

The Teal House (S5, E5)

Tass: The Critshow contains elements of horror, fantasy violence, and adult language. Content warnings can be found in the episode description.

SFX: INTRO MUSIC

Rev: Hey, everybody. Rev here. Before we get into this week's episode, just a reminder that the new calendar will be coming out for the month of September. We've got one of our website one shots that's going to be up there for the month of September. We are switching to every other month, just because we are getting a little busy with a couple of other projects. But this month I'm going to be running a game of For the Queen. It is so much fun. I have been playing this game whenever I get the chance and people are just kind of hanging out, and it's a blast. So you can find that starting tomorrow over at thecritshowpodcast.com/playwithus.

If you do not receive our calendar, that means that either you're not in our Discord or you're not signed up on our mailing list. If you aren't on both of those things, oh man, join us. The newsletter is great. It gives you a lot of information, as well as occasionally giving you discounts, as well as a heads up on upcoming events. And you also get two free mysteries when you sign up for it. And then our Discord ... Ah, you know. You've heard us talk about it. It is the most aggressively welcoming Discord community on the Internet. So with that, enjoy the episode.

SFX: CRITSHOW STINGER

Rev: Tass. You have closed your eyes in the elevator. As you were breathing in all of this unfiltered air, you felt your head get light, you felt yourself starting to choke, and you passed out. There's a brief period where everything is just quiet and dark, and then your vision starts to come back to — you swimming, at first — and you find yourself laying on the grass in front of a familiar two story home with a large tree outside and a dog barking in the backyard. And you instantly recognize it. It's your family home from a child, but it's also your mind palace.

Tass: Oh. Uh, I think I'm like glancing over my shoulder, and then back to the house, and ...

Rev: Yeah. Everything looks just like the last time you were here. It kind of fades away when you look over your shoulder into the distance. But the house stands there, rustic and warm. The sun is out, there is a light breeze, and you hear the dog barking in the backyard.

Tass: I'm gonna, I think, start walking along the side of the house towards the back yard first.

Rev: You walk down the side of the house and come around to the back yard. There is Zoe, your red furred husky from childhood, being pet by a figure that's maybe three feet tall — silver skin, flat ears, and is wearing very simple drapings

Tass: I ... I am as confused as I suddenly am emotional to see my dog, as well. "Hi."

Rev: This figure spins and turns at you.

Rev: SILVER-SKINNED FIGURE: Oh, hello.

Tass: "Who are you?"

Rev: ARKIE: Arkie.

Tass: "Arkie? Did I get that right?"

Rev: ARKIE: Yeah.

Tass: "OK. What? Who — what ... What are you doing at my house?"

Rev: ARKIE: Your house? I thought this was my house.

Rev: And as Arkie turns to face you, I said he's got flat ears against his skull, silver skinned, in these white robes. They have four thin black eyes and a set of what looked like gills where what you would expect their mouth to be.

Tass: [Chuckles] Oh my god. Well firstly, I'm dropping down to a knee to beckon Zoe over.

Rev: She runs over.

Tass: And my arms are around her and petting her and kissing her on the face.

Rev: And Arkie follows Zoe over and continues to pet the backside.

Tass: "OK, so you ... You thought this was your house?"

Rev: ARKIE: Yeah, I'm taking a nap.

Tass: [Chuckles] "OK. Well, color me confused. All right, so you're taking a nap. From what?"

Rev: ARKIE: My bed?

Tass: "Mmhmm. So you're also aware of this being sort of like mind palace type dreamscape?"

Rev: ARKIE: Huh?

Tass: "Oh, no ..."

Rev: ARKIE: I just thought I was dreaming.

Tass: "OK. OK. Cool, cool, cool. Yeah, I think I'm dreaming, too."

Rev: ARKIE: Oh.

Tass: "And this is like a dream of my ... My old house where I grew up, and my dog. What do you see here, that I'm petting?"

Rev: ARKIE: A thing with red hair and it lickies.

Tass: "OK. So we're seeing the same thing. Is this like a kind of rustic looking, like teal painted house?"

Rev: ARKIE: Yeah. I came through that door over there.

Rev: And he points to a door that is just floating in the air at the edge of the backyard.

Tass: "Oh."

Rev: ARKIE: I was in a mountain and I was mining. And then all of a sudden, there was a door there. And I went through the door, and then the licky thing came over, and then you came around the corner.

Tass: "OK. So ... But you think you're dreaming?"

