

# Fan\_508\_COD\_TheLongDrive2of2

Sat, 2/13 11:15AM 50:01

## SUMMARY KEYWORDS

highway, angela, clementine, flask, hear, jesus, truck, fucking, roll, david, running, car, point, cops, dice, people, pull, phone, weird, flyer

## SPEAKERS

The Redacted Files Promo, Coruscant Nights Promo, Angela, Jesus, Cult of Tea and Dice Promo, Billy, Dave

**J** Jesus 00:00  
Hey guys, this is Jesus and I wanna thank the following Patreon listeners. Darcy Ross, Warren Cummings, Jamie Denholm, Bridget Hughes, Ken Doyle, David Roberts, LLB 760, Cult of Knowledge, and Alexander Klaus. Thanks for helping us on this road to nowhere.

**B** Billy 00:25  
Having found themselves without Clementine, our friends return to the open road to continue their journey. Yet, what they have failed to realize that they've missed their exit to reality. Now finding solace in a rest stop, the three friends will begin to see cracks in the road as they fail to yield to the unrelenting horrors of the highway. We return to The Long Drive, Episode 1: Paved With Good Intentions, brought to you by the Fandible Podcast Network. Angela, I need you to take one point of damage.

**A** Angela 01:06  
Sure. Yeah.

**B** Billy 01:07  
This is lethal as glass rains down on you. And with that, Angela, you slam your shoulder

into this door, it cracks open, and you stumble out into a filthy bathroom. David, Jesus, you are about to leave this men's bathroom when suddenly, out of the stall that you had closed, David, Angela falls out. Angela, you still hear the skittering behind you as your eyes are just wide in fear as- I believe you have a phobia of darkness.

 Angela 01:40

Oh yes I actually I do. I do have a phobia of darkness.

 Billy 01:45

What does that entail?

 Angela 01:46

That entails not great things. I have to make a courage roll whenever faced with your fear if you fail you either freeze or run from the object.

 Billy 01:56

So make a courage roll. Remember if you ever want to use your willpower you can actually use your willpower to increase your rolls by three I believe.

 Angela 02:04

Oh hey, I got two successes, one of them is a 10. Two successes total.

 02:09

Great! You don't freeze up and you don't wildly scream and run away but you probably are still running right?

 Angela 02:15

Oh, yes. Yes, cuz bugs are scary. Darkness is scary. Men's rooms are scary on a good day. So-

 Billy 02:23

Yeah. Angela comes running past you guys. And you guys hear bugs behind her, and as you guys are watching as Angela books it, you see they're roaches. Has to be 20-30 of them just kind of following after her clattering and clattering.

**J** Jesus 02:40  
Jesus!

**B** Billy 02:41  
So are you guys staying to chill out? Are you guys also running?

**J** Jesus 02:45  
I grab the both of them and we just- I crash through the door.

**B** Billy 02:47  
Yeah you guys crash through the door, you slam it shut behind you. And the only thing you hear now is the soft melody of 1990s Britney Spears playing over the intercom.

**D** Dave 02:59  
Hit me Baby One More Time, muzak version is not how I want to die.

**J** Jesus 03:05  
I pause for a second I go into my jacket pocket pull out a flask and take a sip.

**D** Dave 03:11  
You were driving my man.

**J** Jesus 03:13  
Put it back. Not right now. What the- Charlie? Was there like a secret door in there or something? Or?

A Angela 03:20  
I have no idea- that was- I thought that was the door that I came in. But apparently it wasn't.

D Dave 03:27  
Wait. There was a hole in the wall wasn't there?

A Angela 03:31  
What?

D Dave 03:32  
I've been in bathrooms like that before they were like so grimy. Like there's like a small hole in the wall. It was a prank. That's weird. That's really weird.

B Billy 03:41  
You hear an old phone ringing from the desk. It echoes across the entire building. It almost seems like it's humming from the walls, but it's one of those old fashioned rotary phones and it's just sitting there ringing over and over and there's no one here to pick it up but it is ringing.

