

Fan_507_COD_TheLongDrive1of2

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angela, hank, clementine, driving, car, charlie, roll, jesus, pull, cornfield, person, road, point, bruno mars, call, turn, michelle pfeiffer, picture, hand, toilet

SPEAKERS

Billy, Dave, Angela, Jesus

-
- J** Jesus 00:00
Hey guys, this is Jesus and I wanna thank the following Patreon listeners. Fabian, Keith Showalter, Azuaron, Nate T, Fairystail, Kristen Gilbert, Matt Shalom, Matt Hill, Jay Booth, and Matthias Pilz. Thanks for helping us survive this long drive.
- B** Billy 00:25
Three friends hit the open road in hopes to experience the great American story. Unfortunately, they find it's written in blood on darkened asphalt. For every amber wave of grain and purple mountain majesty, they discover the bodies from which the strong have used to survive. Buckle up. It's going to be a bumpy ride as we experience The Long Drive, Episode One: Paved With Good Intentions brought to you by the Fandible Podcast Network. Hey, everybody, welcome to Fandible Podcast Network. This is Billy and I'm excited to say we are here to play some Billyverse!
- A** Angela 01:11
Yes!
- B** Billy 01:12
Yes, yes, it's been a while since we've traveled down these dusty roads, opened up that

hidden closet and traveled into that secret basement that we knew nothing about. But we are here, we are fearless. And we are ready to roll in more ways than one. Before we begin, let me just say this whole thing is taking place during the virus years, as I call it. COVID-19. It's very serious. And we just hope everybody is safe if this is still hap- going on in the future when this is actually released. And if not, we hope everybody is happy and made it through. But let's focus on happier times and dive right into this horror classic. For those who've never heard of the Billyverse it is a- pretty much a twilight zone of just horror themed episodes using the World of Darkness, Old World of Darkness rules, or Chronicles of Darkness, whatever we decide to try. And this time we are going to play World of Darkness the New World of Darkness rules, and we are mortals and we are excited. And let's begin. I will give you a short summary. And then we're going to introduce characters in a very cinematic way. Are you excited?

A Angela 02:18
Yeah.

B Billy 02:22
It all started out in Washington, the state, not DC, you guys all were part of the same study group at what college?

A Angela 02:31
State College, Seattle.

B Billy 02:32
State College, Seattle, and you all were in the same class: anthropology. And as freshmen, you all came there, not as locals. So you didn't really have friends started out. So the study group is where you met and you bonded. And after you learn to like each other. As you studied, you learned that you could actually drink with each, other play video games with each other and actually just enjoy each other's company. And that's when around spring break. It's two weeks off. And, whose idea was it that instead of going to the beach or go skiing, you are going to go on a road trip? Whose idea was it?

A Angela 03:06
Mine?

- B** Billy 03:07
Oh, yes, Angela, her character decided. Wouldn't it be amazing if your first Spring Break was out in the wilderness or traveling the open roads and that's what you somehow decided to go. And that's where you are right now. You've been traveling for the past two days, stopping at every little attraction that comes across your way. World's Largest Piece of Yarn, World's Smallest Donkey, those kind of stuff.
- A** Angela 03:33
It was a miniature horse. Thank you very much.
- D** Dave 03:35
It was a dog that they put a saddle on and it was horrifying.
- J** Jesus 03:39
It was the saddest and funniest thing I've ever seen.
- B** Billy 03:41
You were promptly asked to leave after you brought that up.
- D** Dave 03:44
I know the truth! I know the truth!
- B** Billy 03:47
So you all three hopped into I believe it's a Nissan Bluebird. Is that what we called it?
- J** Jesus 03:52
Yep. Fantastic car. Great mileage.
- A** Angela 03:55
As in a great amount.

B

Billy 03:57

Great mileage. It was your father's, it was your brother's, and then they gave it to you because it has great mileage. And you guys are hitting the open road. And you are currently in the wonderful and amazing and exciting state of South Dakota. Or maybe it's North Dakota. Fuck, it's just Dakota at this point. You've been stuck on the same road felt like for the past- It feels like 13 hours but it's only probably been five. You've actually reached a part of the highway where you actually stopped and took a picture of a sign because you thought it was a joke sign that said like, hey, last gas station for the next 265 miles, and you're like that's impossible. No, that shit was serious. Thank God you stopped for gas or you'd been shit out of luck. You have been traveling down this highway for the past three, four hours and you are bored. It is nighttime. It is kind of foggy out and you are the only one on the interstate, it seems. Occasionally, every so often a truck will barrel on by going way over the speed limit. But you know, they disappear pretty quickly. And the worst part of course is well, the person driving the car, who is also in control of the radio who refuses to let anybody else manage the radio because when they drive, they also DJ and who is that person? Introduce yourself introduce your character.

J

Jesus 05:16

Hi guys. This is Jesus, I am playing Hank. The, one could say, the jock of the group although I don't believe in those type of stereotypes.

A

Angela 05:24

What is this The Breakfast Club?

J

Jesus 05:25

I play lacrosse on the side I do study with this particular group, I would consider them friends. And you know, I'm driving on the road leading them on this merry chase that was Angela's character's idea. And we're currently listening to Bruno Mars.

B

Billy 05:41

Bruno Mars. So describe the sound system of your car. Is it- is it, did you spend a lot of money on it? Or is it one of those like CD players that connects to the cassette tape that you put in your cassette player?

J Jesus 05:53
Well, I would call it vintage.

B Billy 05:55
Oh, it's vintage.

D Dave 05:57
Nothing's better than Bruno Mars without bass. Absolutely without any bass.

J Jesus 06:04
Without it you get the stuff it's about the lyrics. Okay. It's about the lyrics is about how- you don't need the bass for that.

B Billy 06:09
Okay, as you drive with the window down it's I mean, it's not your choice to drive with the window down your car has decided right now that it doesn't want to roll up your window, and who are you to fight with- Jesus? What's your car's name?

J Jesus 06:21
Lucille.

B Billy 06:21
You're not gonna fight with Lucille, she probably understands that you need a little wind in your face. And that's fine, because it's getting late. It's about 11 o'clock at night. And honestly, Jesus, you're getting kind of tired. But that doesn't bother you because you've got Bruno Mars without the bass playing through your car, into your hands and straight to your heart.

J Jesus 06:40
Exactly.

B

Billy 06:40

But unfortunately, Bruno might be missing out on the person who's in the passenger side who doesn't seem to have as much of an excitement about his music or his lyrics. And who is that?

A

Angela 06:52

That would be me? Hi, everyone. This is Angela and I am playing Charlie, the mastermind behind this whole endeavor. This was Charlie's idea because Charlie grew up in an apartment in downtown Seattle. So she is 100% city born and bred, but she has the heart of an artist, the soul, really of an artist, and hasn't some of the world's greatest art been created when you really communed with the wilds of our country?

J

Jesus 07:26

[singing] When I see your face!

A

Angela 07:28

Not Bruno Mars. No great art has been created while listening to Bruno Mars!

J

Jesus 07:34

[singing] There's not a thing that I would change.

B

Billy 07:38

You're an artist, you said, What do you prefer as your medium?

