

## The Wrigley Casino, Part 2 (S4, E12)

**SFX:** INTRO MUSIC

**Tass:** I did something today that I have never before done in my life. I saved the life of a spider.

**Kim:** No!

**Megan:** I'm so proud of you!

**Rev:** As you started to say that, Jake leaned forward. I thought he and I were about to play a guessing game of the things you have never done before. But go on.

**Tass:** Well, it was more necessity out of anything, I won't lie. Like if I had had the chance to strike, I probably would have taken it. But it was dangling from the roof — the ceiling of my car, in my driver's seat.

**Kim:** Oh, no.

**Tass:** Just the single string, just right in the middle. Like, "hey buddy." Like if I were to just have gotten in, it just would have been in my mouth. Like, ugh.

**Megan:** [In unison] How do you get in your car?

**Jake:** [In unison] How do you get in your car?

**All:** [Laugh]

**Tass:** Mouth first? I don't understand the question.

**Rev:** Uvula first.

**Tass:** Yeah.

**Megan:** Oh my gosh. I just had the worst, like, mental image of how you would get in your car with your mouth open to, like, take in a spider. You do realize that that spider was about to steal your vehicle, though.

**Tass:** Yeah. Oh yeah, absolutely. So what I had to do is I went around to the passenger side and I got in the glove box and I got a napkin and I came back around and I just got the top of the string at the, you know, the roof of the car, so that I could make sure where it gonna go, and dropped it outside of the car. Because I wasn't gonna try to swat that thing and piñata that little f-er.

**Kim:** Oh god.

**Tass:** Yeah.

**Jake:** I love that you refer to it as a string, first of all.

**Megan:** [Laughs]

**Tass:** Oh, I'm sorry. I'm sorry. It's yarn.

**All:** [Laugh]

**Jake:** It's the butt yarn. Everybody knows.

**Tass:** It's the butt yarn, yeah.

**Jake:** I'm happy. I mean, OK, I don't care especially for spiders, either. But I understand that their bros and that they do have my best interest at heart, for the most part. So I try to keep them alive. I mean ... [Laughs] He's just — he's just squirming, even thinking about it.

**Rev:** It's wild because I think because our house was built in a field, you know, that they have developed into a housing place. When we first moved here, there were just spiders constantly. And I just got so used to it that like I realized we were — I was filming Journey Indiana, and like I felt something on my arm.

**Kim:** [Gasps]

**Rev:** I looked down, there's a big spider. And I just like, plucked it off and I was like, hey, get out of here. And I threw it. And my co-host went, "What? Why did you not freak out?" I was like, I think it's because I keep finding them in the house, and I just am instinctively picking them up and throwing them outside.

**Tass:** Wait, wait, wait. Wait, wait, wait. Wait, wait, wait.

**Jake:** This house?

**Tass:** This house?

**All:** [Laugh]

**Rev:** Yeah. They record a podcast. They hang from the ceiling and use the mics.

**Tass:** And they're called We're Watching You, Tass.

**Kim:** I ... Don't think I can ever come back to Indianapolis. Probably not.

**Megan:** I always save spiders, any time I find them. It's especially difficult with a cat, because he's always like, ooh, gotta play with this. Gotta attack it. And I have to be like, no you don't, and pick him up and scoop him away and then save the spider. I did have to do that when Kim was here, when we were driving.

**Kim:** She did.

**Megan:** She was in my passenger seat and we had stopped at a red light and there was ... Where was it? It was coming from like the ceiling or something.

**Kim:** Yeah, yeah, yeah.

**Megan:** And I had to just kind of like, scoop it up and take it's — it's yarn, and ... [Laughs] Hold it outside the window and kind of, like, try to let it go. I found one on my car coming back from roller derby practice the other day, and it was on my windshield. But I was

already driving on the interstate. And I had just started to like speed up on the interstate, and it was climbing up the windshield. But I was going so fast, it couldn't move. And then, like all its legs, started, like folding over each other. Like it was pinned in place. And I was like, do I pull over? And like, I'm taking it so far away from its home. I feel so bad. And I've made it all the way home. It was like a 20 minute drive. And then as soon as I slowed down, it like, "OK, this is my stop." And then just like left.

**Jake:** "Thanks ... Thanks for the lift. You can put me down here. Or here. Or here. Or here."

**Rev:** It pulled the cord, and the bell rang.

**Megan:** Yeah.

**Rev:** I've discovered that if you take the spider by its yarn and do just a couple of yo-yo tricks with it, that'll fucking teach it. And it won't come back inside. Like walk the dog, around the world ...

**Kim:** I desperately need us to pick another topic of conversation. Or else I will quit.

**Jake:** Can I do one more? Can I get one more, real quick?

**Kim:** For you, Jake? Sure.

**Jake:** If you do a couple yo-yo tricks, you have a friend for life. OK, we're good. Let's move on.

**Kim:** [Laughs] In much brighter news, I went to Disneyland.

**Tass:** Oh, nice. How was it?

**Kim:** It was great. I hadn't been in like five or six years, so there was a lot different. So I got to see the new Star Wars land and go on the Star Wars ride, which was incredible. And then I also got to see Marvel Avenger Campus, which is very neat. Met Captain America and Black Widow.

**Rev:** Did you see Spider-Man flip across the buildings?

**Kim:** I did indeed see — well, I saw ...

**Megan:** We're back to spiders. [Laughs]

**Rev:** Just the story behind that Spider-Man is so fascinating to me. About Grant Imahara building that, and it's like — it was like his last project. And just the simple fact that it is a robot that flips from one building to another and doesn't have any wires, or anything

**Megan:** Wow. I have no idea what you're talking about, but that sounds amazing.

**Kim:** Yeah. Yeah, there's, uh ... Yeah, there's a whole like Spider-Man sequence of Spider-Man like swinging on like — on like a web, and it's a very advanced robot that is programmed to do like a series of kind of like flips and dives.

**Rev:** Yeah.

**Jake:** Wow.

**Rev:** And it's like if it's a certain ... If the wind is so strong from a certain direction, then they don't — that doesn't happen that day. Because obviously, you know, wind resistance. But there's all these videos of him like testing this robot. It just does this big jump flip. But it was the last thing he was working on before he passed away.

