seen before -- not many times. It's Everett, the helicopter pilot.

**Rev:** EVERETT: Well, Mother Hen, looks like it's time to get moving.

**Rev:** An older woman sits in her rocking chair. From the corner of her eye, she notices some flashing. And then she moves to the far shelf, where the glowing gem sits behind

an old teapot. And she stares at it for a long moment, then snatches it up and vanishes. A figure lays on a single bed in a rundown motel, and we see this familiar light. And he rolls over and looks at it. And we see across his face a strange mix of relief and a little anxiety. An older man stalks through the woods with a rifle, and reaches down to his belt and finds the multicolored gem hanging there.

And we see a glint of metal and a familiar face.

**Rev:** JINGLES: Drink up, folks. We got a rescue to plan.

**SFX:** RECAP MUSIC FADES

**Rev:** So here we are, standing in this dive bar in a back room at the outskirts of Atlanta. And from the shadows has just stepped a Christmas elf with a bionic arm that is a giant claw, and metal all over the side of its face. And you even hear a little bit of a \*hiss, hiss\* when he takes every other step, like there is some kind of piston or something moving his leg. And he's just staring at you all.

**Jake:** How long has the North Pole base been around? Would this have been something that was like, under construction when we were still around, or something?

**Rev:** Yes, it would have been in construction right towards the end.

**Jake:** So is it possible that we might even recognize what this is? Like, that it is a North Pole elf?

**Rev:** It is very possible. Yeah. I think really, that's up to you guys. Whether you think you ever went there.

**Jake:** Yeah, I feel like I would have. Just out of like, curiosity. Like, you know, I like the pursuit of knowledge and information. That I would have wanted to see this crazy, next-level undertaking. Yeah. I think I kind of kneel down and like, wave a hand in front of his face. And I'm like, "Well, I will be damned. This is a whole step ahead of when I last saw your kind."

**Rev:** JINGLES: Man, I don't know where you're from, but usually people, like, shake hands. Not shake hands in front of my face. That's kind of rude.

**Jake:** "Oh, yeah. Sorry." And I'll hold out a hand to shake.

**Rev:** Which one?

**Jake:** Oh, God. I mean, it would just have to be my right hand.

**Rev:** Yeah. And he shake your hand with a big mechanical claw.

**Rev:** JINGLES: Man, it's good to meet you, Wallace.

**Jake:** "It's good to meet you, too. What's your name?"

**Rev:** JINGLES: Jingles.

**Jake:** "Jingles. Yeah, of course it is."

**Tass:** "Well, they've certainly worked on a few upgrades in the last few years, haven't they?"

**Rev:** JINGLES: Yeah, man. There's not a whole lot that we can't do in the sense of, like, robotics. Like I got this thing.

**Rev:** He clamps it shut a couple times.

**Rev:** JINGLES: I'd probably mess somebody up with this.

**Teej:** "Good Lord. It's a small world. Sure has gotten real dark."

**Rev:** JINGLES: That's a strange comment for a man who sleeps with a monster.

**Teej:** "Touché."

**Tass:** Siobhan is cackling right now.

**Jake:** "OK. So you're the one that brought us here, then."

**Rev:** JINGLES: Yeah.

**Jake:** "And who are we rescuing?"

**Rev:** JINGLES: Well, I don't know how much you guys pay attention to the IPT newsletter, but ...

**All:** \*laughter\*

**Rev:** JINGLES: But, well, the current kind of lead team ... Man, something bad happened to them and they've gone missing.

**Jake:** "OK? I mean, that's just part of the risk of the job. We all agreed to that when we worked for the IPT. What's so special about this one? Why you need us back?"

**Rev:** JINGLES: Well, they didn't get taken like they're missing. We know where they are. And, well ... Here, let me show you.

**Rev:** And he walks over to the table and he hops up on a chair and pulls out a couple of newspapers and unrolls them. And you see a bunch of black and white photos on front pages of biker gangs robbing banks, robbing semis, setting fires, starting fights. And he sets down three photos. And in each one of those black and white photos in the newspaper, you can see at least one of the faces from the three portraits he has set down.

**Tass:** "I think I recognize one of those faces." And I'll hold up Jake's picture.

**Rev:** JINGLES: Oh yeah?

**Tass:** "Yeah. He's been on the news a fair amount in the last few months."

**Teej:** "What's so special about these boys, anyway? They don't look all that tough."

**Rev:** JINGLES: Well, imagine if you guys had gone bad. All the things you can do. And one of them is, uh ... He's one of your teammate's grandsons.

**Jake:** I kind of look around at everybody in this room and like point at myself and shake my head. Point at Patrick, "Yours?"

**Teej:** No, I can't.

**Jake:** "Oh. Whose?"

**Rev:** JINGLES: James.

**Tass:** "Oh."

**Teej:** "You mean to tell me Tincher boned?"

**All:** \*laughter\*

**Rev:** JINGLES: Yeah, but only the grandfather and the father.

**All:** \*laughter\*

**Rev:** Oh, shit ...

**Teej:** Son of a bitch.

**Rev:** JINGLES: And he was able to recreate his grandfather's work.

**Tass:** "So who's got him, then?"

**Rev:** JINGLES: It's not a group I had ever heard of before, but they either started fast or keep themselves hidden for quite a long time. But it's called The Monarchs of the Moon. And they were kind of a biker gang, but now it seems like they're just a gang.