Rev: ARKIE: Yeah. Last thing I remember before I was in the mountain digging with the pickaxe, I lay down. Mom said to go to sleep.

Tass: "Mom? Who's mom?"

Rev: ARKIE: Mom.

Tass: "OK. OK, OK."

Rev: ARKIE: Who's your mom?

Tass: "Irrelevant."

Rev: ARKIE: That's an interesting name.

Tass: "Oh, no. More like the information's ... Oh, Arkie. We're gonna have a time figuring each other out here, buddy. So is this normal, that you go to sleep and, like, dream of a place?"

Rev: ARKIE: Um ... Not normal. It hasn't happened in a long time. It happened some, maybe, before all the other workers left.

Tass: "And what were you working on, Arkie?"

Rev: ARKIE: My mom works at a computer, and there were other people working at computers. And when I would go to sleep, I would see ... I'd see them. Kind of like this. Like I would see them in places. And then they all left and I ... I didn't anymore.

Tass: "OK. That's ... That's interesting. Why are you in this place, though? That's strange. And why am I in this place?"

Rev: ARKIE: They used to sleep near me. Are you sleeping near me?

Tass: "I'll be honest, I don't know. I was having a hard time breathing, and I don't remember anything after that. I think I passed out."

Rev: ARKIE: That's kind of like sleeping.

Tass: "Yeah. Yeah, I guess it is. I was in an ... Oh. Oh, that's right. OK. I was in an elevator? Yes? Elevators are things you're ...?"

Rev: ARKIE: Oh, yeah.

Tass: "Yeah, OK. OK. But the air wasn't very clean, and it got bad. Kind of like in a mineshaft." [Chuckles]

Rev: ARKIE: Kay. I'mma go now.

Tass: "Where — OK, wha—"

Rev: He starts to turn and walk towards the door.

Tass: "Yeah. OK. You're gonna go — so like you walk through the door, and do you wake up?"

Rev: ARKIE: That's how it was before. I don't know. Maybe I'll get to go back into the mountain.

Tass: Oh, god. I am so torn here. I am so torn here about what to do. "Hey, hold on."

Rev: ARKIE: OK.

Tass: "I know this sounds weird, but do you want to, like, hang out?"

Rev: ARKIE: Oh, you just seem upset. So I was gonna go.

Tass: "I am a little upset, but not at you."

Rev: ARKIE: Oh, OK.

Tass: "Not at you. Um, I'm on this, uh ... This planet called Hydarnes. Have you ever heard of that?"

Rev: ARKIE: Oh, yeah. That's the planet I'm on.

Rev: And he turns and starts walking up the stairs towards the back door of the house.

Tass: "Oh!" And I'll follow. I'll run up and open the door for him.

Rev: He goes inside, into the kitchen, and starts poking around in the fridge.

Tass: "OK, cool. So we're both on Hydarnes. That's ... That's cool."

Rev: ARKIE: I didn't think there was anybody here but me and my mom.

Tass: "Yeah. We came in to look around at a facility that makes Immortals? Is that familiar?"

Rev: ARKIE: Um, I don't know.

Tass: "Oh, OK. Have you ever seen a building or a series of buildings that have these creatures?" And I kind of, like, form my hands, kind of like scorpion legs, sort of.

Rev: And his eyes get real big.

Rev: ARKIE: Oh, yeah. I had a dream once when I went in through a door, and it was there and it yelled at me and it tried to cut me, and I woke up and ... I didn't like it.

Tass: "Yeah. Wow. OK. I wouldn't like that either. Yeah, that's kind of where we're at. We're in a building that makes those. Those crawly things."

Rev: ARKIE: Oh, why? Tell it to stop.

Tass: "I would like — I agree, Arkie. I can't tell you how much I agree with that. That's kind of what I think we're doing, is trying to stop those things from existing, and find these spots that are supposed to be in that building that are ... Well, like these kind of magical spots that are doing something with those creepy crawly things."

Rev: ARKIE: What's magic?

Tass: "Oh it's, uh ... It's kind of like science that you can't explain."

Rev: ARKIE: Well that's not science at all.

Tass: "Yeah, I know. That's why it's magic."

Rev: ARKIE: Oh.

Tass: "Yeah." In this thesis, I will ...

Rev: [Laughs]

Tass: "No, man. Like it — yeah, it's this whole bizarre thing where people are making these terrifying things, and they're using those terrifying things to do other bad things. Like harmful, scary things to people. And we don't want that, right?"