D Dave 04:01  
Is there nobody behind the counter?

B Billy 04:02  
Nobody

A Angela 04:03  
No, cuz it's midnight. Let's just- let's- let's get out of here. Everybody has peed. I have more than enough adrenaline to get me through the night. Let us go.

J Jesus 04:11

Yeah, you know what I'm gonna go too. Just- fuck the phone. We're gonna go-

**D** Dave 04:16  
Hot dogs. Hot dogs?

**J** Jesus 04:19  
Sorry no hot dogs today.

**D** Dave 04:21  
Urgh- 'k.

**B** Billy 04:23  
As you guys are moving off, Jesus, read me your addiction flaw.

**J** Jesus 04:27  
My addiction would be- where is- I thought I had it up but it's but it's not up. Okay, there we go. So no, that was that's my other game. Fuck. I have too many screens up. Jesus, Jesus.

**D** Dave 04:39  
Do you know we're playing a game right now? Right?

**A** Angela 04:42  
Oh my God, Jesus. I am going to find it. All right. You are addicted to alcohol. When presented with a chance to consume such a beverage you must make a self control check, difficulty determined by ST. Failure means you will seek out the substance. You may ignore this compulsion by spending a willpower.

**B** Billy 04:57  
Jesus, as you guys have decided like okay, fuck it we're leaving. You reach in your hand once more for that flask that you had in your pocket and you, honestly, just took a sip of

that you put in your pocket, but it just got a little weird. So you're gonna take another dip before you go back into the car, you know for courage.

**J** Jesus 05:10  
Yeah.

**B** Billy 05:10  
You reach into your pocket. It's gone. You reach into your other pocket. It's gone. You grab your back pocket, just in case, you're- you don't know where your flask is. It was just on you a second ago.

**J** Jesus 05:22  
I immediately look at the floor. Where's my flask? You guys see it? Dropped.

**D** Dave 05:25  
Shit. Um, um. Yeah, I'm going to look around for the flask. totally convinced that he dropped it.

**B** Billy 05:33  
Cool. Everybody makes a perception check, if you're looking for the flask. I'm going to give you a minus because that phone is ringing louder and louder and is starting to hurt your head. But if you're looking for it, go ahead and make a perception plus investigation roll.

**D** Dave 05:46  
Would the ringing count as a distraction?

**B** Billy 05:49  
For now you can ignore this.

**D** Dave 05:50

Okay, cool.

**A** Angela 05:52  
Two successes.

**D** Dave 05:53  
I got one success.

**J** Jesus 05:54  
No successes.

**B** Billy 05:55  
Okay, so Angela, you got two and David you got one, Jesus, you got zero?

**J** Jesus 05:59  
Yeah.

**B** Billy 06:00  
Jesus, you're getting annoyed as shit. As that phone continues to ring and ring and ring and everywhere you're looking your fucking flask is nowhere to be found. And only if that fucking phone would stop fucking ringing for five seconds, you could probably fucking find it.

**J** Jesus 06:14  
I walk up to the phone and pick it up.

**B** Billy 06:16  
We'll get to you then. David, you got with your one. You know, you're just walking around at this point. It's nowhere at his feet. There's no way you're going to the bathroom again. So as Hank is walking around being angry and angrier, you're kind of giving the token effort. You're not really expecting to find his flask, you're pretty much sure it's in the

bathroom, but you're not going in there again. So you're kind of walking around the vending machines. As you're passing the- you know, the vending machine it has like the glass in front, you kind of pause as you look towards everything in it and you realize these are old, like you see something called a Money Bar? You're pretty much sure that it was defunct in the 90s. You see the vending machine it is proudly proclaiming: Grab a Surge.

**D** Dave 07:01  
This is stuff my dad likes.

**B** Billy 07:02  
You also see peanut butter bites, like just candies and sodas that haven't been around in a long time. Angela, you are looking around. And you want to get out of here but you're trying to get this flask, because you know Hank likes his flask. So you're looking around the Help Desk itself. And as you're just kind of digging around, you find a flyer from the police. It's your basic runaway situation. You know, hey, keep an eye out for this person. It's Clementine. It's a sketch of Clementine.