**Jake:** "All right. So these three have gone rogue and we're trying to capture them?"

**Rev:** JINGLES: Yeah. I mean, if you can.

**Teej:** "What turned them in the first place?"

**Rev:** JINGLES: I'll be honest, that's the other part of the reason that I got you all involved. Because what turned them is that werewolf serum your group created.

**Tass:** "Well, were they using too much of it?"

**Rev:** JINGLES: Well, what we discovered was that a werewolf got word of what it was and what it was doing. And he went back in and replaced his own blood in every vial, so that he could get thrall over people.

**Jake:** "That's unanticipated."

**Tass:** "And clever. So these aren't just some wolfmen that we're dealing with. They're at least somewhat smart, somewhat clever. Probably prepared."

**Rev:** JINGLES: Somewhere along the line, somebody's got some smarts.

**Teej:** "How do you know all this, Jingles?"

**Rev:** JINGLES: Well, um ... The North Pole was destroyed and NOEL was taken.

**Rev:** And you see that his eye twitches -- the mechanical one.

**Rev:** NOEL: She was able to upload most of her memories into my system. So while there is not an active NOEL consciousness inside of me, I do have access to most of her old files and scans and videos and photographs. So if you are all willing, I do have a map of where their base is located.

**Jake:** Rev, did you just now decide that the Jingles voice was killing you and make this story decision?

**Rev:** That was in Jingles. If T.J. hadn't picked him up, it just would have been another one of those unfound threads.

**Tass:** "Oh, hell. I'm in."

**Jake:** "I mean, I suppose at the least we owe it to James to save his grandson, if nothing else."

**Tass:** "Yup."

**Jake:** "Yeah, I'm in."

**Teej:** "My question is, is when we get these boys back, how we gonna get them out from under their thrall?"

**Rev:** NOEL: Everything in my database tells me that 95% of the time, if something is under a thrall, it can be destroyed by the death of the person holding the the thrall.

**Rev:** At that point, the door, violently, is kicked off of its hinges and clatters across the room. And there's a very tall silhouette.

**Rev:** WOMAN: Patrick, what are you doing here?

**Teej:** "Oh, sweetheart, I can explain --"

**Rev:** WOMAN: Did you think that that flimsy excuse you told me of why you were travelling would hold weight? Why would you fly all this way to pick up a truck?

**Teej:** "Well -- well, sweetheart, now --"

**Rev:** WOMAN: No, no, please. Which one of you is selling the old Ram?

**Jake:** I grab a chair and I drag it to the other side of the room and face it perpendicular from them. And I sit down in it and I pull out a newspaper and just start reading it. This is not my problem.

**Tass:** I'm gonna lean back against the table. "Ah, Kristene."

**Rev:** And we see Kristene step into the light. T.J., describe her.

**Teej:** Well, she's a very statuesque woman. Her skin is a ... I wouldn't say like pale, but it definitely has a translucence to it. Instead of like blue and like red veins that you would see in a regular human being, it's got a kind of greenish quality to it.

**Tass:** \*gags\*

**Teej:** Yeah. She's a little bit what you'd call, maybe, necrotic.

**Rev:** Yeah. You know what? I think this might be a good spot to start going into your guys' playbooks. Let's talk about that for a minute before we pick this scene back up. Because I think this is a good time to explain what T.J. is and what she is and, you know, just how she works.

**Teej:** I play Patrick McCoy, The Pararomantic. It doesn't actually have like a descriptor on here, like it usually does with our regular playbooks. But one of the moves kind of gives us a bit of that. And it's called Supernatural Guide: you have a most likely intimate connection to some supernatural being, who is your guide into the world beyond. Choose if your relationship is secret or not. In this case, it is not secret. Especially with these guys. I mean, it might be secret against, like, regular world people.

**Rev:** Mmhmm. Part of your backstory, too, is that the reason you are living in the woods of Montana and, you know, hunting for your food was that she convinced you. Like, "We

should be apart from this world. They just judge us. Let's go live someplace away from society."

**Teej:** Right. So I decided that she was gonna be at first sort of a construct, sort of like a Frankenstein, but she's more zombie-esque. And so she has a little bit of necrosis or decay, or she might look a little bit grosser to some people. But to me, she's perfect in every way. Say what kind of powers they possess. Her name is Kristene Karloff. She possesses 2-armor, which I think is also magic because it's based off of her necrotic energy that she absorbed when she was created. She also has a thing where she has very sturdy limbs, so she has 2-harm unarmed, magic, messy attack. And then her last power she has is called Awaken Object. But I think that since she uses more necrotic energy, that it's going to be more like awaken undead, or reanimate undead or something.

**Rev:** Yeah. And I think we should point out that her abilities, her moves, we have taken from The Constructed playbook. Because, as Monster of the Week likes to do, they leave a lot of stuff very open ended. And so since she was a force in the world, we just weren't sure where to pull her possible abilities from. And so with what he wanted to make, it just made the most sense to use The Constructed.

**Teej:** I have a +3 Charm, a +3 Cool, a +1 Sharp, a 0 Tough, and a -1 Weird.

**Rev:** And T.J. does have other moves. All the guys have other moves, but we will go through those as they use them. That way, we're not sitting here for a half hour, just reading from a playbook.