Rev: ARKIE: No. Nuh-uh.

Tass: "Yeah. Awesome. Awesome. So same team. I like it. Do you know high fives? Are you familiar?"

Rev: ARKIE: No.

Tass: "We'll skip that one for now. It's like a greeting, where I'm from. But let's get to know each other better."

Rev: ARKIE: Oh, OK.

Tass: "Yeah."

Rev: And I think you do notice the one odd thing here is that when he reaches into the fridge and pulls out food, it does not look like food you recognize.

Tass: Oh. I think I can't help but like tilt over the door of the fridge and like peek in to see what's in there.

Rev: It all looks normal. Except when he grabs something, it changes. Like he grabs a little carton of blueberries, and these berries become this deep orange, and they have little spikes on them that he kind of plucks the spikes off of and eats them. Eats the berries, not the spikes.

Tass: [Laughs]

Rev: [Chokes on spikes]

Tass: Oh, I don't — I was gonna ask to try one, but now I don't think I want to do that.

Rev: [Laughs]

Tass: "So Arkie, my new friend."

Rev: ARKIE: Hmm?

Tass: "Do you have any idea — like I didn't walk through that door. Right? That's not where I came in — where you came in."

Rev: ARKIE: Uh-huh.

Tass: "Do you have any idea what would happen if I walked through that door?"

Rev: ARKIE: No. No one's ever tried.

Tass: Hmm. There's a potential for danger in an "I don't know." Like, I think I have an idea of what's happening, but I ... Like this is beyond me.

Rev: Yeah.

Tass: Like, this is getting into alien stuff, and things that are just not in my wheelhouse. Like just taking him in and seeing how he's reacting, how he's affecting the things that he's touching. Looking at that door compared to everything else in this space, is there anything I can glean here about, like, how this works and how he's in my — in my mind palace? [Laughs]

Rev: Yeah. I'm trying to decide if this is Get a Feeling, if you're trying to get information off of Arkie. Or a Survey the Scene, just as you take in the whole kind of general vicinity.

Tass: Yeah, I mean that's ... There's good arguments for either, honestly.

Rev: What are the questions again, for Get a Feeling?

Tass: Are they being honest, what are their intentions, are they hiding anything important, what do they really want, what do I notice about them that's important, what would give me leverage with them.

Rev: Yeah, I think it's gonna be a Survey the Scene, because I don't think that ... Like Arkie, you don't get the impression that he's hiding anything from you.

Tass: OK.

Rev: He seems very impulse driven. He followed the dog over to keep petting it. He walked inside when he was hungry. Doesn't seem like he's really masking anything from you.

Tass: OK. Very cool. That's a ten.

Rev: All right, you get a hold 2.

Tass: What happened here?

Rev: Yeah. As you look over the area and over Arkie, you know that magic in this world doesn't quite exist — that it doesn't operate the same way, if it does. Because none of you kept any kind of sense of magic when you came over, it was all replaced in somewhat scientific, biological ways. But you do notice that Arkie's eyes, all four of them, inside of this deep black there is just a very slow spiral. It almost looks like glitter. And you have the impression that he must be here psychically. That you were dreaming, and that as he sleeps, he is some kind of a telepath and does not really have to control it because there's no one around. A dream appeared, his mind noticed it, and went into it.

Tass: OK. That isn't exactly what I thought was happening, but it's kind of close. OK, OK. Oh man, I'll be honest. My instinct is to go with, how can I get out of here? But I think the more important thought popping up is like trying to connect the dots. I don't know if that's even possible yet. But about what he said he's doing on the planet, what he's seen, that he's experienced the Immortals in one way or another. So I kind of want to glean more importantly, is there something important that I'm missing, with his whole spiel?

Rev: So you do know that on this planet, from the readout that you all saw when you came in, that there is a Communications area that you haven't discovered yet. And Arkie has described that, yeah, there were a lot of people working here before, and now there are no people working here. It's just my mom, she works at one big computer, and it's me. From what you've gathered so far, this installation seems to be somewhat automated and less people are here doing a specific job, except probably for the communications array. That there has to be someone actually working there. And so that must be where Arkie and his mom are, and why he's close enough to have read you when you went to sleep.

Tass: OK. Very cool. Yeah, I think I'm nodding along with everything that he's said. And just, again, taking in that door. "Well, I appreciate you helping me out and answering all my questions. So your mom, is she like a protector of all of those monitors and things that she looks over?"