**A** Angela 07:35  
The fuck.

**B** Billy 07:35  
And on it says she's 18 years old went missing. March 1st, 1992.

**A** Angela 07:45  
Uhhh, guys?

**J** Jesus 07:46  
You found it?

**B** Billy 07:46  
Oh, hold on Jesus, you're grabbing the phone at this point.



J Jesus 07:48  
Oh, right. Right, right, right.

B Billy 07:50  
Angela, there's one more thing that I want you to know.

A Angela 07:52  
Sure.

B Billy 07:53  
I'm gonna give you this basic information. Clementine last seen leaving for a party with an unknown gentleman. A mother misses her very much. Please call this number but the number itself has been worn out because this is an old paper. So you only get like the first three numbers.

A Angela 08:08  
555.

B Billy 08:09  
Yeah, 555, 2 something something something.

A Angela 08:12  
Cool.

B Billy 08:13  
This is a flyer that was released by the highway patrol, mile marker 196. And you know, you are currently on Mile Marker 187. So that's just information. And yeah, this is an old flyer. It looks like it's a little bit like-

A Angela 08:30  
It's been like folded and re folded and crumpled. And there's coffee stains.

**B** Billy 08:34  
Yeah, but you would definitely know it is Clementine, because that dress that they have her in? It is the same dress that you saw when she was wearing it.

**A** Angela 08:43  
What the hell?

**B** Billy 08:44  
Jesus? You pick up the phone.

**J** Jesus 08:46  
Yes!

**B** Billy 08:47  
And you hear, it's a whisper almost someone trying to say something to you. You finally are able to hear it as you're like yelling what what do you want? It says, Get... out... With your amazing failure, Jesus, you don't recognize the voice. It's female. But it echoes it's like y- they're screaming through a tunnel. And then the line goes dead. There's no dial tone. There's nothing it's like someone just to rip the wire out. And as you pick up the phone to look at it. You realize the phone has been cut long ago, and you're just holding a dead phone in your hand.

**J** Jesus 09:25  
Do I have to roll to ignore the flask now and run the hell away?

**B** Billy 09:29  
At this point. I'm going to say that flask seems less important.

**J** Jesus 09:32  
I let go of the phone. We're leaving. Now.

D Dave 09:35  
Oh did you find it?

B Billy 09:35  
The phone falls to the ground and clatters loudly and echoes. That bell a little bit humming over the walls as David asks what you found it and David as you turn towards the desk, they look back towards you. The Surge machines, the old candy, all that stuff. And David, you're the first one to notice looking through the window that they have their backs turned. There's another car parked in front.

D Dave 09:58  
Hank?

B Billy 10:01  
And that's when it hits its high beams and bright light flashes into the windows. And now everybody knows that there's another car behind you.

D Dave 10:10  
God damn it. Hey, Charlie. This is getting weirder.

A Angela 10:15  
Yeah, no shit.

D Dave 10:16  
We have somebody maybe it's the cops. I don't know.

A Angela 10:19  
I've got something to make it weirder.

D Dave 10:21  
Oh, please don't.



Angela 10:23

And I hold up the flyer with the picture of Clementine on it.



Dave 10:27

I grab it and take a photo with my phone. And then just hand it back to her. And then I'd start looking at it on my phone.



Jesus 10:34

Okay. Someone on the phone just told told us to get out- by the way, the phone is cut. This is some horror movie bullshit. We are leaving, now.



Billy 10:43

And so where- are you guys was walking towards that car that's in the front?



Angela 10:47

I'm sorry. I aint' walking anywhere, I am running.



Jesus 10:50

Yeah, I'm heading the hell through those doors. I don't care who was parked.