**Tass:** So, I am playing the playbook called The Hex. And this character is Siobhan Doherty. The Hex I was drawn to because this playbook is like a souped up version of the move Use Magic. So it takes a lot of the aspects of Use Magic and just makes them wild and dangerous and unpredictable. So a lot of the moves and stuff in particular are just ways to make the damage higher but the risk for doing so more severe, and things like that. Oh yeah, I'll read the little --

**Rev:** Yeah.

**Tass:** This is a good one, too. It reads as, "I didn't have magic fall into my lap. I'm not blessed. I'm not one of the scary children. I'm just a girl who found a way to give herself the strength to fight this war. I don't have the option of not taking this risk." So I like the idea for her that, you know, her family was in this, to a degree. And she ignored it for a long, long time. She had a family. She had a first husband, and some kids. They were

killed, and she took up arms. She found all of the stuff that she had been ignoring, and then fell in with these people, and fell in love with the man that would become her new husband, and so on. So, yeah, I'm very excited about this. Her main big thing here is that there's a temptation that she has to fight at all times whenever she's kind of doing this stuff. And if that opportunity presents itself, I have to roll to deal with it or give in to it. The one that I went with is Carnage -- Use Magic to inflict gruesome violence.

**Rev:** I think the other thing that it's worth reading, because I want to put it out there into the ether so that the listeners are aware that it's a possibility. What happens when you fail Use Magic?

**Tass:** So essentially what this is called is Bad Luck Charm. Whenever you Use Magic and miss, the backlash never affects you directly if there's someone else around to hit. It'll go for allies, other hunters, innocent bystanders, etc. Sometimes, every so often, it might even hit an enemy.

**Rev:** Yeah.

**Tass:** So I'm like immune to my own horseshit.

**Rev:** Yeah. You are like Scarlet Witch in the comics.

**Tass:** Yes.

**Rev:** That just when it gets out of control, it never seems to hurt her. It hurts everyone around her. And what are your stats?

**Tass:** I have a -1 Charm, +1 Cool, +1 Sharp, +1 Tough, and +3 Weird.

**Jake:** I am playing The Gumshoe, Wallace Hartwell. So The Gumshoe is like a stereotypical private investigator. One of the kind of core class features is that they follow a code. And there are some moves in the playbook that like if you violate your code, you just can't use them. Also, if you violate your code, you cannot spend Luck. And the code is up to you. They have some example ones. But the one that we kind of agreed on, based on the the world and the backstory, is basically Protect These Kids. That harm befell a child on his watch. It was his fault. And so his overall code is kind of if something bad might happen to a kid here, that's priority number one, no matter what. So his stats are +2 Charm, 0 Cool, +3 Sharp, +1 Tough, -1 Weird.

**Rev:** Excellent. So we won't go through too much of their backstory right now. Especially their collective backstory, because hopefully we might learn about it as this story unfolds. But the one thing I will say is that in the photo that we have seen, both in Margaret's office and in Everett's helicopter, this is the original IPT team. Two of the people died. We know that one of them is Tannis, who was Siobhan's husband. And we don't know the name of the other one, but we do know from the images that it was a kid of 12, 13 years old. And then, of course, T.J.'s grandpa is missing.

So, back where we were. T.J., I think you were explaining to your wife which one of these people was selling the Ram truck you came to buy.

**Teej:** "Now listen, honey. All right. I confess that --"

**Rev:** KRISTENE: You confessed, or you were caught?

**Tass:** "Both, really. Look, I know how much you wanted to get out of the life and everything. But listen, some fellers who are part of the IPT, well, they've gone missing and we kinda need to find them. We've got to help them, because we kind of caused it."

**Rev:** KRISTENE: How?

**Teej:** "Well, remember that serum that you and Siobhan and Tincher made that one time, and we kind of used a lot? Well, it turns out that that serum ... Some other werewolf decided to switch it out with his own blood, and now he's got them under their thrall."

**Rev:** She lets out a deep sigh. And she walks to the corner where other chairs are stacked, and she drags one over and sits down, with her legs and arms firmly crossed.

**Rev:** KRISTENE: Go on.

**Rev:** NOEL: Yes. As I was saying, I have a copy of the map of the location of this gang.

**Rev:** And she unrolls it onto the table. And it is a fairground. You can see that there are large barns, pavilions, stadiums and stables, an amphitheater.

**Rev:** NOEL: This is the location we are dealing with. But I do not know where they might be located or what else could be there, because the last surveillance photos I have of that location are months old.

**Jake:** I'll get back up and walk back over to the table and look at the map. "Look guys, I want to help, but I'm not a fighter. Never was. You know, my job is figuring shit out. If you already know where they are, I don't know what help I might be in this."

**Tass:** "Point of interest: I don't really like going into something with less than stellar intelligence." And I'm kind of staring at the Jingles NOEL construct.

**SFX:** FLASHBACK MUSIC

**Rev:** And in this moment, we get a flashback. And it is everyone in this room, sans Jingles, and they're all 30, 35 years younger. And Margaret is there, as is a boy that we don't know, and Tannis, and James -- T.J.'s grandfather. And they are standing around a very small fire. And Margaret is insisting that they understand the layout of the location, that the images will tell them everything they need to know, and the entry should be no problem. There should be no surprises.

**SFX:** FLASHBACK MUSIC FADES

**Tass:** "And as it was just admitted, we don't exactly have that. Maybe you have a little more value than you think you do, Wallace."