Rev: ARKIE: She just takes stuff from one and puts it on the other, and talks to people, and has a big calendar.

Tass: OK. And she's like you. Like if I saw her, I would maybe go, 'Oh, there's a resemblance. That's Arkie's mom.'"

Rev: ARKIE: I guess.

Tass: [Chuckles] "OK, OK."

Rev: ARKIE: She don't look like you.

Tass: "Yeah?"

Rev: ARKIE: You look funny.

Tass: "Yeah I kind of do, don't I?"

Rev: [Laughs]

Tass: "That's fair. What were you mining for?"

Rev: ARKIE: It's a green stone that I ... Sometimes when I play a game, I get real excited about it. And so then I dream about it. And one of the games that I'm playing right now, you have to mine a bunch of the green stone to make an upgrade, so that when you make your base, it is immune to fire. And so in my dream I was thinking about the game before I went to sleep, and so I think I was kind of playing the game in my mind.

Tass: "OK." That was like a lot of little things that I'm like trying to hold on to. "Green stone. Upgrade. Fire. OK, OK, OK." [Laughs] Like keep going, buddy. This is good. I don't

know what this means yet, but this is good. "Is there anyone else mining? Like more of mom's kids, so to speak?"

Rev: ARKIE: Huh?

Tass: "Are there like more, you know, brothers and sisters of yours that are also mining?"

Rev: ARKIE: Oh, no, it's just us here. But there are other people who play the game, but they don't live on this planet.

Tass: "Got it. OK. OK. Well boy, I'm real intrigued to see what happens if I go through that door. Are you — you ready to go?"

Rev: ARKIE: Yeah, OK.

Tass: "God, I hope this doesn't hurt." And yeah, I think I want to head around the back and see what happens.

Rev: Yeah, you head back towards the floating door, and Arkie opens it and jumps through. And as soon as he jumps through, it starts to waver.

Tass: I immediately bend down, give Zoe kisses all over her face and tell her how perfect she is and how much I miss her, and then I jump.

Rev: It's almost like if you were to jump into a pool that had the tarp on top of it still.

Tass: [Chuckles]

Rev: Like you feel this resistance, yet there's give. And you go through the doorway, and you have this brief moment of looking out of someone else's eyes. You've experienced this before. But you see metal walls, a little bed, some lights, a bookshelf. There's a window. Outside of the window, flaming debris falling down, hitting the ground. It's not making any sound, but that's what you see out the window. And then you see little grey hands look and then clench, and you are thrown backwards. Everything goes black for you again. And then you open your eyes, and you're floating inside of this viscous fluid.

There is a tube down your throat, and you can see some metal hands moving around, getting readings off of you.

Tass: I think my initial reaction is staving off some panic.

Rev: Mmhmm.

Tass: Because this is not an elevator.

Rev: No.

Tass: That I was hoping to wake up in. So yeah, I think I'm just trying to focus here and just look around and see if — like, is this thin enough that I can see much further than those little arms coming down at the sack?

Rev: Yeah. It's thick, but it's not opaque. So why don't you roll Survey the Scene?

Tass: OK. That's an eight.

Rev: All right, you get a hold 1.

Tass: Every one of these questions is very important to me.

Rev: [Laughs]

Tass: Every one! I feel like I have to roll another die, just to see which one to ask. Um ... Gut instinct, I'm in the most danger. So I don't feel I need to ask that.

Rev: Mmhmm.

Tass: "What happened here?" seems tertiary at best, to the comparison of what to do next. So that one's off. [Chuckles] I'm not sure. I feel like "What can help me?" and "How can I get out of here?" are fairly adjacent. But I think — I think I'll go with, how can I get out of here?

Rev: The arms have become more animated as you have become more animated. So you get the sense that if the arms were convinced that you were awake and functioning properly, they might automatically remove you. But if you were to stay still, you would be undisturbed in here.

Tass: OK. I'm hoping this question doesn't require a hold, but it might. Like can I at least make out any shapes of other people, or is it just too thick for that?

Rev: You can make out the shape of the room. You don't see anything else in the room that's moving.

Tass: Cool. Oh, shit. OK. I think ... I think I'm gonna start wiggling and try to activate this thing.

Rev: You begin to move around, flexing and — [Chuckles] not flexing. Just posing. Striking poses inside.