Billy 10:56

You burst through the door. And this is a two tier parking lot as in there's areas for the front parking spot, you know, the park space in the front. And then behind it, there's this parking spot area. And then behind that there's like a parking spot area. I think I'm describing this right. There's three areas of parking pretty much, which seems a little bit like overkill, given that this is South Dakota, North Dakota, fuckin' Dakota. And you notice that now there's a truck in that third spot farther away, but definitely aimed at your car with it's high beams on, and you know it's a truck because the high beams are very high up and you just hear almost like the truck is growling at you. It's reverberating through this silent night. And you guys are just booking it to your car.



Angela 11:45

Yes, please.

**D** Dave 11:46  
Yep.

**J** Jesus 11:47  
Yep.

**B** Billy 11:47  
Okay, everybody, let's make an athletics check. You know what, no difficulty. Just make an athletics check plus dexterity.

**D** Dave 11:55  
Oof.

**B** Billy 11:57  
Willpower is always an option.

**J** Jesus 11:59  
I should be fine without it, I hope.

**B** Billy 12:01  
And remember, you have to spend willpower first.

**A** Angela 12:03  
And willpower gives us what is the bonus exactly?

**B** Billy 12:06  
Plus three dice.

A Angela 12:07  
I am going to spend one to bring me up to six dice.

D Dave 12:12  
So how do you botch in this game?

B Billy 12:13  
If you are reduced down to like a chance die and then you roll the one. So you cannot botch on a regular roll.

D Dave 12:20  
I got one success. Not bad for a miniscule waif like myself.

J Jesus 12:25  
Five successes.

A Angela 12:27  
Wow. I was happy with my three.

B Billy 12:29  
So we have five successes, three successes, and one success. David, you're the one right?

D Dave 12:34  
Mm hmm.

B Billy 12:34  
Okay, this is what happens. Jesus, you burst out of that service station like a bat out of hell and you slide across the hood. Like you're the Dukes of fucking Hazzard, you're in your car within a second like, it is a thing of beauty. And that you start it up. Angela, you are diving through the passenger side car and you're not like doing that weird thing when you decide like, oh, who gets right in the back who gets front? You just instinctively know, just

keep on going back. And hopefully David could jump in before you guys get out of here. And David, as Jesus pulls back, the window's open, allows you to dive right in, your feet are kicking in the air as Jesus peels out. The reason why Jesus is peeling out is the moment you started running that truck started revving its engine as Hank is pulling the car out as quickly as he can and gets the thing into drive from reverse. The truck hits the gas and is on your tail. You almost think it's about to hit you, Hank, to get your bumper but you get enough speed to kind of slowly get ahead of it, and you're racing out of this parking lot. However, I need a drive check, minus one because it's dark as shit out and you haven't turned on your lights yet. And the second one is because you're kind of fucking freaked out because someone's on your ass. Because as you're driving, you realize that old bus that I'd explained earlier has been moved from that corner area to blocking the exit. And you're going to have to go around it.

J Jesus 14:04

I'm going to be using willpower. One 10... One 10 so one success.

B Billy 14:16

One 10 is enough, but you know Lucille doesn't make it out of it looking beautiful. You whip your car around and you barely fit between the tree and the bus, you kind of wedge between it but your passenger side mirror? Gone. It's a thing of legends now, you definitely feel like that bus' bumper scrape against the side of the door but you fly out of this exit down the ramp and onto the highway going easily. 70, 80 miles an hour your Nissan can barely keep up, the engine must be on fire at this point. And as you're driving away your heart just thumping over and over and over and over. You hear something in the distance of like metal busting through metal. And suddenly you see those lights of that truck and to the highway.

J Jesus 15:06

Oh shit.

B Billy 15:08

And it is catching up to you as fast as its little engine could. And the sad thing is you're guessing it's not a little engine. It is a large engine. So we're going to be making a contested roll right now. I'm going to be rolling, and you're going to be rolling and whoever gets the six first wins, but this truck, you don't think it's a semi truck? Maybe it is, but it almost seems a little bit lower. It's more in line, you would guess, maybe one of those

towing trucks, those big beefy towing trucks. So let's make a drive roll motherfucker. Tell me when you get to six and I'll tell you so the first roll.