**Jake:** "Well, I mean -- well, let's see." And I'm just pointing at things on the map and I'm like, "There's the amphitheater, and ..." Just point at something else. "There's what the Ferris wheel used to be ..."

**Rev:** NOEL: I do not disagree that this is not your style. But I think what will be necessary is in and out without the attention of everyone there. And that is your style.

**Jake:** "Well, you got me there."

**Tass:** "So we're reasonably sure that this biker club is the only ones using this spot, right?"

**Rev:** NOEL: That is correct.

**Tass:** "I feel like just sneaking in isn't going to serve us well. Unless we have some kind of a distraction, but we don't know what to distract against." I think at this point she reaches into her spell pouch and fishes around for a second, and pulls out what looks like a dried up heart. And I'm going to just set it on the middle of the table, cut my hand, and let it bleed over the heart.

**SFX:** FLASHBACK MUSIC

**Rev:** As you slit your hand and the blood drops onto the heart, we're suddenly in the past again. And we see you kneeling over Tannis, and his eyes are open and looking at nothing. He's not breathing. And we see the rest of the team standing behind you, just struck with horror. And as we continue to pan back, we can see burn marks on the floor, burn marks on Tannis's body. And a sternness drops across your face. And you pull out your dagger and you draw it across his chest, and reach inside to pluck out the heart.

**SFX:** FLASHBACK MUSIC FADES

**Tass:** And the blood kind of mixes in. You almost see the heart kind of pulse, a little bit. And in this, I want to invoke my Hex move, Cast the Bones.

**Rev:** All right. So tell us what that move is.

**Tass:** OK. Once per mystery, you may perform some kind of divination, such as tarot, casting the bones, reading entrails, etc., to glean information about the future. And then it gives me hold that I can essentially use Investigate a Mystery right now, or a couple of other special questions that they have on the list.

**Rev:** So roll it.

**Jake:** I'm sure that Wallace's reaction is just what mine was, just kind of looking away and shaking his head like, 'God, I can't believe this stuff happens. I can't believe where I am right now.'

**Tass:** Oh, my God, that's a seven.

**Rev:** All right. You get a hold 1.

**Tass:** What's being concealed here?

**Rev:** All right. So as you are standing there with this slowly beating heart laying next to this map, your vision starts to change. And the map starts to shift -- almost like it's moving, like you're looking at it through an aquarium. And you start to see little specks moving around inside of it, and then all the roofs are gone. And so the buildings that are on this map, there's a pavilion, a horse stadium, a livestock pavilion, a 4-H barn, a building that contains a box office and bathrooms and a gift shop. There is an

amphitheater with stadium seating, and then a long building with dozens of shacks attached to it that must be all the places you could eat. Inside of the pavilion, you can see rows and rows of bunk beds. And there are lots of people moving around in here, getting onto beds, laying down, getting up, putting on clothing, moving out. It's all moving very quickly. In the amphitheater, you can see that in the back, there are a couple of rooms there. And there are maybe three or four people there. And it is a much more lavish space -- a huge bed, TV. Inside of the building with the shopping center and the bathrooms and the ticket office, all you see are a lot of long tables set up with like buns and beakers ...

**All:** \*laughter\*

**Teej:** \*Kermit impression\* Hmm, that's very interesting.

**Tass:** And Dr. Teeth is there.

**Rev:** Just a bunch of Muppets running around.

You see a lot of long, dark cases, and people wearing masks. And they're messing with stuff on the table, like they are putting something together. And then in the horse stadium next to the pavilion, you see three or four people who aren't moving. And because this is moving so quickly, you know that they must be trapped there. Because this is 40, 50 times speed as you see these little dots move around. And then in the pavilion, you see rows and rows of motorcycles. And then there doesn't seem to be anything inside of the 4-H barn.

**Tass:** All right. I think that I motion them over to get an overhead view of this map all together. And I start going down that list and kind of pointing out here, here, here and here. "Obviously, I think it's worth trying to figure out who's seemingly being held or tight up. But I don't know, I think it's my guess that whoever the leader this is is going to be in these nicer rooms over here. It doesn't seem like there are many people there, either."

**Teej:** "Right here in that amphitheater, you mean?"

**Tass:** "Yeah. Right -- right in a hole behind it. So ... I wish I knew who was there tied up. If that would be our boys, or if they're still in the thrall enough to be in the barracks with the rest." I think I'm getting some more spell components out. And I just want to use basic Use Magic. Since I have kind of a bead on where this is. You know, we have the location and I've had this vision on top of it. Would that qualify me to attempt to see another place?

**Rev:** You know, there are really no regulations for see another place. Sometimes it's linked to, you know, we've used it linked to a person. But I think since you can see this on the map and, you know, if you took two minutes on someone's phone, you could have coordinates. I think that's completely justifiable.

**Tass:** OK. Well, I'm going to try it.

**Rev:** Roll it.

**Tass:** Oh! That is still a nine.

**Rev:** All right. So pick your glitch.

**Tass:** I think it's just a short duration.

**Rev:** So you cast this spell and you get a vision. It's very short. But you can tell that there are four people here, and they are tied up. And there is a little bit of food on the floor, mixed in with like hay. They are soiled and bleeding, but not badly enough to be dying. And it is very clearly, from the shapes you can see, two adults and two children.