A

Angela 07:41

I mean, I dabble in a little bit of everything. Acrylics, of course, are great for having a lot of control. And watercolors are really beautiful, just to let your soul appear on the canvas. But what I'm really enjoying right now, to really document the craziness of the world that we live in now is I prefer photography specifically. I also have an appreciation of vintage items, but not vintage things that play Bruno Mars because that feels like it defeats the point. And I have actually a vintage Polaroid camera. It gives you the best of both worlds of both film and instant gratification.



Billy 08:24

Ooh, nice. Oh, would you ever shoot film on your phone on your smartphone?



Angela 08:28

Well, I certainly phone cameras have their place. You know, I certainly appreciate how they have opened up photography to the masses. But it's there. It just lacks something you know, pixels don't have the same heart as as film does. Plus, you cannot shake your phone like a Polaroid picture.



Billy 08:49

That's true. That's very true, Angela. And as you're driving through, it's 11 o'clock at night. There's clearly no street lights, because there's there's just highway and corn at this point. But you are playing around with your Polaroid camera and you see something in the distance. It's on the side of the road. What is it that makes you want to take a picture of it? What do you see on the side of the road?



Angela 09:10

I see an interesting stacking of rocks like a cairn.



Billy 09:15

Whoa, cool. Yeah. And as you pass, you hit the flash. Unfortunately, Lucille has decided that your window doesn't really want to roll down. So you do get that kind of flash from the reflection. So it's not a great picture, but you're just so tired of listening to Bruno Fucking Mars that you decide, you know, fuck it. Let's see what God wants to show me and you get the picture back and you look at it. It's not great. And you toss it over your shoulder as deciding that it's not worth you know, it's art but not worthy art. And that picture kind of flutters into the back and hits the person who's sitting in the backseat next to all the camping gear and cooler and who is that person? Say your name? Introduce yourself.



Dave 09:56

Hey everybody, this is Dave and I am playing Lee, a impossibly skinny white guy who's around 20 years old and has what I can only describe as a plague themed, like chin strap hair, like facial hair situation, like it's less of a beard and more of like islands that hope to

one day have trade. And the rest of him is he's one of those guys that you see and it's like his forearms are just as skinny as his upper arms like there's no bicep and he doesn't look unhealthy, but he looks like- he definitely looks like he could get knocked over by a stiff breeze.

B Billy 10:45
Oh, he doesn't look unhealthy. It just looks like his mother made unhealthy choices during pregnancy.

D Dave 10:50
Exactly. He's like the poster boy for like a Ritalin scrip and like not really having a great meal plan to counteract that. So he's got very wiry brown eyes and a shaved head. And he's wearing an old Metallica t shirt and jeans with sneakers. You know exactly what you want, if you're camping, and he gets hit by the picture and he's currently messing around with an old Gameboy he's got the back cracked open and he looks like he's like trying to cram in some tin foil and some wires and he just looks at it, he's like- get that analog monstrosity away from me. That's going to rot for eternity in some landfill now that you don't want it- that was your choice. Electrodes? They just go back to electrode land.

A Angela 11:35
That's, that's not how anything works.

D Dave 11:38
This Polaroid picture you're telling me that this is biodegradable?

A Angela 11:40
Do you think that the the Gameboy came from electrode land?

D Dave 11:44
I'm developing a method to make it do-

J Jesus 11:47
[singing] -This hit that ice cold Michelle Pfeiffer that white gold -

- D** Dave 11:51
There is a- there is a horrible irony in the fact that this song based on 1970s funk is somehow worse in these 1970s speakers. Why?
- A** Angela 12:06
Because you can't have funk without bass and somehow the 70's speakers lost their bass.
- J** Jesus 12:11
It's about the fucking lyrics, ok?
- A** Angela 12:16
Michelle Pfeiffer is not a lyric she's a person
- J** Jesus 12:19
That's part of a song making her a lyric!
- D** Dave 12:22
- and the best Catwoman. Fight me.
- B** Billy 12:25
Jesus, make a roll. A drive roll-
- A** Angela 12:27
Uh-oh
- B** Billy 12:28
Drive plus dexterity minus two because it's dark and you're yelling about Michelle Pfeiffer.

J Jesus 12:33
Okay?

D Dave 12:34
Also, we're all gesticulating wildly. Like just pointing. I'm leaning across like-

B Billy 12:38
Absolutely.

J Jesus 12:40
Dexterity plus drive minus two, eights to tens, correct?

D Dave 12:44
Yes.

J Jesus 12:44
One success.

B Billy 12:46
Jesus, you are in the process of explaining why Michelle Pfeiffer is more than just a lyric. She is a woman to be respected and adored. And oh my god, there's someone that stepped right in front of your fucking car.

J Jesus 12:56
Holy shit! Swerve to the left.

B Billy 13:00
You absolutely hit the brakes. And it's one of those squealing moments where you think you actually do clip them. You're not 100% sure, it might have just been the shuddering of Lucille, your car, but you come to a screeching halt. It's such a bad stop that you're no longer facing the way you were going. You absolutely did a 180 in your car. And you come

to a screeching stop your headlights flashing into the murky darkness of cornfield to your left.

D Dave 13:28
Oh my god. What just happened?

A Angela 13:31
What did you do?

J Jesus 13:32
I think I didn't do anything I just this guy just came out of nowhere. I didn't hit him. I'm pretty sure I didn't. And out of nowhere, we're literally in Nowhere, man. I know!

B Billy 13:41
What do you do? Jesus right now your headlights are facing, I said 180 but it's more of like a 160, you're not facing completely on the road so you don't see anybody right now but there was definitely someone who just stumbled right in front of you. You barely got a hint of white before you just reacted but right now you don't see anybody.

J Jesus 14:02
Can I see clearly the spot where I thought that guy was like is it or isn't covered in darkness?

B Billy 14:05
It's in darkness like you don't you see it but it's its shadow and stuff so you need to get out if you want to investigate.

J Jesus 14:11
Give me a second- I'm gonna get out.

B Billy 14:15

OK, Jesus you get out. Do you have a flashlight?

D Dave 14:19
Use your phone you savage!

J Jesus 14:21
Oh fuck I have a phone I turn on my flashlight function on my phone. I've- it's been so long since I've played a horror game where there was actually phones.

D Dave 14:28
It's a good point. It's a very good point

J Jesus 14:30
I turn on my flashlight phone, yeah.

B Billy 14:32
Yeah, you turn on your phone. As you turn it on, the audience would see that you have zero bars here. You could still easily get to the flashlight portion. And you turn it on and you aim it towards the direction of where you think this person was. And you see someone at the edge of the road. It looks like they jumped back and they are kind of- they're crouched down almost kind of hugging their knees and their back is to you, and definitely shaking.

J Jesus 14:56
Shit okay, okay, guys, there's somebody here.

A Angela 14:59
What the hell?

J Jesus 15:00
I think, uh, excuse me!