**Jake:** I ... A friend sent me one of the videos of like the Boston Dynamics robots doing parkour?

**Megan:** That's exactly what I was thinking.

**Jake:** And like, I was like ... Like I've seen — I've watched all the Boston Dynamics videos. Like I've seen the progress and stuff. But this one, I was like, this one's not real. Like this one, finally, they released a joke. This is CGI. Because it fuckin', like, does parkour and like does some jumps and does some back flips. And then, like, several of them celebrate at the end. They programmed, like ...

**Rev:** Oh, where the two cross? Like they go the same — yeah.

**Jake:** Yeah. Like one of them kind of finishes a course, and the other one kind of runs into frame to do it. And then they, like ... They don't dab, but like something. You know, they fucking dance at the end.

**All:** [Laugh]

**Jake:** And I was like, this one's the joke one, right? Because I can't — my brain can't believe that this is real.

**Tass:** Have these people never seen a movie? We don't teach the robots to parkour. They can chase us anywhere.

**Megan:** It's when they actually do learn to dab that we have to be worried, so ...

**Jake:** "We didn't build their arms to articulate like that."

**Megan:** [Laughs]

**Rev:** Oh no.

**Jake:** Did you get a lightsaber?

**Kim:** Man, there was a part of me that really wanted to. If someone else was paying the \$220 dollar tab, then sure, I would have. I would have gone and made myself a lightsaber. But I just ... I couldn't justify it. You know, Rev and I, we are playing in a Star Wars stream starting in November, so it would have been dope to make a lightsaber. But I don't think that our costume budget covers the cost of going to Savi's Workshop.

**Jake:** I mean, that sounds like a ... Like a tax write off to me. That sounds ...

**Kim:** Yeah. [Laughs]

**Tass:** Well if you go back, FaceTime me, and I need you to help me build my lightsaber. And then ship it to me, please.

**Kim:** OK, sounds good.

**Megan:** I think we just need to make this a new goal, for all of us to just go.

**Rev:** I need to go to Avengers Campus so badly.

**Jake:** Yeah, I — God, I want to go to both those places real bad.

**Kim:** Let's just set that as our next Patreon goal. At 400 patrons, we'll all go to Disneyland.

**All:** [Laugh]

**Jake:** What is everybody's lightsaber color?

**Tass:** Orange.

**Kim:** I feel like in real life, it's probably ... See, I love the color purple, but it doesn't really — like what purple means, probably doesn't really fit. So in real life, it's probably blue. On the Star Wars stream I'll be doing, it's orange.

**Tass:** Nice. Yes. Team Orange.

**Jake:** I don't remember what the colors mean, so ...

**Tass:** They mean I like orange.

**Jake:** Yeah.

**Megan:** Normally I would say green, but I think I remember not liking the green as much. So probably blue.

**Rev:** Yeah, I can't — I can't recall. I was just reading up about what the colors meant, because I was picking my lightsaber for the Star Wars dream. My one on there is yellow.

**Tass:** Don't quote me on this, but I am getting the vibe from when we talked about it — because obviously we've talked about this.

**Rev:** Yeah, yeah.

**Tass:** I don't know why, I was thinking silver for you.

**Rev:** I think so too.

**Tass:** I feel like that at some point, for some reason, that's what we landed on. But I can't tell you why.

**Megan:** I like the thought of yellow. I didn't think about that being an option, because I don't know why most colors suddenly left my mind as I was trying to decide. [Laughs] I don't know what any of them mean. But yeah, I think yellow would be really cool.

**Jake:** I feel like mine's green.

**Rev:** Yeah.

**Tass:** Yeah.

**Kim:** Yeah.

**Tass:** Like a chartreuse?

**Jake:** Yeah.

**Tass:** Nice.

**Jake:** A real greenish-yellow. Real just tennis ball colored lightsaber.

**Tass:** Blegh.

**Rev:** Well with all this conversation of Star Wars and spidered men, just all of these costume things ... A reminder that you've got like two weeks to submit your costume for

our annual costume contest. Again, you can email that to us at thecast@thecritshowpodcsat.com or @ us on Twitter when you post it, and you'll get an entry for submitting your costume. And you'll get two if the costume happens to be related to the show in some way, shape, or form. But again, that is not a requirement.

**Jake:** And also don't forget to rate, review and subscribe, everybody! It's the character that I promised I'd bring back in like a month. I don't know how long it's been, but we appreciate you guys. Get us on Apple podcast, get us on Spotify. Whatever your local podcatcher is, hit us up with those positive reviews. Oh yeah. It's time to let the recap roll!

**SFX:** RECAP MUSIC

**Jake:** "I could try and steal a key card and be out of magic for the rest of the night, so ..."

**Kim:** "Well if that happens, then I guess we'll just roll with it. That's what the three of you do best, right? I've read your files. You come up with the plan and then immediately deviate from it."

**Jake:** "Ooh ... I mean, 'do best' is a generous way to put it. Do by necessity."

**Kim:** "Do most often."

**All:** [Laugh]

**Jake:** "All right. So we get something like a grappling hook or something to get Megan up to the trash chute, get her to the third floor, figure out what's up there. The rest of us are on the casino floor. Depending on what she sees, it might be a matter of me redirecting also to the trash chute to get up to the third floor to follow in, if that's where we think, like, Lana is. If that's not the case, I might stay down there, try to steal a key card, get through the doors to the back part of the casino. Kim can manufacture a distraction to draw Grayson out of his office, and then Tass, you can get into the office?"

**Tass:** "I am pretty sure."

**Rev:** You stagger over to try and bump into the security guard and pull whatever it is that triggers the door. And as you kind of start your pivot to fall with them, you slam into

another person who is coming out the door, the other direction. A hand reaches down and grabs you and pulls you up. You see, staring down at you, the leader of The Monarchs, Grayson Winters.

**SFX:** RECAP MUSIC FADES

**Rev:** As he picks you up and dust you off, you see that his head tilts a little bit and he sniffs at you.

**Rev:** GRAYSON WINTERS: Ah, you smell like a man of magic. I can always smell it. Magicians smell like old tomes and freshly struck lightning.

**Jake:** I like nod and I opened my mouth to respond and then I give like a 'one second.' I just kind of double over on my knees. Like, trying to hold back vomit. And as I do, I think out, just to everybody. [Telepathically] "I got Grayson Winters on me. Grayson Winters on the casino floor, just ran into me. Don't know what to do about it."

**Rev:** And as Jake is sending this thought out, one of the security guards, Grayson taps him on the shoulder.

**Rev:** GRAYSON WINTERS: Get this fine gentleman a bathroom. Make sure that he's got something to settle his stomach, once he's ready to come back on the floor.