**Tass:** Ooh. When that fades, I don't think I can stop myself from instinctively glancing at Wallace.

**Jake:** "What?"

**Tass:** "They've got kids."

**Jake:** "OK. Well, that decision made itself. I know where I'm going."

**Tass:** "All right. How are we doing this, then?"

**Rev:** EVERETT: You know, you all talk about a distraction. And I think I'm worse off than Wallace. The years haven't been too kind to me. I can't do much but fly that old bird. But with the right person with me, or the right thing to maybe push out or fire from, it'd be one hell of a distraction. You put me on the ground, I'm probably not coming back.

**Jake:** "I mean, just like ... A gun? If you just fly over like shooting a gun or something, I feel like that'll be a pretty good distraction. Get them all out of their place and looking up."

**Tass:** "All right. So is that with in mind getting these people out while they're distracted? Or cutting the head off of the snake?"

**Jake:** "I mean, we could try to do both."

**Tass:** "Yeah. All right. If it's going to be a distraction like that, I'd rather if whoever's leading this thing is over here on his own. We don't want him to meet up with the rest. So one or two of us need to be there to stop him, while the rest are distracting and getting those people out."

**Jake:** "I mean, I'll go in and try and get the people out, for sure. Like, I can't -- I'm not going to be able to fight a big, bad werewolf, but I can hopefully sneak in and maybe talk my way past somebody if I got to. Especially if I got some ammunition, like the guy in the helicopter shooting, to use to spook him."

**Tass:** "Who's that going to be? Patrick, Kristene, or Jingles? I'm going for the -- for the head guy."

**Jake:** "I ... No offense, Jingles, but I don't think you'll help me go incognito or anything in here. Though you are awfully small. Maybe you could kind of sneak around some things that I can't sneak around."

**Rev:** And he has hopped off the table by this point, and the kind of the twitch in the robotic eye has stopped.

**Rev:** JINGLES: Yeah, that's fair. I don't really blend in. It's -- you know, it's not even close to Christmas.

**Teej:** "Well Kristene, are you willing to go and get ourselves a little bit of a tussle? Oh, and then fight some bad guys."

**Rev:** KRISTENE: Oh, you know how combat gets me.

**Jake:** There's just a lot of Wallace head shaking in this room, all the time. Just awful, awful bad energy, all of you.

**Rev:** KRISTENE: It has been a long time, but I think I still remember how to take part in the martial arts.

**Teej:** "Well then I guess we're going after the head of the snake, then."

**Jake:** "Jingles, as long as you can keep yourself out of sight when you need to be out of sight. If you can come with me and, you know, have my back, that would be great."

**Rev:** JINGLES: I mean, I could get a bigger cloak.

**Jake:** "No. Just like we'll creep up from the west, or whatever. And as they fly over and, you know, we see people spill out, we'll just stay tucked around the corner. But if I need to ... You know, if I see a person that's not moving and I need to talk to him, you just stay in a bush. And if me talking him out of it doesn't go well, you come clobber him with your big ol' claw hand."

**Rev:** JINGLES: Oh yeah. Check this out.

**Rev:** And he takes his big cloak off and kind of puts it on the mechanical side. And then he just falls over. Like, his eyes just go slack.

**Jake:** "Did he just kill himself?"

**Rev:** \*laughter\*

**Jake:** "Right when we decided that we could use him?"

**Rev:** And he does. He just -- it looks like you can't see the other half, but he looks like ... It's like Toy Story. He looks like just an inanimate, like ... Lawn gnome.

**Jake:** "Yes. Perfect. That. If you can just do that. I don't know how I'll explain why there's an elf toy on the ground, but that's easier than explaining why there's an elf cyborg helping."

**Rev:** And you see his one good eye like start to turn and look at you, and then it winks.

**Jake:** "Oh. Yeah. OK. I can get behind this."

**Tass:** "Looks like we don't have much of a plan, but simple works."

**Jake:** "It's almost like we haven't done this in 30 years."

**Teej:** And to emphasize that point, I get out of my chair, but very slowly. And you hear it just, like, my knees crack.

**Rev:** He's using his rifle as a cane.

**Teej:** Yep.

**Jake:** "All right. So we're going to do a little bit of prep here, figure out we need to figure out. Head to the complex. That's a pretty generous way of putting it, but I guess it's relevant. Everett's going to do a fly over and distract them with like a gun, or something loud. I mean, it's a helicopter. It'll do a pretty good job on its own. You guys are gonna go try and intercept the big dude when he comes out, and just kill him. Hopefully shut down the thrall. Me and Jingles are going to go try and sneak in after they're distracted and save the four prisoners. Sound right?"

**Teej:** "Sounds good to me."

**Jake:** "OK. Well, let's take care of whatever business we need to take care of before we are in the air."

**Rev:** All right. So what do you all want to do before you get into this ... You know, for lack of a better term, into this complex?

**Tass:** I would know one way or another if my just pure magic fire attacks would kill a thing for good or not, right? Like a werewolf?

**Rev:** Yeah, you've killed enough monsters to know that you have to have their weakness for them to stay dead. And, you know, from what you guys know, it's essentially silver and wolfsbane.

**Tass:** Right. So that would be on the list, to figure out how to get something to cap off burning them to the ground.

**Rev:** Yeah. I mean, you could essentially Wolverine them, where they're just a skeleton. But they are going to grow back.

**Tass:** Right.

**Teej:** Well, I think I honestly should roll my Bond Abuse. Because I kind of abused our relationship a little bit, here.