- D** Dave 15:02
Are they okay?
- J** Jesus 15:03
I think I think so- excuse me,
- B** Billy 15:05
They are just remaining silent, Jesus, as you're shouting at them. Again right now you're about 15-20 feet away.
- J** Jesus 15:12
I'm gonna walk forward. Excuse me! Hey, you okay?
- B** Billy 15:15
What is everybody else doing in the back as you see Jesus heading off towards the cornfield, saying Excuse me, excuse me, are you okay?
- A** Angela 15:21
Charlie is going to open the door and stand up still in the car. She's standing on the floor of the car, but her upper body is outside of the car door and she's shouting at Hank, don't go into the cornfield!
- J** Jesus 15:36
What?!
- A** Angela 15:37
I swear that's a thing going into the cornfield is bad. So don't go into the cornfield.
- D** Dave 15:42
I lean forward from the backseat towards the driver's seat, turn on the emergencies and then turn on the high beams so we at least get some reflection from the light towards

where we're going- where he- where he's going!

A Angela 15:55
Don't volunteer me for this!

B Billy 15:56
Yeah, with the high beams along with like your flashlight landing on them. The person stands up slowly and turns towards you. And Jesus, it's it's, it is a woman. Honestly, it's probably a girl around your age, 18. Could be 17, could be 19. It's around that age, and she turns towards you and she's wearing- it looks like a stained dress, but something that you would expect maybe your mom wore to prom. It is a prom dress. It is white, but it's a little bit more dusty right now. Her hair is kind of- think 1990's Courtney Cox, well done, but definitely has a vintage quality to it. And she's wearing light makeup kind of pale, but she blinks at you a few times kind of stunned or you know, maybe surprised because there's a lot of light at her right now. And she takes a step forward and you realize she's wobbling and for a second you think "Oh shit, I must have definitely hit her". But you realize, no, she's wobbling because she only has one heel on her foot. The other one must have gotten lost at some point.

J Jesus 17:00
All right. Are you okay?

B Billy 17:01
Hi.

J Jesus 17:02
Hi.

B Billy 17:03
I didn't mean to startle you. Is your car okay?

J Jesus 17:09
No, I- the car is fine. It's gonna be dr- I just want to make sure I didn't hit you or anything

right? You're okay?

B

Billy 17:16

Oh, gracious. No! No, you didn't hit me, you almost did. I'm, I'm so sorry. It's just I've been I've been walking this for a while and it's getting cold out here. And she definitely it's- it is a vintage dress and it doesn't have a top to it. She has bare shoulders. And Jesus, it is close to springtime but it's in South Dakota or North Dakota or just Dakota wherever the fuck this place is.

J

Jesus 17:40

Yeah.

B

Billy 17:40

So it's it's chilly. It's about 40, 40 degrees. And so that's definitely not appropriate weather without a jacket or at least a sweater.

J

Jesus 17:49

Yeah. What do you- like, do you live close by? You- And um, let's see. I'm looking down as I- and you did you lose a shoe?

B

Billy 17:55

I lost a lot of stuff here. I'm so sorry. And she's taking a couple steps towards you Jesus, definitely trying to warm herself up by like, you know, rubbing at her arms. Are you here alone? She says as she like squint- looks around you towards the car.

J

Jesus 18:08

No, I got a couple of friends with me. Do you need like, a ride home or something?

B

Billy 18:13

Oh, please. Oh, did I say my name? I'm sorry. I'm just a little bit. My head's just a little bit wired right now.

- J** Jesus 18:20
All right. Hi, I'm Hank.
- B** Billy 18:22
I'm Clementine. Like the song.
- J** Jesus 18:24
Bop Bop, yeah, yeah.
- B** Billy 18:27
She kind of squints at you, not fully getting what that was, and takes a step forward. She offers you a hand. Hi. It's nice to meet you, Hank.
- J** Jesus 18:35
Hi. She's- I shake it.
- B** Billy 18:36
Her hand is freezing. It's cold. And then she goes back to kind of rubbing at her arms. She's like, I, God, I'm kind of in a weird place because my mama told me never to take rides from strangers. But I was going to a party. It's uh- and she looks down at her outfit and says, it was a kind of a costume party. You know?
- J** Jesus 18:56
Uh-uh, is that sort of the party you didn't want your parents to know you were going to?
- B** Billy 18:59
She smiles. She's like, well, wasn't the party that was the problem. It was the date.
- J** Jesus 19:03
Oh, shit.

- B** Billy 19:04
Yeah. Should I listen to my mom. He was kind of a son of a bitch. He kind of got started getting fresh. So I just left them at the party and just took off down the hallway. But guess I wasn't paying attention. I was kind of, you know, annoyed.
- J** Jesus 19:19
I got you. I got you.
- B** Billy 19:20
And my car kind of flipped.
- J** Jesus 19:22
Oh, shit. Really?
- B** Billy 19:23
Yeah. She points down to where you guys were driving from. And she's like, yeah, it was about an hour ago. And I've just kind of been wandering, hoping someone would stop by to help me out. But there's no damn light. So I'm just kind of, I mean, that's why you almost hit me. And so I'm kind of, you know, you're a stranger and I know, you know-
- J** Jesus 19:41
No, it's it's, it's fine. I mean, if you're comfortable I can, because I'm not gonna leave a woman with one shoe on the road by herself.
- B** Billy 19:48
Oh, I only have one shoe goddamnit, she says, as she looks down and kind of notices it and just says, are your friends, um? And she looks over you Jesus, and you can definitely see she's evaluating, is this a smart idea to take a ride with a stranger? Who is male? She's a little uneasy.
- J** Jesus 20:05
Okay, uh-

- A** Angela 20:06
Charlie is going to yell. Hank, who are you talking to?
- B** Billy 20:11
Charlie with the high beams, you see the outline of a woman in a dress talking to him, but you don't really see full features.
- J** Jesus 20:17
This is Clementine, her car flipped over a little while back.
- A** Angela 20:20
Geez! Charlie's going to get out and follow Hank, indicating it's like, visual confirmation. There's another lady here. I can promise you that makes her feel better if she's a normal person.
- B** Billy 20:31
Honestly, she does. As soon as she sees Angela walk up that tension in her shoulders lessens. And she's like, Oh, thank you. I mean-
- J** Jesus 20:38
No, I get it. I get it's fine. I get it.
- B** Billy 20:40
I mean, I'm not even close. I mean, I don't really know. The closest gas station there is-
- A** Angela 20:46
I think it's still another 150 miles away.
- B** Billy 20:49
Oh, God, this damn state. I live in Bakersville. Unfortunately, that's, I mean, it's really out of your way. Bakersville is, uh- and she kind of looks left. Looks right. And she's like, I don't

know which direction at this point. It's- I was- I drove about an hour and a half to- with this fella to get to this party that he said he said his friends were cool. And so it's kind of far away. But if you can, like just take me to a service station, any service station, I'm sure I can call my mama. Yeah, I'm pretty sure she'd kill me. But you know, what're you gonna do?

J Jesus 21:20

Oh, honestly, if it's not too far out of the way, we could take a quick trip.

A Angela 21:24

We don't have anywhere specific to go.

J Jesus 21:26

Yeah, we're just we're just doing cross country.

B Billy 21:28

Oh!

J Jesus 21:28

So like, we have no place we're going for.

B Billy 21:30

Really? She looks over towards Angela's character and she throws out a hand towards her, very much a shaker, and she says, hi, I'm Clementine.