**Rev:** And one of security guards comes over and picks you up and starts walking you towards the front of the building, towards the bathroom that you passed on the way in.

**Jake:** I want to turn back to him and be like, "Thank you so much, sir. What's ... Sorry, what's your name?"

**Rev:** GRAYSON WINTERS: Grayson. Grayson Winters

**Jake:** "Grayson — like, you own this place!"

**Rev:** GRAYSON WINTERS: That's right.

**Jake:** "Hey!" I want to kind of like, go back and try to shake his hand. "Like this ... Man, it's really cool to meet you. I never met a casino man before."

**Rev:** GRAYSON WINTERS: Oh yes, it's quite a lifestyle. If you're one who likes the nights, as I do.

**Jake:** "Why are you ... Shouldn't you ... Don't you got big work going on? Or you just, like, come mingle with the folks?"

**Rev:** GRAYSON WINTERS: Every now and then, I like to go out and just stretch my legs. Have a look around. Make sure everything's operating smoothly. What kind of owner doesn't like to get hands on with their business every now and then?

**Jake:** "That's good. Hey, um, when I get back ... Before you go back, can I get a — can we catch a selfie on your way back through?"

**Rev:** GRAYSON WINTERS: Oh yeah, no problem.

**Jake:** "Awesome."

**Rev:** So you see that he's got this very nice smile. He's got a nice suit. Very sharp teeth. And as you make this declaration of, oh yeah, let's get a selfie on the way back. He's like ...

**Rev:** GRAYSON WINTERS: Absolutely.

**Rev:** And he looks at the security guard. He goes ...

**Rev:** GRAYSON WINTERS: I'm done with him.

**Rev:** And the security guard spins you and starts walking you away again.

**Jake:** OK!

**Kim:** [Laughs]

**Jake:** I allow it.

**Rev:** Yeah. What's everybody else doing?

**Megan:** I think when he says that, I stop in the stairwell. [Telepathically] "Uh, does he recognize you? Are you OK?"

**Jake:** [Telepathically] "He just thinks I'm a drunk patron. He's tired of me. He's sending me off to a bathroom, to ... Yeah."

**Tass:** [Telepathically] "Is he hitting the floor? Or is he going back towards his office?"

**Jake:** [Telepathically] "No, he seems like he's coming out here for like a walk around the casino floor."

**Rev:** [Telepathically] "Kim, then this is a time to keep him out here for longer."

**Kim:** [Telepathically] "Yep. OK. This all is really, really new to me. I've never done any kind of mission, like what you do with the IPT. So if anything happens to me? Just talk to Strohm. She knows everything. She'll help you. OK?"

**Jake:** [Telepathically] "Huh?"

**Megan:** [Telepathically] "What?"

**Kim:** [Telepathically] "I'll go into more detail later. I just ... Yeah."

**Jake:** [Telepathically] "Oh boy. OK. Yeah, we'll table that. Good luck. Do the distraction thing."

**Kim:** [Telepathically] "OK." And this whole time I've been lingering around the roulette table and I am looking out for someone who has bet on a single number.

**Rev:** Yeah, you see that there are a couple of people around the roulette tables, and there is a younger woman who keeps betting just one number at a time.

**Kim:** OK. Next time she bets on a number, I'm going to linger near her. I want this to be obvious. And I would like to Let it Out.

**Rev:** All right. The young woman at the table puts down a bet again on a single number. Roll Let it Out.

**Kim:** Twelve.

**Rev:** All right, would you like to ignore the corruption or the complication?

**Kim:** OK. I mean, I kind of want this to be complicated? But I guess that — would that mean complicated in a way that I'm not foreseeing?

**Jake:** Probably not an advantageous complication.

**Kim:** OK. Non-advantageous complication.

**Rev:** Yeah.

**Kim:** OK. I'll take the Corruption. Which does max out my Corruption track.

**Tass:** Oh!

**Rev:** All right. So you level up your Corruption, eh?

**Kim:** Yep.

**Rev:** What are you gonna take?

**Kim:** I'm going to take Eyes that Burrow. Mark Corruption to lock eyes with someone and force them to be still for as long as you maintain the gaze. Mark Corruption again to make them forget the experience.

**Rev:** So as this happens, many things in the room start to blow around in this wind. Paper money, napkins, drink coasters, and you are very clearly the epicenter of it. And I think that not just this woman wins. The jackpot is huge on hers. You hear around you slot

machines starting to go off — because I think a condition of your full success is that they can't pin down which win you caused. You know what I mean?

**Kim:** Uh-huh. Yeah, that makes sense.

**Rev:** So they can't just be like, "oh, well this doesn't count." Because I know your goal is to cause a distraction, here. So I think it sets off a couple of wins.

**Kim:** Oh boy.

**Rev:** And security moves fast in your direction, as soon as your eyes start to light up. But people around you also start rushing and cheering and jumping. What are you trying to do in this moment?

**Kim:** I am trying to leave as quickly as possible.

**Rev:** All right. This is gonna be Escape a Situation. When you take advantage of an opening to escape a situation, roll with Blood. On a hit, you get away and choose one. On a 7 to 9, the MC chooses one as well. And those are: you suffer harm during your escape, you end up in another dangerous situation, you leave something important behind you, you owe an NPC a debt for their aid, you give in to your base nature and mark Corruption.

**Kim:** OK. That's a three.

**Tass:** Ooh ...

**Rev:** Tass, as you are walking the floor, and ... You know, you are ready for Kim to set this distraction off. You see her eyes light up, the wind blows, things start to blow around. Everybody starts to cheer as these wins happen. And then security starts to move. And you can see that Kim ducks down and tries to start making her way through security, and is instantly scooped up and carried back through the double doors. What are you up to?

**Tass:** Oh man, the second that all that starts to pop off and I'm watching everyone move, I want to look up towards that office that was pointed out as Grayson's, and I would also like to try to Let it Out.

**Rev:** All right, roll Let it Out.

**Tass:** Six.

**Kim:** No!

**Jake:** Can I lend a hand?

**Rev:** How so?

**Jake:** I don't know if this holds water, but you know, I do have the ability to control elements. I know that he's all fiery. Could I like give him the little bit of elemental magic that I'm currently holding to improve the efficacy of whatever he's about to do?

**Rev:** All right, roll Lend a Hand, and roll that with Wild.

**Jake:** Six.

**Rev:** All right. So Jake, I think your cost here for this fail is gonna be that hold. You try to use this magical energy to help out Tass. It goes a little wild. The ground around you burst into flames. Tass, what were you hoping to do when you Let it Out?