**Rev:** You did. So, explain that. What is Bond Abuse?

**Teej:** So Bond Abuse is whenever you do something to abuse the bond with your guide, like acting against them or not giving them enough attention, roll +Charm. I think in this case, it's kind of like I've trusted this person for so long, and then I didn't give them a heads up on this, or anything.

**Rev:** Yeah. You liked to her to get here.

**Teej:** Yeah, basically. So that's a form of abuse.

**Rev:** OK. Roll it.

**Teej:** So, yeah. That's an eight.

**Rev:** All right. So what do you get for that?

**Teej:** So on a 7 to 9, choose one of the Bond Abuse options below. So one of them is mark off a box in your relationship status track, you may not channel the power of your bond for the rest of the mystery, you gain the unwelcome attention of others of your guide's kind, and then the last one is someone who shouldn't know finds a clue about your relationship with your guide. So what I'm going to do in this case, since I got an eight, is I'm going to mark off a box in the relationship status track. And that goes from there are one, two ... There are seven boxes, and they go from loving to broken. And whenever it goes to broken, eventually our relationship basically has ended.

**Rev:** Oh, the relationship ends. Do you think that -- and this is kind of a loaded question -- do you think in your relationship right now, you were at seven empty boxes? Like is this the first tick against you? Or do you think you have any others?

**Teej:** Well, I think because we've spent the past 30-ish odd years or so with each other that we've had enough time to bond to where those particular boxes, I think, are in the loving track.

**Rev:** That anything that's been done has been healed.

**Teej:** Right.

**Rev:** Cause you guys are pretty -- a pretty lovey couple.

**Teej:** Right. Exactly. And so since I have that going on, I feel like I could use another of my moves called Bonding Time. So if you spend some quality time with your guide instead of working on the current mystery, you can roll +Charm. And on a 10 you hold 2, and on a 7 to 9 hold 1. And then I guess on a miss, you don't get anything, or you get to play around with it, as well.

**Rev:** Yeah. I think that that is completely feasible. Everybody's kind of got something that they're actively doing for the mission. You guys have got a couple hours of a flight ahead of you. So I think that you could totally use that in the time, since you're not really spending that time to focus on the mystery.

**Teej:** Sure. And so I think the way this culminates is it's like, 'I'm so sorry about this, love. I'm going to get you some flowers and everything, and it's gonna be a wonderful time. We're gonna go back to the way it was after this is done. We're not gonna be talking to these people anymore.'

**Rev:** So roll it.

**Teej:** All right.

**Jake:** You've got your reservation at the Olive Garden.

**Teej:** That's right. That's a lot better. That's a ten.

**Rev:** All right. So what do you get with a ten?

**Teej:** On a ten, I get a hold 2. So I can pick to erase one mark in your relationship status track, which I'm going to do.

**Rev:** OK.

**Teej:** Since I have two of those, I might as well use the other one. I'm going to take a +1 forward for the next whatever I do.

**Rev:** Jake, you get anything you want to do?

**Jake:** I am going to use one of my moves. It is called The Naked City. You have lots of personal contacts wherever you go. Basically, there was a list that I could pick. But I can hit any of these kind of groups of people up for information, which -- or small favors. But it

translates to a +1 to Investigate a Mystery roll. And I want to figure out how the thrall works. So one of my contact types is a cult. So I want to kind of put a call out to somebody who would know, hey, are there levels to this? Like, once we kill the big guy, is everybody gonna just be like, 'Oh, yes. I'm free.' Or are some of them still gonna be enthralled? Or are they even all enthralled? Could some of them just be working there of their own accord? So I think that it's basically just roll Investigate a Mystery ask a question and justify it with that contact.

**Rev:** Yeah. Roll it.

**Jake:** Ooh. Thirteen.

**Rev:** All right. So you get a hold 2.

**Jake:** And I've got advanced Investigate a Mystery. So I can just ask literally anything I want.

**Teej:** Like, exactly what you just explained to him?

**Jake:** Yeah. So I guess the first one will just be are there levels to the thrall?

**Rev:** So I think that -- this is the 50th episode, and a couple of you have had this move for a while. This is the first time anyone has actively asked a question that wasn't on the list.

**Jake:** Yeah.

**Rev:** And it's fascinating that it's a character who we have just met.

**Teej:** That's awesome. Because now Jake is also the 50 millionth customer.

**All:** Yay!

**Rev:** Jake wins episode 50. We'll see you next week.

**Jake:** The end.

**Rev:** So, yes. The thrall is one level. You are in it, the end. It basically causes you, with this werewolf's thrall, to just give in to all of those primal instincts. And the other thing that he knows, with this full success, is that the thrall can be changed. If someone essentially, like in nature, can show dominance, now they are in control of that thrall. So

like, if I have thrall'd you guys and Jake comes in and punches me in the face and throws me down the stairs, he now has the thrall over the two of you.

**Jake:** So kicking the shit out of the dude could put us in charge of everybody, and killing the dude would free everybody.

**Rev:** Killing the dude would free everybody. Kicking the shit out of him would only transfer the thrall to you if you were a part of that thrall.

**Jake:** Oh, OK.

**Rev:** And this is just for werewolves. He does point that out, that vampires and stuff like that don't work that way.

**Jake:** OK. What could I do to -- what is the word I'm looking for -- to kind of get in their good graces? Like, what kind of action or gesture is something that a werewolf would immediately be like, 'Yeah, this guy's all right.'