A Angela 21:38

Oh, Charlie! And, I'll shake her hand.

B Billy 21:41

She's cold. It's not like unnatural cold. I know. I don't want the audience to think like, Oh my god, they're touching a ghost. No, she's just she's been out here for a while. So you

would feel the same way if you were out here in what she was wearing. And she's like, Oh, great. And she looks behind you, Angela. And she notes that somebody is peeking out the window. Kind of like a weird ferret-like man.

J Jesus 22:01
Lee, say hi! Please.

D Dave 22:04
Roll down the window just a bit. Hi.

B Billy 22:07
Hi, I'm Clementine, she says and she waves and she's going to be walking towards the car, clearly excited to get somewhere warm.

D Dave 22:15
Okay, roll up the window again.

B Billy 22:17
You guys are gonna have to move some things because a lot of your stuff is in the backseat with Lee and it is only a four seater. So you clearly have to move the cooler and the tent that you shoved back there into the trunk.

J Jesus 22:29
I do that.

B Billy 22:30
So where she's sitting? I mean, this is the perfect place if you guys want to switch up the order. I'm just wanting to make sure that I get the right order right.

D Dave 22:36
She has to sit back with me.

J Jesus 22:38
I'm thinking about for a second. And I think, Lee you're in front with me. You're weird. No offense, but- you're weird.

B Billy 22:47
So, she doesn't know where Bakersville is. But you guys have a map on a good old-school map or what do you want? Do you have any way of trying to find that?

J Jesus 22:55
No, no, I would have used my phone for everything. But other we would have would we have known there'd be no service?

B Billy 23:01
You know your characters better than me? Would one of you have known that?

J Jesus 23:04
I would have not I would just assume everyone has internet because I'm privileged like that.

A Angela 23:08
Same. I grew up in the city.

D Dave 23:10
I would probably have a contingency plan in case there was no cell service

B Billy 23:15
You know actually knowing what you've told me about Lee I think that makes sense. So would Lee have like a small like road Atlas?

D Dave 23:22
Yeah, but it would be one of those ones that unfold into the kind of you have to put on to

the like the the-

B Billy 23:28
The hood?

D Dave 23:29
The hood, thank you, of a car in order to like completely expand because he bought it on Amazon for like seven bucks, but it was like for eight buck you can have like the entire state of North South Dakota. Maybe, I don't know. And then it's like that's what- what he went for.

B Billy 23:44
Yeah, what it is, is it looks almost like a cell phone holster. But it has all the states in there and you kind of pull out a card and you unfold the Dakotas.

D Dave 23:52
It just says Dakotas Maybe?

B Billy 23:54
Yeah pretty much! Some flash through the south, some flash to the north and just said like fuck it, it's Dakota. David, you're going to be doing like you put it on the hood you have your flashlight out. Jesus, Hank is going to be busy trying to cram everything into the trunk which is going to be its own task. And Angela, I'm gonna say Charlie is just kind of awkwardly having a conversation with this girl.

A Angela 24:17
Charlie is going through her backpack and she pulls out a denim jacket for Clementine.

B Billy 24:23
Oh, so, uh, you guys are doing cross country?, she says as you give her the- are you guys in the car at this point having the heater on or what?

A Angela 24:33
Once Hank gets stuff pulled- because I imagine like Hank, pulled stuff out and then he's probably in the back trying to Tetris things into the trunk. So once room has been made for us in the car, that's where we will be.

B Billy 24:44
You guys are sitting there. She's like, so you guys are going on kind of a road trip. That sounds fun.

A Angela 24:48
Oh, yeah, yeah, we- we started in Seattle, and we've been driving for a couple of days now. So we saw, we saw a mini horse.

B Billy 25:00
Oh, a mini horse. So was it, was it exciting?

A Angela 25:03
It was- it was very small.

B Billy 25:05
Oh, yeah, that's I mean, it makes sense that's in the name. Oh, so is one of them boys your, ah, your squeeze?

A Angela 25:11
Excuse- What?

B Billy 25:13
Oh, you know, one of the guys- want to make sure that you know, are they, one of them your boyfriend or anything?

A Angela 25:18

Oh god no, ew.

B

Billy 25:21

Oh, I'm sorry I didn't mean to, I just-

A

Angela 25:24

No, we just were in a study group and it was spring break and I've never been outside of Seattle really let alone Washington and-

B

Billy 25:35

Oh, Seattle Washington! You guys are far.

A

Angela 25:37

Yeah, yeah. And I knew Hank had a car I mean if you can call this a car I think it only meets the barest technical definitions of car.

B

Billy 25:49

I mean, it's, it's a- Hey, any any shelter in the storm, as they say.

A

Angela 25:52

Oh, yeah, yeah, of course. Of course. Um, so yeah, like, like we said, we're just driving aimlessly. We're gonna, y'know at some point, we're gonna have to turn back because you know, classes are gonna start back up. But I don't think a trip to Bakersfield is going to prevent us from getting back to school.

B

Billy 26:07

You guys are really nice. I, uh- and she looks down at her hands before saying, I'm really lucky I ran into you. Th-thank you for, thank you for helping me out. My, my date was a son of a bitch. I mean, he tells me that there's a big party going on. I get there and there's just like five other guys playing darts and drinking beer and doing other things. And yeah, I just had to leave that place.

A Angela 26:31
Uh, yeah, that was smart.

B Billy 26:33
Yeah, it was not smart for me to even meet up with this fella. My mom tells me don't meet up with the men who you know you meet online, but when you live in Bakersville you don't got a lot- you got slim pickin's.

A Angela 26:43
Have you always lived in Bakersfield?

B Billy 26:46
Unfortunately, I have to say yes. I lived in Bakersville. And most likely, if I'm like my mom, I'm gonna die in Bakersville it's, it's like a, like a void that keeps you there.

A Angela 26:57
That sounds sounds kind of rough.

B Billy 26:59
No. Um, so that's a cute camera. I like your camera. Is that kind of like your thing?

A Angela 27:04
Yeah, I'm an artist. I like to use different mediums. But for right now. Yeah. Documenting some of our, our trip. With this Polaroid.

B Billy 27:16
I like that. I like that. I don't we don't get a lot of artists in Bakersville. I mean, I okay, I'm not to sound like a crazy person that you just picked on the side of the road. But I view myself a little bit as a an artist in my own way too.

A Angela 27:30

What do you- What's your medium?

B Billy 27:32
You're gonna laugh, you're gonna laugh.

A Angela 27:34
No, really.

B Billy 27:35
I read auras, and I don't draw pictures. I draw auras of people. It's just kind of something I do. It's silly. I know.

A Angela 27:43
I mean, everybody's got their their special gifts, their special way of looking at the world.

B Billy 27:48
That's a cute way of saying things. And she kind of smiles at you and reaches out and squeezes your hand. David!

D Dave 27:54
We dead yet?

B Billy 27:55
You are over this unfolded map that has more creases than roads at this point. You have your flashlight out and you have a destination of where you remember being at one point, you remember seeing the last sign that you passed about an hour ago is Huntersville. And you were going south-east. So you're going to try to find Bakersville from that location right now, this is difficult. This is a perception plus your survival using the map, that gives you a plus one. But I'm also going to take negative two because of this just the environment itself and how difficult this is to actually find. So right now take your perception plus survival and just take one dice away. So it's just minus one dice.