**Tass:** So I was hoping to use my ability to move through or past a physical obstacle created by mortal hands. I was hoping that the interior here is still just the interior and not something, you know, inherently magical. Because if so, I'd be able to essentially turn into this superheated, like wispy smoke and do this line of sight teleport up into that room, through the obstacle of the wall.

**Rev:** All right. I think the intent for Let it Out specifically matters with the fail.

**Tass:** Yeah.

**Rev:** Because you do find yourself just inside of Grayson Winters's office. And you start to look back over your shoulder. The wall, the glass, is melted and dripping. There are scorch marks leading all the way across the casino on the floor to where you stand now.

**Tass:** Mmhmm.

**Rev:** Like, you just turned into a fireball and shot at his office. So you are where you want to be. Heads are turning in your direction. There's a lot going on right now. Like fires are breaking out, wind is blowing money around. But you are in Grayson Winter's office. And down below you, all of the security guards looking up at you draw their guns. Megan, back up in the stairwell.

**Megan:** No, let's stick with Tass. I want to know what happens.

**All:** [Laugh]

**Rev:** There's a lot of moving parts here. You have heard all of this play out inside of the mental chat room. You're in the stairwell. What are you doing?

**Megan:** Everyone's in danger. I am going down the stairwell into the second floor, and I'm going to immediately start looking for another stairwell to get down to the first floor.

**Rev:** This stairwell goes to the first floor.

**Megan:** Oh, excellent. Then I'm headed there.

**Rev:** You come out of the stairwell at the bottom, and you can see through a window on the door that it looks out down along a hallway to another series of lockers. These are all gray, they're numbered, and they have locks on them. And you can't quite see with the door closed, but it does curve around to your left.

**Megan:** Yeah, I'm gonna start swiftly making my way down the hallway towards the area on this floor that I think the power cells are, based off of the blueprints.

**Rev:** So you come out of the stairwell and you take a hard left and then instantly go right, and you find yourself in a long hallway filled with jail cells. At the far end of the hallway is the one that was marked with all of the power symbols around it. You can see that it has a completely solid door. I think that as you come out into this hallway and start making

your way that direction, directly to your left, Kim is being carried through by the two guards.

**Megan:** Yeah, I kind of just want to casually look to my right and turn around and go back into the stairwell. [Laughs]

**Rev:** Yeah, I think that their attention is focused on moving Kim, in addition to the other sounds that are happening out on the casino floor.

**Megan:** Mmhmm.

**Rev:** You duck back into the stairwell, and a couple of moments later, you can hear them walk by, but they don't pass in front of the door. You get a sense that they must be taking her to where the cells are.

**Megan:** Yeah, I'll wait a couple of seconds until they pass by the corner I was just at and come back through the stairwell. And as they are taking Kim forward, I want to take out my whip. And I would like to try and use it on one of these security guards around their ankles, to try and trip them up.

**Rev:** All right, I think this is gonna be Mislead, Distract, or Trick.

**Megan:** Thirteen.

**Rev:** All right. So you can pick three. You create an opportunity, you expose a weakness or flaw, you confuse them for some time, you avoid further entanglement.

**Megan:** All right. Picking three, I think I'm gonna go with I create an opportunity, I expose a weakness or flaw, and I avoid further entanglement.

**Rev:** All right. So I think "avoid further entanglement" means specifically with the one that you are using the whip on, but you do create an opportunity. Kim, you feel one of the guard's hands loosen and then fall away as he falls over. And I think the weakness or flaw that you expose is that when they are hit with this whip and they trip and fall, they are so trained — and freshly trained — to have control of their gun that when they fall, like their hand goes there instead of protecting themselves. And like a bunch of time is spent

making sure the firearm is OK before they even start to acknowledge the actual threat. Kim, what are you doing?

**Kim:** So one still has me, right?

**Rev:** Yeah.

**Kim:** OK, then my hand is going down towards the chain wrapped around my waist that has my incense burner, and I want to start wrapping some of that chain around my fist. And I would like to place it onto whatever bare skin I can see of this Monarch who has me, because my chain is silver. I want to try to get them to drop me.

**Rev:** I think this is going to be a Mislead, Distract, or Trick as well. And you're gonna get a +1 because of the opportunity that Megan created.

**Kim:** Fantastic. With that +1, is a seven.

**Rev:** All right. So pick two.

**Kim:** I think create an opportunity and avoid further entanglement.

**Rev:** You press this silver against the exposed flesh of the guard, and they stagger backwards and rake at it, and he knocks his head against the wall and slumps to the ground unconscious. But the two of you are free in the hallway.

Jake, back out on the casino floor. You have just tried to boost Tass's magic, and you have seen him arc like a fireball through the air, burning the ground as he goes, melting his way into Grayson Winters's office. And you can see him standing there and he has turned to look down, and a lot of the guards on the ground are drawing their weapons. What are you up to?

**Jake:** So he actually punched a hole through the glass?

**Rev:** Yes. Well, melted it.

**Jake:** How big? A whole person-sized hole?

**Rev:** Yes.

**Jake:** I'm gonna try to Channel.

**Rev:** All right, roll it.

**Jake:** It's a nine. So hold 3, choose one from the list. I will ... I'll take -1 ongoing until I rest.

**Kim:** Oh, man.

**Jake:** Yeah. And I'm gonna spend one of my hold to utilize Shielding, to provide armor +1 to Tass.

**Rev:** All right.

**Kim:** Nice.

**Tass:** Thank you.

**Rev:** All right. So Tass, you have got +1 to your armor, just in time for a bunch of bullets to start firing in your direction. What are you up to?

**Tass:** Diving behind whatever. I don't know exactly what's up here. I really haven't taken the time to be able to look around. But yeah, I just want to get low so that hopefully the bullets are whizzing up at me and into like the ceiling and the high part of the wall as opposed to my fleshy bits.

**Rev:** I think this is Keep Your Cool.

**Tass:** OK. Six.

**Rev:** So Tass, all of these guns start firing in your direction. The good news is that they only do 2-harm, and I believe right now you have 2-armor.

**Tass:** That is correct.

**Rev:** But the impact of these bullets does drive you back, and you can see the Winchester rifle hanging above the wall that you just smashed through has been shot into three different pieces that fall onto the ground.

Back with Kim and Megan in the hallway. What are you two up to?