**Rev:** Like if you get caught, what could you do to fit in?

**Jake:** Yeah. Like if, you know, if I'm trying to get into that room and it turns out that there's one in there, what could I do? What kind of like, chest beating, you know, kind of shit that they would go, 'Hell yeah. Yeah. I like this dude. You're all right.'

**Rev:** I think that it would be if you were confronted, whoever was kind of leading that group, just punch him in the face. Like, because they're all going to know that you're mostly unpowered, just by your smell. But you're this 70 year old man kicking around. And you know, this kind of monstrous thing gets in your face and you don't show fear, it's going to endear you to a lot of them, and maybe consider making you one of them.

**Jake:** Sick. I love this.

**Teej:** I would also like to go and get a bunch of T-bone steaks. Raw T-bone steaks.

**Jake:** Very Looney Tunes.

**Rev:** Yeah, yeah. Yeah, that's no problem. You can run down to the H-E-B that's a few blocks from this bar before you get into Everett's copter, Mother Hen.

So we jump to everybody standing inside of Everett's helicopter, Mother Hen. Again, it's got essentially a bed in it, it's got a lab, it's got a huge area filled with weapons. It is clustered. Everything that a 70 year old man has kept, plus all of his monster hunting gear, resides inside of this helicopter. And the back door is opened, and we see Patrick come in with a couple plastic bags, filled with meat.

**Rev:** EVERETT: So, I actually had an idea, on the drive over here. I was trying to figure out what could I do? It's kind of dangerous to shoot a gun and fly a helicopter at the same time. And you know, anything big enough to do damage or take notice I probably couldn't handle. But it occurred to me I could probably attach something to the underside, and maybe with someone's assistance, rig up a button or something. Because ...

**Rev:** And he pulls a blanket off of a flamethrower.

**Rev:** EVERETT: I haven't used this in quite a while, but it could get some use today.

**Tass:** "Oh Everett, I missed you."

**Rev:** And you know, for everyone here, with the exception of Siobhan, this contraption is new and it's very strange. Siobhan, I think that you have seen it before, because once or twice a year either you come to him or he flies over and you guys have a meal. You know, it seems that most of the people have not kept a connection with one another. But Everett and Siobhan have. And you know, obviously he has kept a little bit of connection with Margaret, but not much.

**Teej:** I assume he uses that flamethrower to cook the meal with, right? And that's why it's so familiar to them.

**Rev:** He's like "Look what I can do." And he sets a table and puts a steak and potatoes on a plate and just sprays the flamethrower.

**Rev:** EVERETT: So, yeah. I've got a decent amount of things in here. If there's anything you think that might be helpful to y'all.

**Tass:** "We need silver or wolfsbane to cap them off."

**Rev:** EVERETT: Oh, sure.

**Rev:** And he goes over to the place where all of these jars and weapons and crates are. And could someone hold me -- Hold me? Could someone hold me, I'm so scared. Could someone hand me two d6.

**Jake:** I'm so excited. I'm so excited. I'm so scared.

**Rev:** Oh God. I freaked out for a second, because the way that I pick up two dice -- because we deal with two dice all the time -- is I always grab the connecting point of them. So that it's just, I'm holding both at the edge. And T.J. gave me two different sized dice. And for a minute, my world didn't make sense. Part of that might still be the medicine.

All right. So he got an eleven. So he has what you guys need, and plenty of it. So he has some knives made of silver. He also has an assortment of silver bullets. And he does have a jar with about four doses of wolfsbane inside of it.

**Jake:** Well, I'm gonna grab a bunch of bullets for my magnum.

**Teej:** I'll take a bunch for my rifle. My long rifle.

**Tass:** Yeah, I'd also get some bullets for the shotgun. And a dose of wolfsbane.

**Rev:** So there are three doses of wolfsbane left, if anybody wants them.

**Teej:** Yeah. I'll take two of them, and hand one of them to Kristene.

**Jake:** Yeah. I'll take the last one then, I guess.

**Rev:** All right.

**Jake:** You say he has like silver daggers and stuff?

**Rev:** He does.

**Jake:** I'll take one. I'll take a dagger just for the hell of it.

**Teej:** Yeah. Might as well, just in case.

**Jake:** I'm going to hide it in like -- basically, in my sock. Like a leg blade.

**Tass:** Same.

**Teej:** Could I put one on the end of my rifle as a bayonet?

**Rev:** I don't see why not.

**Teej:** OK. Well then I'm gonna do that.

**Rev:** Just some duct tape, or --?

**Teej:** Yeah.

**Rev:** I would recommend Gorilla Tape over duct tape.

**Teej:** Oh, OK. Well then Gorilla Tape it.

**Jake:** This episode sponsored by Gorilla Tape.

**Teej:** Hey, who's that at the door?

**Rev:** Yeah. It held my mechanical wings on at C2E2 last year.

**Teej:** Oh yeah, I remember that. Yeah.

**Rev:** Yeah. Just like a layer of it. And it's like, "This is where this lives now." Awesome.

So, as you all fly on Mother Hen towards your destination, a couple of things happen. Patrick cooks a meal for everybody, leaving one of the steaks raw for Kristene. Everett talks about how to signal. And the plan that you guys come up with is that when you are in place and you're ready for him to go, you'll each press your section of the multi-colored gem. And once he sees that all three sides are lit up, he will go. And he tells you it will take maybe 10, 20 seconds for him to be where he needs to be. And Jingles also plays for you all some audio and some video clips, and shows you some more photos. Just so that you have a better sense of the people that you're looking for. So you can tell their voices, so you can tell their movements. He just wants you to be as familiar with them as possible.