Tass: [Flexes muscles]

Rev: Showing signs of being awake and alert, and the arms set into action. You feel a jostle as the whole contraption that you're in is lifted and turned 90 degrees, and you're set down on your back, looking up. One of the hands retracts a finger, and a long blade comes out and rests on the skin of this bag and slices down. And then the other hands reach down and start to pull it open. As soon as the seal breaks, there is the sound of sucking from beneath you, and you can kind of turn and see that at the bottom, this table has punctured the back side of this and it is draining the viscous fluid out the bottom. And so air is starting to come towards your face as it is drained open. And then two of the hands reach inside and pull you up, and a third one gently retracts the intubation. And you cough your way into open air.

Tass: [Shudders] Yeah. I think I'm just sort of automatically like rubbing at my eyes and trying to look around.

Rev: There isn't anybody in this room currently, but the door in front of you does have a window. And there does seem to be some commotion out there. But there is no one in this room right now.

Tass: Is my stuff laying around?

Rev: Your stuff is all on you.

Tass: Oh, OK. Like the gun and everything just stayed on me. OK, OK.

Rev: Yeah. And as you are sitting up, even. Just a few seconds out in the open air, and all of that stuff has essentially disintegrated. That all of the goo on you has dried up and flaked away, and a vacuum in the ceiling is kind of sucking it away.

Tass: OK. Yeah. I'm like moving my joints. "Oh my god. That tasted like wet pork rinds. Oh god."

Rev: [Laughs]

Tass: I'm like taking the gun off of my shoulder and — you know, the blast cannon — and just checking it over, making sure it seems like it's gonna work?

Rev: Yeah, seems fine.

Tass: That's awesome. Then I'm gonna get up and move to the door and try to peek out and see what the commotion might be.

Rev: Yeah. Why don't you Survey the Scene again?

Tass: OK. Sure gonna try. Oh! Dang. OK. Yeah. Eleven.

Rev: You get a hold 2.

Tass: I mean, my friends are obviously not here with me, and I don't know what's going on outside. So I think my initial caution here leads me to, what can hurt me?

Rev: You peek out this door, out into this room, and on your left side is that giant wall of weapons that were being grafted to the scorpions. The main room in front of you is where all of those egg sacs are hanging, getting injected. There are some tables with the

scorpions laid out on them where cybernetics are being put in place. And then almost directly in front of you, continuing across that room, is the long hallway where the sandwich eating workers came out of. Directly down at the end of that hall, you do see a sign that says Radio Room with a door on the right side. But then the hallway continues around on the left. A number of the workers are moving around this main room, scanning things. Seems like they're trying to hunt something down. And from the hallway where the elevator is, comes Dion. He has six of these large metal ribs poking out of his side. He's moving a little slower. And he turns to one side and he turns to the other, and he starts sniffing the air. And I should add that he's sniffing the air from the head that he's holding in his hand under his arm.

Tass: Oh, god.

Rev: He takes the head and places it on his neck, but not the direction he should. He puts it back side down. And you see all six of those scythe-like arms coming out of his side start to plump up and get fleshy. His back two legs press together and start to mold into one solid piece as his feet kick backwards, forming a scorpion tail. His arms flex, and the hands at the end become large pincers. He starts to scuttle around the floor, and then climbs up on the ceiling. And it seems like he's searching for something. He's tasting the air.

Tass: Jesus!

Rev: [Laughs]

Tass: And I think to myself, oh, that can hurt me.

Rev: Yeah, yeah.

Tass: [Sighs]

Rev: It was really the description, that ... [Laughs]

Tass: Yeah. That was psychic damage.

Rev: What's the name of the android in Aliens? Bishop?

Tass: Bishop, yeah.

Rev: Yeah. As I was building this, I was like, I'm gonna do a reverse Bishop.

Tass: [Laughs]

Rev: [Laughs]

Tass: Yeah, that's solid. Um ... Is there something important that I'm missing?

Rev: When it comes to something important that you're missing. On the workers of The Forge — like you've seen Diane a number of times, and he's dressed almost exactly like the other workers. Or at least he was, before he transformed. One of the workers, as they are looking under the table, their coat gets snagged for a second and part of it rips away. And there is a ... Almost like a stinger from the back of the scorpion's tail embedded at the base of its neck, and it's pulsing a little bit. You have a feeling that Dion is the only one of his kind in here, but that he's controlling the others through something in that spine that he has implanted in each one of them.