**Kim:** "You haven't found Lana yet, have you?"

**Megan:** "I haven't seen her yet, but these are the cells from the blueprints, and this door here is the one that was marked with all the stuff. It's like a solid door. I don't know how to get any of this open. Look around."

**Kim:** "You said that there was a control room upstairs, right?"

**Megan:** "Yeah, it was a control room, but it was for that training facility. Like, I flipped on the switches, but they were just for the lights up there."

**Kim:** I guess I'm heading back out of this dead end hallway and looking for like another door that we haven't gone through.

**Rev:** So as you were being carried back here, you did pass one other hallway on your left. But you do know that that leads to the stairs that goes to Grayson Winters's office.

**Kim:** [Telepathically] "Tass, while you're being shot at, I don't know if you see like any kind of switches or buttons that might unlock a cell downstairs?"

**Tass:** [Telepathically] "Uh, give me a sec." And I want to just be glancing — like I'm flat, I think, on my back now, just looking back and forth between these broken pieces and the rest of this office. I just want to see if there's like a computer or something in here that might be controlling whatever they're asking about.

**Rev:** There is not a computer on his desk. The only thing there was a phone and a lamp.

**Tass:** What do I think this lamp can do? Is this like one of those tap lamps? Or like a switch? Or what?

**Rev:** Yes.

**Tass:** Oh my god, these guys are fancy.

**Rev:** Yep.

**Tass:** [Telepathically] "There's no computer or anything in this part. I mean, there are a few more rooms back behind me, but I thought that was just, like, living area."

**Megan:** [Telepathically] "Shit. OK."

**Kim:** My eyes go white again, and I'm gonna use I, All-Seeing.

**Rev:** All right. Mark Corruption and take a point of harm.

**Kim:** How can we get this door open?

**Rev:** There is a series of switches behind the painting in his bedroom.

**Kim:** [Telepathically] "Tass, behind the painting in Grayson's bedroom is a bunch of switches. It's one of those."

**Tass:** [Telepathically] "Oh! All right." First, I want to try to dive for those pieces and see if I can scoop them up.

**Rev:** All right, I think this is gonna be a Keep Your Cool to try and rush up and grab the pieces of this broken gun.

**Tass:** Neat.

**Rev:** And what's the thing you're trying to avoid, here?

**Tass:** I am trying to avoid losing any of the pieces. I want to make sure I have all of them. Seven.

**Kim:** [Exhales]

**Rev:** All right, Tass. You start army crawling your way towards the pieces of this broken rifle, and you are able to gather them up. And the bullets down below slow down. But as you're right up close to this opening, you do see that there is a guard who's a little further back and he's watching you and he sees what you're doing, and you can see that he drops the clip out, reaches into his pouch and pulls out a different clip — this one is ivory colored with gold inlay on it — and slaps it in, fires a shot at you, and you feel this holy bullet shoot you in the arm. So that does defeat your 1-armor — not the one that Jake gave you — but you do take one point of damage from this holy bullet.

**Tass:** Yeah. All right.

**Rev:** But you have gotten all three pieces.

Jake, down below. You have just given this armor to Tass. You have seen him crawl up and take a slug in the shoulder, and you see some blood come out as he staggers back away from the window. What are you up to?

**Jake:** Do I still see Grayson Winters out on the floor anywhere?

**Rev:** You do not.

**Jake:** OK. Can I teleport into the hallway beyond the door that I've been monitoring? I know the door is closed, but having sat there and seen the hallway when it was open and stuff, could I get there?

**Rev:** Yeah, I think so. And I also think too, that because you have this chat room open with them? Like, that's a strong mental link. I think you could justifiably teleport to one of them. Like, I have a feeling you would know where they are.

**Jake:** OK. In that case, I will ... I will teleport to Kim.

**Rev:** All right. Spend your hold. Megan and Kim, Jake appears next to you.

**Megan:** "Whoa. Hi."

**Jake:** "All right. Tass is up in the office. He got clipped, but I think he's got what we need and is headed for what you guys just told him about. Grayson Winters is missing. I don't know where he ended up. Things are still buck wild out there. I think I'm just here to help in case things get wild back here too."

**Megan:** "OK, well as soon as he can get those switches flipped and this powered down, we can get Lana out of here. If we want to just book it all the way back up to the third floor, we could probably get back out through the garbage chute in the training facility, because there was nobody up there."

**Kim:** "OK."

**Jake:** All right. I just want to go post up on our side around the corner. So that if anybody does come through here, I can get the drop on them a little better.

**Rev:** OK. I think that as you start to move that direction, you do hear the sound of someone approaching, like they're trying to do it quietly.

**Jake:** I'm going to spend my last hold to turn invisible.

**Rev:** All right. Spend that hold. You turn invisible. And a few moments later, you see the head of security, Mallory Mercer, down on all fours. She looks a lot more canine than she did before, but she is sniffing the air and she is starting to make her way around that corner towards where you know Megan and Kim are.

**Jake:** OK. I want to step over by the stairwell and become visible again, just completely within her line of sight. Just completely in her view.

**Rev:** Her eyes snap to you and she lunges at you.

**Jake:** [Gasps] And I just run into the stairwell. I'm just — I'm trying to lead her away. Up the stairs, and out of this area.

**Rev:** All right. Escape a Situation.

**Jake:** Four. She lands on you as you turn to run through the doorway. You take two points of damage as she starts clawing at your back.

**Kim:** I think hearing Jake get attacked, I want to run out of the hallway. And I still have the chain of my censer wrapped around my left fist, and I want to start spinning it like a tiny meteor hammer and strike Mal in the back with it.

**Rev:** All right, Turn to Violence.

**Kim:** Ten.

**Rev:** Because of the condition that she is in, her choice is going to be inflicting harm on you. What would you like your choice to be?

**Kim:** So if I take something from them, is that like an actual physical something? Or could I take something from them, like I take their focus?

**Rev:** Yeah, I think that's justifiable.

**Kim:** OK. Then yeah, I just — I want her attention on me.

**Rev:** All right. Yeah, you hit her with this silver and she lets out a roar, and she swipes at you as she spins. Again, dealing 2-harm to you. But she is focused entirely on you right now.

**Kim:** Then I'm going to use my brand new Corruption ability, Eyes that Burrow. Mark Corruption to lock eyes with someone and force them to be still for as long as you maintain the gaze.