So you guys have been flying for a little while. A meal has been eaten. And you're getting close to this compound. Everett yells out to make sure to let him know when you want

him to go. And he makes a wide arc, and about three miles away he drops the strike team on the east, and Wallace and Jingles about three miles away to the north.

All right. So let's start with Wallace and Jingles. You guys have been dropped off on the north side. Anything in particular you want to do, other than just head that way?

**Jake:** Do I have any form of cover? Is it just open ground?

**Rev:** It's mostly open ground. But you're also approaching from the side that has very few doors facing that way, windows facing that way. You know, you are not nearly as exposed as if you were coming from the south, for example.

**Jake:** Then no, I guess not. I mean, I might just shoot the shit with Jingles.

**Rev:** Yeah.

**Jake:** You know, ask some questions about what the organization's like nowadays, and what's different. And share old stories about how it used to be with them, and stuff.

**Rev:** Yeah. And he tells you about how, you know, the guys came to protect NOEL and they were able to do it, and then they had to leave. And something bad happened, and he's actually the last one remaining. And that he only survived because Jake found him and brought him back to IPT. His kind of first memory after that is T.J. working on him. And then he remembers a bunch of people from the home base in Indianapolis working on him, and kind of making him right. And that he was essentially waiting for the team to come back so he could join them. And he started to overhear all of the things that were going on. And because of the memories that he has from NOEL, he remembers this team. And he was on his way to ask her to call you guys for help. And actually was essentially hiding behind a plant when he realized that she was holding the gem that NOEL helped to create. And when he saw the look on her face and her put it back in the drawer, he knew she wasn't going to do it. And he feels responsible. He feels like he has to save the two guys that saved him.

**Jake:** The third one, he can just take or leave, though.

**Rev:** Yeah. Right. All right, so roll Luck.

**Jake:** Oh. Oh dear. OK. Hey, you know what? I'm going to go ahead and use another one of my moves.

**Rev:** OK. And what move is that?

**Jake:** The Postman Always Rings Twice. Twice per mystery, as long as you follow your code, you may re-roll a roll.

**Rev:** Yes. And you are absolutely following your code. You have kind of abandoned the rest of the group to save these kids.

**Jake:** Good. Because that was a fail. So hopefully this one's good.

**Rev:** All right.

**Jake:** You got to be shitting me! Literally the exact same numbers on the exact same dice.

**Teej:** Oh my God.

**Rev:** All right. And let's jump to the other team. Is there anything that you guys want to do on your walk to this place?

**Tass:** I would not initiate any conversation with either of them.

**Rev:** And I think that as the three of you walk in silence, we again get a vision of the past. And there is this large monster dead on the ground. And Tannis looks strange. There's something wrong with his eyes. And he has pulled out a weapon, and started to fire it at the group. And we hear Kristene saying to Siobhan,

**Rev:** KRISTENE: From everything that I know about the way that this creature works, you have to go to him and try to connect with him on an emotional level. And if you can do that, this mind controlling creature will let him go. It is the only thing that can save him.

**Rev:** So who would like to roll Luck?

**Tass:** I'll do it. Everyone can see it landed literally on its side.

**Rev:** It's like the first legit corrected die we've ever had.

**Tass:** Yeah. Holy crap. Jesus!

**Teej:** Ugh.

**Jake:** OMG same!

**Tass:** Literally the same roll --

**Teej:** As Jake.

**Tass:** As Jake.

**Rev:** Oh, my.

**Tass:** You can't use Luck on Luck, can you?

**Rev:** That is correct. All right. So you guys are able to get into position. You're about a hundred yards away from what would be considered the land belonging to this fairground.

**Jake:** I will give the signal. I'll press my little gem.

**Tass:** And when we're ready, I will do the same.

**Teej:** I will also do the same.

**Rev:** You hear the helicopter. Which is strange, because you did not hear it when you were in it. He has some wards on the blade, so that they don't make a noise. But he has clearly done something to turn that off. So you hear the whipping of the blades. And there is music blasting from the speakers underneath the helicopter, and it is "The Flight of the Valkyrie." And as you all start to run in towards your objectives, you see him swoop down.

Roll Luck. \*rolls\*

And the helicopter hits bad on the corner of the building, and goes down. It does not explode, it does not take a ton of damage, but he gets caught up on something. And he starts to let loose with the flamethrower, in an attempt to at least keep the distraction going as long as he can.

Jake, you and Jingles get right up to the building where you know the hostages are being held. And from inside you hear,

**Rev:** PARDUM: Well, did you come looking for something? Cause, I mean, these are mine. And I'm not too inclined to give them up to somebody. These'll make good eatin' in a couple of days.

**Rev:** The other group crest the stairs on the pavilion and start to run down. And a werewolf comes from the back onto the center stage, and they sniff and look all three of you up and down. And then they say,

**Teej:** \*as werewolf T.J.\* "Well, did IPT send me some new recruits?"

**Rev:** And the realization hits the three of you that the voice of this werewolf belongs to one of the men you're here to save.

**SFX:** OUTRO MUSIC