D Dave 28:37
Got a one, eight, and a nine, and- do ones take away successes?

B Billy 28:42
Nope.

D Dave 28:42
Okay, cool.

B Billy 28:43
So an eight and a nine. So you got two successes. Hank, by the time you are done shoving everything into the trunk, you walk around towards the driver's seat, and you see David at this point, he has one of those like geometry tools, where you know, you have the pencil and the poker and he's like making a circle with it. David, you absolutely figured out the calculations, you know how much gas is gonna take you to get there. Bakersville- it's actually you're gonna have to turn around and drive for an hour, then you take the expressway west for another 30 minutes. So, by the way the crow flies, it's an hour, by the way how the road is, you are gonna say it's about an hour 30, hour 40 minutes depending on how heavy your foot is on the gas.

D Dave 29:24
Which makes sense because she said it took her an hour and 45 minutes with her boyfriend to get here. So yeah, the roundabout ways like that checks out that corroborates her story. Not that I think it's a story. She's a person in need. Obviously, we're helping. And also not to mention the thing we're going to is let me check my notes. The world's largest ball of cat hair. I think we can do with a small detour.

B Billy 29:53
Yeah, you found the destination. You've outlined the route you have to take you just have to turn around. I mean bonus, you'll at least be able to pass and see where she crashed. At no point had you note- you'd seen a crash at any point but you know, who knows, she might have rolled right into like the cornfield and you just didn't see it. So yeah, okay, you know exactly where to go. Hank, you get to the driver side, just as David is starts packing up his stuff.

J Jesus 30:13
Alright, so I wait an extra 20 minutes for him to finally be able to fold that map back together. And then when he comes in, it's like, all right, we all set?

D Dave 30:22
Yeah, good to go. Miss, we're- we're gonna get you home. Okay?

B Billy 30:27
Oh, thank you.

J Jesus 30:28
Do you want us to drive by your car and pick up anything or?

B Billy 30:30
No, no, it's it's a crap piece of car. I mean, this is nice. This is a nice car. But this- No, it's fine. It's fine. Honestly, my mom's gonna kill me regardless, and there was nothing of value on it. Other than you know, my reputation as a driver.

J Jesus 30:46
All right, we'll, just-

B Billy 30:54
Thank you. What's playing? She says that she looks towards the radio. That's kind of- it's softer because you turned it down as you pulled up?

A Angela 31:01
Oh, no.

D Dave 31:02
No, no, no-

J Jesus 31:03
Wait, I- you know, Bruno Mars, right?

B Billy 31:06
No, I don't.

J Jesus 31:06
[singing] And I catch a grenade for you!

D Dave 31:10
Miss, I'm gonna need you to flip our car over too.

J Jesus 31:12
This guy is a master.

B Billy 31:14
OK cool! So Lee's in the front seat. And Angela, you're in the back? Are you just talking?
Are you not talking? Or what do you- How are you interacting with this individual.

A Angela 31:22
We're chatting about nothing in particular, but-

B Billy 31:25
You know, make a charisma, plus, I'm thinking, empathy.

A Angela 31:28
Alright, so charisma-

B Billy 31:31
I just want to see if you succeed. There's no negatives.

- A** Angela 31:33
-three, empathy two, so I got five dice.
- B** Billy 31:37
Angela, don't forget you have something called friendly face as a merit.
- A** Angela 31:41
Oh, yes. And that gave me minus one difficulty to friendly social rolls. So-
- B** Billy 31:49
Cool. It's- so it's seven. It's seven and above.
- A** Angela 31:51
Oh, okay. Great! I have 3 successes.
- B** Billy 31:54
So you guys are driving. And you know, for the first 20 minutes a little awkward. But you know, slowly but surely, Charlie is very entertaining to this girl. And she's having a good time.
- A** Angela 32:04
I think it's awkward just because Clementine and I probably have very little overlap in like just our frames of reference if she's lived in this backwater town, and I've grown up in the city.
- B** Billy 32:16
And yeah, and you know what, you don't want to be that person to come in and talk about the city no matter what you know, and bore them make them feel like less than a person. But you find that she actually is very excited about the city. She wants to know more about Seattle and all the cool stuff that's happening there. I mean, she starts singing along to some of the terrible lyrics to Bruno Mars. Actually, I love Bruno Mars.



Angela 32:36

She's dead to me.



Billy 32:37

But she she started to have a good time with Hank, at one point she even talks about like the Game Boy that you're trying to work on, Lee, and asking you questions about like, oh, what game You did? What game you got into there? Is there you know, do you have one that you really excited about? My personal favorite was Zelda.



Dave 32:52

Mario Wario World? War- it's Wario World.



Billy 32:55

Oh, that's- Yeah, that's cute. So after about 20 minutes, she almost kind of feels a little bit like part of the crew. You guys are laughing, she's definitely upped the energy that had been kind of slowly dissipating throughout this Bruno Mars hellscape.



Dave 33:12

So you're describing a friendly person?



Billy 33:15

Yeah!



Angela 33:15

I dont- I don't understand this.



Dave 33:17

She's a friendly person! I like how, with a World of Darkness game, you have to quantify all the aspects that make a decent person you picked up.



Billy 33:27

So yeah, she- that's the perfect way of saying it. She's just a friendly person. And at one point, Angela, as you look towards her as she's singing along with Bruno Mars, she reaches out to like that little pocket behind the seat and pulls out some sunglasses that, Jesus, you forgot you left in there during some sort of fraternity rush thing. And they have stars and she puts it on her nose and she's singing along and Angela, it's just a very beautiful image.

A Angela 33:54
I'ma take a picture. Click-click!

B Billy 33:56
Absolutely, you line up the shot. She's singing along and you- flash! And she kind of looks startled as you do and turns towards you and pulls down the glasses. And she looks almost scared as she sees the Polaroid roll out and into your hand. And as you turn it to face you, Angela, it looks like a very good picture. It's a fun picture. She's a little pale, but- adds to the art of it and you flash it towards her. And you see first relief written on her face. And then- you see regret, shame, embarrassment, and then panic. And then she immediately turns towards Hank. And Hank, she's tapping on your shoulder. She's like, hey, could you pull over?

D Dave 34:45
Everything-

B Billy 34:46
Pull over now please, please, please, please.

D Dave 34:49
I don't want her to get sick. She's gonna get sick.

J Jesus 34:51
Sure, sure. Sure- I pull over.

B Billy 35:01

And as soon as you pull over, she opens up the door and she stumbles out and she slams it behind her. And she just looks towards you guys and says, nevermind, I'm fine.

J Jesus 35:09
Wait-

B Billy 35:10
Nevermind. Thank you so much for- No, thank you. I'm just- I'm just gonna wait for my friends.

J Jesus 35:15
Are you just Sure? I mean it's like-

B Billy 35:17
No I'm fine, I'm fine, just go- Leave me alone, she says as she starts walking honestly in the direction where you were originally driving. Just- just walks across the street and just starts walking down, well, hobbling down as she only has one shoe.