**Rev:** What does this look like?

**Kim:** I think it's a little more subtle than the other oracle abilities that I've displayed so far. My eyes go white, but aren't necessarily shining that bright light. And as she's looking at me, her eyes go a similar white as we're just staring at each other, and she's frozen.

**Rev:** Is she seeing, like, visions? Or is she just seeing this white energy? Like what is happening to her?

**Kim:** I like that. I think I'm flooding her consciousness with like so many potential futures. And to someone that's not an oracle, it's so overwhelming that it kind of roots them to the spot.

**Rev:** All right. As her eyes match you, Mallory goes slack and relaxes and just stares into your eyes. Back up in the office. Tass, you have collected the pieces of this gun, you have just been hit by what you know instinctively is a holy bullet. What are you doing?

**Tass:** I think I want to try to bolt around the corner to that bedroom.

**Rev:** Yeah, you are able to run around the corner into Grayson's bedroom, and you see the painting on the far wall.

**Tass:** I'm gonna rip it off of the wall.

**Rev:** Behind it is a small panel that has three switches. One of them is lit, the other two are not.

**Tass:** I am going to just flip them in whatever the opposite orientation is of what they're in.

**Rev:** All right. As you do that, the single one goes dark, the other two light up. Megan, in the hallway, the door that you're standing next to slides open. But the other two slam shut. Inside is a room covered in wires and sigils. Lana sits on the ground, and she looks up at you as the door opens.

**Megan:** "Come on, come on. Get up. We've gotta go. We've gotta go now."

**Rev:** LANA KING: OK.

**Rev:** And she gets up and moves toward you.

**Megan:** I'm rushing back around the corner.

**Rev:** As you come out of the cell with Lana, down the hallway, you can see Kim standing stock still, and the head of security, Mallory Mercer. They're just locked in this soul gaze. And Jake is on the ground, bleeding very badly,

**Megan:** Run over to Jake on the ground to make sure he's OK. "Are you all right? What happened?"

**Jake:** "The security lady, she got me. She attacked me. I'm OK. I'm gonna be OK. Kim, are you ... Are you good?"

**Kim:** "Yeah, I think I can get her to forget that she saw me. So both of you just take Lana and get out." And mentally, I'm saying to Tass, [Telepathically] "Tass, we have her. Get out."

**Tass:** [Telepathically] "All right."

**Jake:** I'm going to kind of grab Mallory by the shoulders, be like, "Kim, walk with me." Like making sure that they maintain this gaze as I drag Mallory backwards, towards the now open cell.

**Rev:** You are able to maneuver Mallory down the hallway and get her to the open cell.

**Jake:** "Do you need to still have the eye contact with her to make her forget?"

**Kim:** "Yep."

**Jake:** "OK, do that." [Telepathically] "Tass, be prepared to flip that switch again."

**Tass:** [Telepathically] "Ready."

**Rev:** Tass upstairs, you hear Grayson Winters.

**Rev:** GRAYSON WINTERS: Who's in here? Come out. Now.

**Rev:** And you hear footsteps coming towards the bedroom.

**Tass:** [Telepathically] "He's here, he's here, he's here!"

**Kim:** My eyes flash a bright, bright light. And I say, "Forget that you saw us." And I'm gonna spend another Corruption to make her forget this experience.

**Rev:** All right.

**Jake:** [Telepathically] "Flip it!"

**Tass:** I'm gonna flip the switch, and then I want to let out what's just below the surface.

**Rev:** Go on.

**Tass:** I wanna mark a Corruption, and all of my choices for The Devil Inside.

**Rev:** OK. What does that mean?

**Tass:** That means that I take on my full demonic form, I have my chains at full effect, I have demonic senses, I gain another armor. I heal 2-harm, +1 forward, and I'm on my fiery motorcycle.

**Rev:** [Laughs]

**Kim:** Yes.

**Rev:** All right. So in the hallway, the door with Mallory inside of it slams closed as the other two slide open. So the three of you with Lana are free in the hallway. Tass, upstairs in the office, you are on your motorcycle in Grayson Winters's bedroom. What are you doing?

**Tass:** I wanna full throttle ... Like I've been working on those little tight maneuverable moves, so I just want to pull a straight up U-ey and out the hole I made, onto the casino floor.

**Rev:** All right. Roll Escape a Situation.

**Tass:** Good call. [Chuckles] I rolled a three. But because of my move, that's a seven.

**Rev:** Wow.

**Kim:** Nice.

**Rev:** All right. So you choose one, and I will choose one as well.

**Tass:** God. I mean, I think ... I know that I'm landing right in the middle of people that want to do me harm. I think I am gonna have to take some harm.

**Rev:** All right. And this is a really sick maneuver first, let me say.

**Tass:** Thank you very much.

**Rev:** Grayson Winters, shocked as hell when you come peeling out of his bedroom on a motorcycle.

**Tass:** [Chuckles]

**Rev:** But he is not yet to a place where he can reach you and try to pull you off. He has just come up the stairs and rounded the corner as you sail out through the hole that you made onto the casino floor. I think you're gonna mark Corruption. I think you give in to your base nature, here. Mark another Corruption. Because — and I think this is a new sensation — this feels awesome.

**Tass:** [Laughs]

**Rev:** The destruction, the chaos, the screams of all of the people around you, feed something that doesn't feel right.

**Tass:** OK.

**Rev:** And I think that, yes, you do take some damage from this. I think that with all of the armor that you've got, you're only taking any damage from the folks who have holy stuff. So I think you just take another point of damage as you make your way out.

**Tass:** OK.

**Rev:** Back in the hallway, you hear the sound of a motorcycle, and it seems to be getting quieter and further away.

**Megan:** "Well, sounds like Tass found his exit. OK. We should go back upstairs and get out the garbage chute." I wanna try and use one of my moves.

**Rev:** OK.

**Megan:** So I have a move called This Way! When you lead people out of danger, roll with Blood. On a 10+, you all get away safely. On a 7 to 9, you get hurt or one of them gets hurt — you choose. On a miss, everyone's safe but you. You're left behind, and the way out is closed to you.

**Rev:** All right. Roll it.

**Megan:** Seven. [Laughs].

**Rev:** All right. Who do you want to take harm?

**Megan:** I'll take harm.

**Rev:** As you rush everybody down the hallway and to the stairs, more guards have run back to those lockers to get different equipment, and they see the four of you heading towards those stairs. And they open fire, and you do take a little bit of damage from that. I think mark one point of harm as they fire at you all. But you're all able to get into the stairwell, up the stairs, and out of the trash chute. The success on this gets you all out and away. The three of you and Lana are back in your car. Tass has peeled away on his motorcycle.