Tass: Oh ... That's horrifying. But like, I don't see immediate evidence of, like, my friend's bodies or like anything like that. [Chuckles]

Rev: You don't.

Tass: OK. OK. I had a thought about trying to double talk these guys, but now ... [Laughs] Now I'm not sure that's on the table.

Rev: Hmm.

Tass: Is it obvious to me, like, if I step out of this room, am I just in plain view?

Rev: Yeah.

Tass: Cool, cool, cool, cool, cool, cool, cool, cool.

Rev: I mean, there is always a Keep Your Head Down.

Tass: Yeah.

Rev: So there is a — you know, there is a factor for success.

Tass: Is ... I apologize. Like his location, is he more in the open room on the ceiling — like that part, he was like coming out of the tunnel with the — from the elevators, right?

Rev: Correct. So he came out of the tunnel from the elevators and made his transformation, then went up the wall by the elevator and is working his way across the ceiling. And right now he is almost kind of directly across from you, over by the ceiling that is part of the hallway that goes down to the Radio Room and the corner that turns.

Tass: OK. We haven't got past that. I think what would be in my head then, as opposed to trying to get to the elevator and get out, is to see if I can like wait and watch him and time it in a way that I could maybe get under and past him to, like, get around that corner.

Rev: All right. Roll Keep Your Head Down, I think. This is a dangerous situation. It could be an Act Under Fire. But Keep Your Head Down is specifically to go unnoticed, and it seems like that's your ultimate objective.

Tass: Sure. Yeah, that's fair. OK. Seven.

Rev: There is a point where as you watch Dion, it seems like he is snagging particles out of the air with his large pincer, bringing them to his mouth, and tasting them.

Tass: [Laughs in horror]

Rev: And when he does that, he closes his eyes as if he's getting some kind of a reading off of it. He scuttles to the side, collects some more, and you're able to time it out so that you go out of this door and under some of those tables every time he closes his eyes. And I think the thing that you kind of get for free here is that the other workers, even if they are near you, don't seem to deal with or acknowledge you because that's not what they were told to do.

Tass: OK.

Rev: You get down the hallway, you pass the Radio Room, you turn the corner, and there is what looks like a break room. There are tables, there is vending machines. In the far corner of this break room, there is another door that is closed. And I think that as you duck around this corner into the break room, you can hear the sound of Dion on the ceiling. He's not, like, coming at you, but he is moving in your direction. So this does not seem like it would be a place that's safe for a long time.

Tass: OK. Then I think I have to try to get across the break room to that door.

Rev: You scramble across this room and open that door and head inside. It is one long room, filled with almost cubicles. But the wall partitions go all the way up to the ceiling, and it makes individual sleeping quarters. It's dusty in here. You leave footprints, like as soon as you step in the room. Nothing has used this room in a very long time. You don't get the sense that anybody has slept in these rooms, that they have not had a live crew for a very long time.

Tass: Oh. God. OK, then I'm gonna just move into the room and look around a little, see if there's anything other than these sleeping spots.

Rev: Yeah. Survey the Scene.

Tass: Eight again.

Rev: All right, you get a hold 1.

Tass: I think the catchall. Is there something important that I'm missing?

Rev: In the second sleeping cubicle on your left, there's this brief moment where a little dust bunny tumbles across the floor. So you get the sense that there is air movement here. And you move into that cubicle. The bed is attached to the wall, and it's got a plate that covers the entire section of the wall where the bed sits and is attached. But there's a hinge on it that you don't see on any other of these bed plates that hold these beds to the wall, and that breeze seems to be coming from underneath that plate.

Tass: "Oh, here we go. Secret door." I'm gonna mess with it. See if I can move the hinge.

Rev: You pull the bed away, and in front of you is a five foot diameter hole dug into the stone. And it looks like it was dug out by hand. It is rough edged. And it just goes straight ahead, into darkness.

Tass: I'm gonna pop on my light and see where this goes.

Rev: Tass steps into the hole, grabs the handle on the back of this large sheet of metal, and pulls the entrance closed behind him and begins to head down the tunnel, headed out of the facility and into the darkness.

SFX: OUTRO MUSIC

Carolyn: The Critshow is a Critshow Studios production, edited and produced by Brandon Wentz, with music by Jake Pierle. You can find more information about us at thecritshowpodcast.com. To keep up to date with upcoming live shows, contests, and other special events, follow us at The Critshow on Facebook, Instagram, and Twitter. For even more weekly content, join us at Patreon.com/TheCritshow.