J Jesus 35:30
I pop my head in, I- should we just go? This is weird.

D Dave 35:36
Where are we Billy? Where are we in anywhere other than desolate corn country

B Billy 35:40
Corn country. You're in South Dakota or North Dakota or just fucking Dakota. But it is a highway with corn and a field I mean, both sides are not filled of corn but one side is definitely corn or as you look towards it it's looks more towards like weeds. But yeah, this is just farm country. Nothing- nothing of interest.

D Dave 35:59

One side's Korn, the other's Limp Bizkit and never the twain shall meet.

- B** Billy 36:03
Exactly. I shouldn't even say corn because it wouldn't be corn at this time of the- but it's just farm. It is large farm crop.
- A** Angela 36:11
Soybeans.
- J** Jesus 36:12
Soybeans.
- B** Billy 36:13
Soybeans.
- D** Dave 36:13
We would not know the difference if we were rolling by it in the middle of the night- or in broad daylight! We wouldn't know.
- J** Jesus 36:19
True. It's all wheat to me.
- A** Angela 36:21
So anyway, I'm going to roll down the window and lean out. Clementine, I'm- I'm really sorry. I didn't mean to-
- B** Billy 36:32
You guys were talking for maybe five seconds of Lee saying like, are you serious, Hank saying, are you guys, what should we do? You turned away for literally five seconds and when you roll down the window- because it takes about you know, another 10 seconds of just getting that damn thing to roll down. Clementine's gone.

- J Jesus 36:48
What-
- A Angela 36:50
-the hell?
- B Billy 36:50
I mean, it's dark out. So do you want to turn the car around to like towards where she was walking to see if you get the headlights to spot her?
- J Jesus 36:56
Yeah, I do that.
- B Billy 36:58
She's gone.
- D Dave 37:00
She probably made a break for it. She probably sprinted.
- J Jesus 37:02
Did she go into the- is that fucking corn? Wheat? I can't tell the difference.
- B Billy 37:06
As you turn around- do you turn off the Bruno Mars music?
- J Jesus 37:09
Temporarily, yes.
- B Billy 37:10
And it's just silence. Other than like the sound of some crop being blown in the wind. Not

even the sound of crickets. It is a desolate area. Which makes sense because Dakota, but it just seems even more desolate than usual.

J Jesus 37:26
Charlie? Was she maybe like on something to make her act weird. Should we like, go after her? I don't- I don't know.

A Angela 37:34
Where- Where? Where do we go after her-

J Jesus 37:38
I don't know. I don't know. I'm not-

D Dave 37:40
Everybody-

J Jesus 37:40
I'm not gonna get into a random cornfield, or wheat- fuck this field.

D Dave 37:44
Everyone, please. If we were in our hometowns, and we decided that we needed space from strangers, and we just booked it, right? Now, Charlie, if you were in Seattle, and you were going down the road, and made us pull over and then you just duck down an alleyway. That doesn't mean you're in danger. That's just where you're from. Right? Right.

A Angela 38:07
Are you saying that she's become one with the corn?

D Dave 38:10
I'm saying she's from here, and she wanted to get away from strangers, and she did the thing that locals do to get away from strangers. And it sucks, and it hurts, and we'll

probably all have to grieve the friendship that never was but we need to-

A Angela 38:23
I also really liked that jacket.

J Jesus 38:24
Oh, shit she took your jacket.

B Billy 38:25
Yeah, she did take your jacket.

A Angela 38:27
And Hank's sunglasses.

J Jesus 38:28
My fucking sunglasses!

D Dave 38:30
Okay, I'm gonna miss that jacket. And if we can all just agree to- that she's from here. She's- she knows what she's doing. She's- She's an adult-ish, like we all are. And we should just keep going because she knows what she's doing. And, Charlie, if you were in Seattle, you wouldn't expect those people that you just tried to get away from to move heaven and earth to chase you down when you tried to get away from them. Right? Right?

B Billy 38:58
You know, honestly, Lee's making a lot of sense. He's used to women definitely hightailing it away.

J Jesus 39:07
I keep telling you to sing Bruno Mars when you meet a woman. That's a definite way to get her attention.

D Dave 39:13
You're right- peer behind a woman at a bar. I'd catch a grenade for you.

A Angela 39:17
I'm imagining Orin from Parks and Rec.

B Billy 39:19
Much like Orin, it's just creepy now. There's no like I said wind blowing, silence, light fog in the area. But other than that, yeah, you don't see anywhere where Clementine was at, or went or going or any sign of her. The only reason you know that she was around is because- Angela, in your hand is that Polaroid.

D Dave 39:39
Do you guys remember Joey from school? He drank three handles of Smirnoff and then fucked off onto the highway for three days and came back fine. This could be like Dakota's Joey. North or South or whatever. It's some fucking Dakota.

J Jesus 39:57
Alright, I turn the car around. It's like, let's get the Hell out here, and then drive off.

A Angela 40:06
Billy I look wistfully mourning the friendship that we never had, at my- my Polaroid.

J Jesus 40:12
I look wistfully at the glasses that are now gone from my back of my seat.

B Billy 40:16
Okay, so Angela, you're looking at the Polaroid. Jesus, are you driving back to the direction that you were originally on? Or are you heading towards Bakersville, which is- or have you given up on that, you still- are you going back to your original course?



Jesus 40:28

I've given up on that. We're going back to the original route.



Billy 40:31

Okay, so you've backtracked 20 minutes. So you turn around, and you're driving back the original way. And Angela, as the volume is increased, and Bruno Mars starts singing in that deep non bass of his you are looking at this picture, and you actually have a very interesting ability, Angela, it's something that you didn't tell people about in your intro, but you kind of have something weird about you. What is it?



Angela 40:54

When I look at photographs, I sometimes see beyond just what is physically there, aka I have the merit Oracular Ability.



Billy 41:07

So you're going to be using that right now. So I want you to roll, there is no minus here. But you do have a plus because you used your special camera.



Angela 41:14

So that gives me one extra die?



Billy 41:16

One extra die. So what's the roll that you have to make? Because I think there's two rolls you have to make?



Angela 41:20

Yes. So first, I make a perception plus awareness role with the difficulty determined by my storyteller.



Billy 41:25

The difficulty is eight. This would be the one where you get the extra dice.

A Angela 41:29
1, 2, 3, 4 successes.

B Billy 41:31
Okay.

A Angela 41:33
I rolled nine dice.

B Billy 41:34
Yeah, that's a lot. So you- You definitely see something or it's more of a you see it and you feel it in your mind's eye. What you're focusing on now is the sunglasses themselves, those dark spots that were her eyes should be and it almost feels like it's pulling you in. Now roll the second thing. What are you rolling for that?

A Angela 41:54
I am rolling intelligence plus occult.

B Billy 41:57
Roll that. And you know what, I'm gonna give you a plus one, because- that's a really good roll, I will give you a plus two. Again, it's difficulty eight.

A Angela 42:03
Let's see. I got four successes, and they're all 10s

B Billy 42:08
Roll again.

A Angela 42:09
But I get to roll 10s again?

B Billy 42:11
10 again.

A Angela 42:12
Two more successes. So total of six successes.