**Jake:** "Are we meeting at the 606?"

**Tass:** "Yeah, I think so."

**Jake:** "See you there."

**Rev:** All right. So we jump ahead, and you are all at the 606 with Lana.

**Tass:** "Hey, I guess we have some explaining to do, huh?"

**Rev:** LANA KING: You don't look any different than the last time I saw you.

**Tass:** "Yeah. Well, the last time we saw you was a couple of weeks ago for us when, you know, we disappeared." I just kind of like motion to everything.

**Rev:** LANA KING: You came to the future?

**Tass:** "Yep."

**Rev:** LANA KING: I see. So that's why you couldn't tell us anything when you left. Because if we knew that you'd be back, it might affect how we behaved.

**Tass:** "Yep."

**Rev:** LANA KING: Oh.

**Tass:** "I am truly sorry, but it's the only thing that we thought might make this work the way we need it to."

**Rev:** LANA KING: He's already won.

**Tass:** "He's already won here. But if we get everything we need," and as I'm saying that I'm pulling out the pieces of the gun and setting it on the table for James, "then we can make it not happen that way."

**Megan:** "That's the whole point. You see? Like, that's why we couldn't say anything, because we needed him to succeed, so we could come to a future where he had already succeeded, so we can figure out how we did it. And then go back and stop him."

**Rev:** LANA KING: Oh, OK. So this won't have happened, then?

**Kim:** "Yeah, exactly. It won't have happened."

**Rev:** LANA KING: OK. I hope the next version's better.

**Megan:** "Are you all right?"

**Rev:** LANA KING: It's been a very long time since you all left, and I think I'm just tired. And I can't ... I can't go. I can't move on. I'm just tired.

**Megan:** "Why did they have you locked up?"

**Rev:** LANA KING: I don't know. I just was walking through the town and they came out of a van and wrapped me up. I assume it's because ... [Chuckles] Because I can see the humans that are left, and I've been trying to get them to a safe place.

**Megan:** "Right. You've been taking them to the Cloud Gate, right?"

**Rev:** LANA KING: Yeah.

**Megan:** "Why have you been doing that? I mean, did you just decide to, to help them? Or are you doing it for somebody else?"

**Rev:** LANA KING: I don't know. It just felt like the thing to do. I remember seeing a human there, when I didn't think there were any humans left. And when I came back the next day, like they weren't dead. I didn't see them anymore. So I assumed that that's where I should take the humans that I found.

**Megan:** "Yeah, it's been really, really helpful. You know, the humans that are left here have been going there to collect the people that you've left, the people that you saved, and teaching them how to survive."

**Rev:** LANA KING: That's good.

**Tass:** "What is that gate? How do you use it?"

**Rev:** LANA KING: I think that if I think about a place too long, I just ...

**Rev:** And as she says this, you see that she starts to fade out. Like she is shifting someplace else.

**Tass:** "Oh. Lana? Lana, stay with us."

**Rev:** And her eyes dart back to you, and she becomes solid again.

**Tass:** "Whoa. That's a hell of a trick."

**Rev:** LANA KING: What?

**Tass:** "You were, like, fading away."

**Rev:** LANA KING: Oh. I was thinking about going home.

**Tass:** "Where's home for you now?"

**Rev:** LANA KING: I live on the Upper West side.

**Tass:** "OK."

**Rev:** And you can see that, again, her eyes drift away a little bit and she starts to become less tangible.

**Tass:** "I can see why they had to restrain you."

**Rev:** And again, her eyes dart back to you and she becomes fully solid.

**Rev:** LANA KING: Why?

**Tass:** [Chuckles] "Because you, uh ... You seem to be disappearing on a whim."

**Rev:** LANA KING: Oh.

**Tass:** "Which I mean, don't let us keep you, of course. But we just ... We wanted to make sure you were OK."

**Rev:** LANA KING: Thank you. I'm glad the people are safe.

**Kim:** "Yeah, you're you're doing good work. You're really helping people. It's very nice to meet you, by the way. I've read a lot about you."

**Rev:** LANA KING: Oh, hello.

**Kim:** "Hi."

**Rev:** LANA KING: I'm Lana.

**Kim:** "I'm Kim."

**Rev:** LANA KING: Hi, Kim.

**Megan:** "Lana, what were you doing before you decided to start saving the humans that you found?"

**Rev:** LANA KING: Before? As long as I can remember, I've been trying to save the humans.

**Tass:** "We'd also heard that you sort of worked with Tranquil Silence. Is that right? Is that something that is still recent?"

**Rev:** LANA KING: That's who claims me. That's who I belong with. Everyone here is in groups. If you don't have a group, it's very dangerous.

**Tass:** "Yeah, I imagine."

**Rev:** LANA KING: Would you like to go there?

**Tass:** "You know? Matter of fact, yes."

**Rev:** LANA KING: OK.

**Rev:** And she starts to fade away.

**Jake:** "Wait, hold on. Right now?"

**Kim:** "Oh god, right now?"

**Rev:** And her eyes dart towards all the voices, and she becomes solid again.

**Jake:** "I'm wrecked right now."

**Kim:** "I'm close to needing to go to a hospital. At the very least, I need to go back to The Vault."

**Megan:** "Lana, can you — can you give us your address? So if you do end up going home, we can get a hold of you later? Or like ... Do you carry a phone?"

**Rev:** LANA KING: No. I can show you my house.

**Megan:** "OK. That sounds nice."

**Rev:** LANA KING: OK.

**Rev:** And she holds a hand out.

**Megan:** I look at everyone. I take it.

**Rev:** And the two of you start to vanish. You appear in a small wooded area with dense grass and a stone marker, and you can see that one of the trees has been almost

hollowed out. And there's just a couple random things inside of it. And she walks over and she sits down next to the stone, and looks back up at you.

**Rev:** LANA KING: This is my home.

**Megan:** I look at the stone marker.

**Rev:** In a simple scrawl, it reads "Anastacia."

**Megan:** "Lana, I'm so sorry. How long ago?"

**Rev:** LANA KING: A long time.

**Megan:** "I'm so sorry. It must have been really difficult to just try and navigate all of this without her."

**Rev:** LANA KING: Yeah. I didn't ... I didn't know anyone else, and it got very lonely. I'm glad you're here, though. Maybe it'll be different.