J Jesus 42:15
Wow.

B Billy 42:17
Angela, as you're looking into these sunglasses, those dark spots where her eyes should be they almost become part of her face. And it's almost like you're seeing a truer version of herself. And then you realize you're no longer looking at someone wearing sunglasses, you're actually looking at a bleached skull.

A Angela 42:34
Eugh!

B Billy 42:35
Of someone who's been dead for far longer than I guess you are used to seeing. This is definitely a vision of death. It's a vision of death. But you also see a hint of life behind that broken bleached brow of hers, of someone who is realizing they're about to do something that they don't want to do. It's that fear of being fully seen by someone after you've not been seen in a long time. And because you realize you're being seen you kind of have that self reflection, you are seeing someone who is either dead inside, outside, or both. And it's getting to the point where you kind of just drop the Polaroid from your hand as your body just feels like it's cold.

A Angela 43:21
Eugh, yeah, Charlie, like just drops the photo like shiver down her spine and everything.

B Billy 43:26

And then Bruno Mars is singing!



Jesus 43:28

You ok Charlie?



Angela 43:30

Yeah, yep, totally fine.



Jesus 43:32

All right, because if you're gonna throw up you're gonna have to tell me I don't want to have to clean.



Angela 43:37

I'm not gonna, I'm not gonna throw up.



Jesus 43:38

Alright.



Angela 43:39

Plus, I would not be the first person to throw up in this car.



Jesus 43:41

True.



Dave 43:43

I thought- I thought we could let go of that.



Billy 43:47

As you guys are driving, it's been about 15 minutes since you started driving, you see lights ahead as a rest stop a fully lit rest stop with a rest center is coming into view.

J Jesus 44:00
Alright, let's get some sleep.

D Dave 44:02
Awesome.

B Billy 44:03
I'm gonna repeat that. You drove down this road for 20 minutes. And then you turned around and drove for 15 minutes. And now there's a rest stop.

J Jesus 44:13
Did we miss that last time?

A Angela 44:15
How did we miss a fully lit rest stop when we were specifically looking for places to stop so that she could like call her parents ?

D Dave 44:22
You've probably been like gunning it since we- since we turned around man. You've done that before.

J Jesus 44:28
Well. Yeah, but I'm usually more aware when I do that.

D Dave 44:33
My dude, no you're not.

J Jesus 44:34
I don't- Okay, I speed on occasion.

- D** Dave 44:36
We could call your folks and ask how many of your tickets they've had to pay and then we can do math.
- J** Jesus 44:43
Driving to the rest stop.
- B** Billy 44:45
Cool. Are you pulling over? You're pulling into it?
- D** Dave 44:48
Yeah. Oh, they have hot dogs?
- B** Billy 44:50
As you guys pull into the rest stop, first thing you notice is it is mostly empty. The only thing that you do see is in the very back of the parking lot. There is an old bus that looks like it's seen more rain than children. It is rusted one of its tires is missing. It is definitely abandoned or if it's not abandoned, someone's not taking care of it. You are the only car though that pulls right in front of the rest stop complex. And this looks like a standard complex, a little bit newer than what you've seen in South Dakota so far, but also still has that kind of vintage 60's look. It's not like a square box, is what I'm trying to say. It looks a little bit of like a saucer with two buildings on the side and the center is a saucer that is actually a kind of a giant window.
- A** Angela 45:34
Is this like the type of rest stop where it's like, this is bathrooms and vending machines or is it sort of like service Plaza where there's more options?
- D** Dave 45:43
Sbarro? Is there a Sbarro?
- B** Billy 45:45

This is bathrooms and vending machines, but also kind of like it looks almost like a welcome center.

A Angela 45:51
Okay.

B Billy 45:52
It has a little desk where a person would be sitting and you see a place where you can find like little brochures on where you want to go. There's a bulletin board in front of the desk with you see flyers. You can't really see what they are, but they're flyers, but you do see it's well lit and but there's nobody in there currently. But it is 12 o'clock at night.

J Jesus 46:10
I park right in front of it. Because it's available.

B Billy 46:13
Yep, yep. And there's no handicapped parking that tells you otherwise.

J Jesus 46:16
All right, yeah. So I was like, Alright, let's grab something quick to eat add something caffeinated for me and we can keep going.

B Billy 46:22
As you guys exit your car. It is still kind of cold, but you would also detect it's getting a little bit colder. It's like earlier I said I was like 40-45. It feels closer to 32 if it was going to be raining right now there's a possibility it'd turn to snow. So you guys quickly get out of the car. Notice that, again, there's no longer that sound of crickets that you had heard earlier in the evening or the sound of crows it's still weirdly silent void-of-life noise that is just permeating the place. You walk into the Welcome Center as I'm going to call it your footsteps echo along the Linoleum floor and to the left of you it says ladies room and on the right it says men's room, along the wall- back walls are vending machines, coffee machine, snacks and in the middle there is an empty desk with information on it if you'd like.

J Jesus 47:16
I immediately go to the bathroom.

A Angela 47:19
Same

D Dave 47:19
Yep, likewise. And definitely not out of a weird desire to stay around people because this is creepy and we are surrounded by food.

J Jesus 47:29
I do it for the weird desire of I really need to pee.

B Billy 47:32
Who wants to go first?

J Jesus 47:33
Me.

B Billy 47:35
Jesus, you walk into the bathroom and it is filthy. It is- it's weird because on the outside in the Welcome Center area with the desk and the vending machine. I mean it's it's not like you would eat off the floor clean. But it's- someone must have ran a broom and a mop around it for, you know, at least a week ago. So it's not gross. You would describe this bathroom as gross- and you're a guy using a bathroom. Like, that takes a lot for a gentleman to look around and say like this is un- this is unreasonable.

D Dave 48:10
In a fucking rest stop of all places. All of us have such lower expectations in a rest stop.

B Billy 48:17

Yeah, like this is a rest stop in South Dakota or North Dakota or the fuck Dakota. This is, but this is still like you look inside and you say, this is unreasonably gross. The floor looks like there's just crud on it you wouldn't say shit but it looks like rust is running up the wall and on the floor. One of the tiles has fallen off like the ceiling so you see some exposed wiring. You look into like the first toilet because they don't even have urinals, they have toilets. You look in the first toilet and you decide that there is no God because if there was a God he would at least had a door so you could shut it- it is just it looks like someone has shat in the toilet, didn't quite make it in and then a couple other guys that said like well this is how we live now and just shat around it as well. It is gross. Now you go to the second toilet and it's much better but that still makes it awful.

J Jesus 49:11
Like much better like it's still full of shit, or?

B Billy 49:13
it's not full of shit but something that it looks like someone must have hit it with a hammer because half of the toilet is collapsing onto itself. The last toilet is the only one that you would call bearable. It's not clean, but it's not unclean. It's still gross, but it's not like this is ridiculously gross. The toilet looks a little bit more rusted, which is really impressive seeing that it's porcelain but it still looks like it's a rusted porcelain which is really impressive but that would be the toilet that actually looks like it has clean water in it at least and no- and not shit. Let's just put it up there. Not shit.

J Jesus 49:48
Okay, so I'm not going to touch the toilet. So I'm going to be asshole and not put the toilet seat up as I go to pee.

B Billy 49:54
You know, I think at this point, no one's gonna like blame you. David, you could chance the other toilets or you can just wait your turn.

D Dave 50:00
Yeah, I'm gonna wait. I'm gonna fucking wait like a gentlemen

B Billy 50:02
David as you're waiting for Hank to you know, piss, you're not hanging out the door because they're not that awkward. You're hanging where the sinks are.

D Dave 50:10
Just right over his shoulder like, hey, buddy.

J Jesus 50:14
Ding ding ding.

D Dave 50:15
You're doing great.

B Billy 50:16
Yeah, you're hanging near the mirrors.

D Dave 50:20
Yeah.

B Billy 50:20
All right. What are you doing? Did you bring your Gameboy in? Are you playing with your Gameboy? Are you just kind of awkwardly looking at yourself in the mirror? Are you just what?

D Dave 50:26
I am noticing that we don't have any bars still. And that's bothering the hell out of me.

B Billy 50:31
David, I want you to make a perception roll. Minus two. Perception plus awareness.

D Dave 50:36
Alrighty.

B Billy 50:37
So you're looking down at your phone. So just perception plus an awareness minus two. And the reason I'm not giving you like going through like the full like minus one, this plus this one, this plus minus one this is there's an option in the World of Darkness book where you just basically say you look at the situation at hand and you give them a minus or plus, because of all the weird shit that's going on the crowd, you're being distracted, there's a less likely chance for you to succeed at this. So the difficulty is a minus two from your hand.

D Dave 51:03
I have concentration and I do not get negatives when I'm doing something while being distracted. And you mentioned a bunch of distractions.

B Billy 51:11
Then you know what, it's perfectly reasonable then, so I'm going to say that there's no minuses for you.

D Dave 51:18
Okay, cool. So my 3 10s are a four, a 10 and a two. And then I'm going to roll two more. And that's a one and six. So I got a 10. Do 10s, do 10s explode.

B Billy 51:30
10 always explodes.

D Dave 51:31
I got a three. So I got one success.

B Billy 51:33
David, you're looking at your phone. And then you get the feeling that you're being

watched. And you immediately look to your left towards where you feel you're being watched, which is where the mirror is. And I mean, this sounds crazy. I mean, you're sure it's nothing, but it almost looks- You know, it absolutely looks like your reflection immediately spots that you're about to look towards it. So it looks back down at its phone, but then it realizes that you're looking at the mirror, which means it should be looking at you. So it looks back at you. Your reflection is about half a second delayed meeting your eyes. But then everything's fine. You hear the flushing of the toilet and Hank opening the door.

D Dave 52:22
Hey, Hank, you done?

J Jesus 52:23
Yep, zipping up.

D Dave 52:25
Yeah. Don't forget to wash your hands, man.

B Billy 52:29
And Hank, you come over, you're- wash your hands unless you're a savage.

J Jesus 52:32
No, no.

B Billy 52:33
Luckily for you, there's one thing that does work. It does shoot out brown water for a second and then the water gets clean.

J Jesus 52:39
I let the water go for like a minute before I put my hands in there.



Billy 52:42

And that's plenty enough for Lee to do his business, I guess.



Dave 52:45

Oh, yeah. No, I just I just lawn sprinkler over every surface in the entire place. Goddamit, I tried to say that with a straight face.



Billy 52:56

Angela?



Angela 52:56

Hi.



Billy 52:57

Angela. You open up the bathroom door and you're greeted to a scent of pine fresh. It looks like the tiles are cleaner than the outside, like the outside is you know it's not like it's seen like a deep cleaning for a while but someone's definitely run a mop or broom across the tiles. It looks clean enough. This seems like an exaggeration of clean. It almost seems like- your mom is a little bit OCD Angela. She likes a clean house, which doesn't kind of work with you being an artist. This is a deeper clean than what your mom would do to your bathroom.



Angela 53:29

I don't trust it.



Billy 53:30

So you walk in and it is nice. I mean, not to brag, but this is probably the nicest bathroom you've been in a while. There's two stalls. One of the stalls is closed. One stall is open. But you don't really think anybody's in here and yeah, it just smells nice. It's a nice environment. It's a comfortable place to do your business.



Angela 53:48

I am inherently suspicious of a well maintained rest stop restroom. But it's Angela not Charlie. She'll go to the door that's open, get in stall.



Billy 53:59

Great you get in not gonna go into too much details other than you're doing your business.



Angela 54:04

I lawn sprinkler it?



Dave 54:05

[Laughter]



Angela 54:09

No. It's disgusting. It is disgusting.



Billy 54:12

Angela, you're sitting there doing your business. We don't need to get into description mode for that one. When suddenly you hear a bang on the side of the door.



Angela 54:21

Eyah!



Billy 54:23

From the other stall.



Angela 54:24

Oh Jesus!



Billy 54:25

And a heavy grunt.

A Angela 54:27
Oh...

B Billy 54:28
A manly grunt.

A Angela 54:29
Everyone needs to pee, everyone should be able to pee in peace.

B Billy 54:32
And nothing but silence. And then you hear another slam as if someone's like just slamming their fist against the side of the door once more.

A Angela 54:41
God, are you okay?

B Billy 54:42
Silence.

A Angela 54:45
Hello? I'm gonna like knock on the shared wall.

B Billy 54:50
You just hear the knock echo in the stall. And there's nothing, no response.

A Angela 54:56
All right. Gonna clean up, go wash my hands.

- B** Billy 55:02
You open up the door and, Angela, you definitely step out into a rusted room. There's mold on the tiles. There's mold on the walls definitely looks like someone's graffitied the wall here. This bathroom is tarnished. It's disgusting.
- A** Angela 55:18
Eww, oh oh, ah, ah! Run, run, get out. Eagh, eagh, don't touch anything, don't touch anything!
- B** Billy 55:25
You take off towards the door. And as you grab the door handle, you pull it back. It comes off because it's been rusted off.
- A** Angela 55:32
Aah!
- B** Billy 55:33
And Angela, That's when you hear the skittering.
- A** Angela 55:36
Oh, no, I'm slamming, pounding on the doors. Open the door, open the door!
- B** Billy 55:41
Angela, you are banging on the door and you hear the skittering getting louder. First it may have even been like one or two bugs. But then it sounds like 10, 20. Are you looking behind you? Are you just focused on trying to break this door open?
- A** Angela 55:53
Breaking down the goddamn door.
- B** Billy 55:55

I need you to do a- uh, god. It's gonna be strength plus athletics.

A Angela 55:59
Sure.

B Billy 56:00
You're just trying to throw everything you can. I'm going to minus one because you are freaked out. So minus one from your entire thing.

A Angela 56:08
That's fair. No successes.

B Billy 56:10
Angela, you are panicking and it gets even worse, as you're slamming against this door over and over and over. Then you slam your shoulder against it one time and you hear a crack and you think for a second it might be breaking open, but then you realize the crack's above you and you shoot a glance upwards and the lone fluorescent light shatters, casting you in darkness.

A Angela 56:35
No, no, no! Screaming.

B Billy 56:47
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