**Megan:** "Yeah. If we have anything to say about it, it's gonna be real different. I promise you. And I'm really glad that we found you. It's really, really good to see a familiar face. And man, we could really use all the help we could get. Um ... It's been a long time for you, and it hasn't for us, but everything is different right now, and we're trying so hard to do what we have to do to make this work so we can go back and fix things. But I know that all of this time alone has probably made things a little less clear and a little more difficult to make it through. But if you're able to give us some information or just help us out, or ... I mean, even if you don't want to do any of that and you just want to hang out with us, so you're not alone. We're gonna do everything we can to help everyone in our past, but we also want to help you while you're here, too."

**Rev:** She smiles at you and stands up and walks over to the tree, and she rummages through this collection of oddities that she has stashed inside of it, and she pulls out a little box that's metal, and it has a symbol engraved on it. And you can see that the symbol is the symbol for The Eye of Ra. And she holds it up to you.

**Rev:** LANA KING: Margaret told me to guard this until someone needed it. Sounds like you might need it.

**Megan:** I'll take it and open it.

**Rev:** You open it up and inside is a gun. But you can tell that only light comes out of the end of it. It's very small, very delicate. There are two batteries next to it, and there's a switch on the side that simply reads Armed and Unarmed.

**Megan:** Can I take out my phone and look in my maps and see where we are?

**Rev:** Yeah. You open up your map, and you are in Seattle.

**Megan:** I'd like to drop a pin in this location.

**Rev:** OK.

**Megan:** "Thank you, Lana. It's really nice to have something from back home. Can you take us back to where we just left from? Back to Jake and Tass?"

**Rev:** Yeah, she holds her hand out to you. And again, you both start to fade away. And the two of you appear back inside of the subterranean lair.

**Tass:** "Hey, welcome back."

**Megan:** "Hey, thanks! Got a present." And I hold up the metal box. "This is from Margaret."

**Tass:** "OK." And I'll take a look at this thing.

**Rev:** You open up the metal box and you see also that it has The Eye of Ra engraved on it. And inside is this very fragile looking gun that has a tip on it that you can tell only puts out light. And it's got this trigger on it that is marked Armed and Unarmed, and two batteries next to it that aren't placed inside of it.

**Tass:** "Wow. Fancy. This is bringing back memories of some light gun technology that TJ made for me."

**Megan:** "Yeah, I remember. You got me one when we were gonna, you know, fight the ghouls."

**Tass:** "That's right. You had your little pistol."

**Megan:** "Yeah, look at the, uh ... Look at the sign on the box."

**Tass:** "Oh. Yeah, Eye of Ra. OK."

**Kim:** "Can I see that?"

**Megan:** "Sure."

**Kim:** I would like to touch this gun and use Psychometry.

**Rev:** All right, roll it.

**Kim:** Seven.

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

**Kim:** What is the history of this object?

**Rev:** You start to get flashes of The Eye of Horus, this giant defense satellite that they built back in the early 2000s, and then its destruction. And you see the group building it again, putting it back up into the air, and rechristening it The Eye of Ra. And they rechristened it The Eye of Ra because ... Because of the idea of Horus versus Ra, the idea of attack versus protect. And you know that this was commissioned along with the final installment that they put on to The Eye of Ra, which is a single use orbital strike.

**Kim:** My eyes clear and I am shoving the gun back into Megan's hands. "Whoa."

**Tass:** "What you got?"

**Kim:** "That thing was made at the same time as The Eye of Ra. I got a flash of the whole history, but the important thing is that it's capable of a single use orbital strike."

**Tass:** [Chuckles] "Oh my god."

**Megan:** "Damn, Margaret. That is a gift."

**Rev:** JAMES FRANCIS TINCHER: Oh, I had heard rumor that the satellite was still up there. That's very interesting.

**Tass:** "Be very careful around that trigger. Holy shit."

**Megan:** "Do we think it's still gonna work?"

**Tass:** "I don't know. Which is a great reason to continue to be careful around it."

**Megan:** "Yeah. I wonder what's going on up there."

**Kim:** That's a phenomenal question. Do I know anything about what happened to The Eye of Ra, according to the IPT records?

**Rev:** As far as the records say, it was brought down. But there was never any actual trace of it found. And so it's kind of largely believed that maybe it's cloaked or hidden some way, and still up there.

**Kim:** "Well, all the records say that The Eye of Ra was destroyed. Of course, these are records that were written by Margaret and Anastacia, so they could have ... Hidden the truth a little bit, so that none of their enemies looked into it too closely."

**Tass:** "Sure. I feel like there'd be no reason to keep this around for that long if they already knew the rest was destroyed. Why keep it safe?"

**Kim:** "Yeah."

**Tass:** "Well, could be extremely useful if we find the right moment for it."

**Rev:** JAMES FRANCIS TINCHER: Maybe just don't put the batteries in yet.

**Tass:** "Oh yeah."

**Jake:** [Laughs]

**Rev:** JAMES FRANCIS TINCHER: Just in case.

**Kim:** "Who should hold on to this thing?"

**Megan:** "I can keep it with the rest of my stuff at the church. Or I mean, we could leave it here, maybe? I don't know if we have use of it right now."

**Jake:** "I feel like maybe we leave it here. This place is extremely well hidden, and there's kind of nobody else in and out."

**Tass:** "Yeah, that's fair."

**Kim:** "OK."

**Jake:** I'll walk over and just gingerly shut the lid on the box and batteries, and just kind of scoot this over into a corner on the countertop.

**Rev:** He grabs it just throws it up onto a high shelf.

**Jake:** Ayup.

**Kim:** This thing is gonna get lost immediately.

**Rev:** [Laughs].

**Jake:** "Well James, do you think you can pull the signal off those gun pieces?"

**Rev:** JAMES FRANCIS TINCHER: Yes, of course. Just give me a couple of moments.

**Rev:** And as Grandpa Tincher sits down to start getting the reading off of the rifle, Kim, your phone rings.

**Kim:** I look at it.

**Rev:** It's Strohm.

**Kim:** I answer it immediately.

**Rev:** You answer the phone, and the sound coming out of it is overwhelming. You can hear Tiresias, in the background, shrieking, screaming. Kester's voice is mixed in with it. And just barely, you can hear Strohm.

**Rev:** STROHM: Kim, if you can hear this, get anyone you can and get over here. Whatever Tiresias saw, it's coming.

**SFX:** OUTRO MUSIC

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