**A** Angela 15:46  
Billy, are there teamwork rules.

**B** Billy 15:48  
If you could tell me how you're helping him. I'll give him extra dice. So tell me how you're helping.

**A** Angela 15:54  
I am in the backseat we established and I still have my trusty camera, which has a disorienting flash, was established earlier? I'm gonna take a picture of the oncoming truck with its lights on in hopes to kind of blind the driver.

**D** Dave 16:09  
Hanging out of the back window taking a flash like she's Annie Oakley in a goddamnit bolt action? I'm here for it.

**B** Billy 16:20  
I'll take it so that minuses one from his drive. Okay, first roll. Jesus, ready?

**J** Jesus 16:25  
All right. One success.

**B** Billy 16:27  
Two successes. Okay, second roll. Now Angela, that was just one flash.

**J** Jesus 16:33  
I'm gonna I'm gonna use a willpower for the second roll.



B Billy 16:37  
Okay, ready?

J Jesus 16:38  
Three plus the other one. So four successes total. So far.

B Billy 16:42  
He has five successes so far.

J Jesus 16:44  
Sonuva-

B Billy 16:45  
So-


J Jesus 16:45  
Okay.


B Billy 16:47  
Okay, next roll. One more roll, ready to go?


D Dave 16:49  
I would like to interject.


J Jesus 16:49  
Should I use the last willpower?

B Billy 16:51  
Yes, go ahead.


 Dave 16:52  
So we are being chased by a truck, right? We are clearly being chased. This is not-


 Billy 16:57  
You think so.


 Dave 16:58  
Like my character is screaming in between rolls. What is happening right now? What is going on? My character is trying to assess the danger, as opposed to just acting on storyteller terms. So, so I'm yelling that Hank, what is happening right now?


 17:14  
And I'm going to say: Shut up. I'm fucking driving.

 Dave 17:17  
All right, cool.

 Jesus 17:18  
I'm sorry, was this-

 Dave 17:19  
No, I was just trying- because my only action would be very extreme. And I didn't want to just like jump in. We're like, I do the most extreme goddamn thing ever for what could be misconstrued as just an aggressive driver.

 Jesus 17:33  
So if he said it because I was confused about-. Oh, no.

 Dave 17:34  
No, it's alright.

- B** Billy 17:36  
Jesus, I would say that this is a daredevil. I mean, if you don't succeed at something, you're gonna get hurt, you feel. So I would- don't you have a stunt called Daredevil?
- J** Jesus 17:46  
Oh, right.
- B** Billy 17:47  
Now, if you fail this Jesus, you acknowledge that you're going to take a shitload of dice. If this fails.
- J** Jesus 17:52  
I do in fact, have a stunt called Daredevil. When attempting especially risky non combat actions, you may add an additional three dice to their roll.
- B** Billy 17:58  
Okay, so you get an extra three dice. So go ahead.
- J** Jesus 18:00  
Okay. I'll take that. You know what, I'll take that risk. With what I had before, total now is eight.
- B** Billy 18:14  
He has seven. That guy is on your- I thought you- I was like I got him. I got him. At one point. You have to assume that his front bumper is probably absolutely inches away, like maybe a millimeter away from your back bumper. But eventually, Lucille gets up to 90.
- J** Jesus 18:37  
[singing] I would take a grenade for you. Woo!
- B** Billy 18:41

Soon enough that millimeter turns into a meter, turns into an inch, a foot, a yard, and you finally after about five minutes, you see nothing but like a blip of light. The guy whoever they are, is still definitely following you. But yeah, they are in your distance. They are in the mirror, they are far away. They are just nothing but a small speck of light on this landscape. And you are flying down the road.

A Angela 19:09  
Billy, I would like to look at the photo that I took.

B Billy 19:13  
Great, Angela. I'm gonna say this is minus two starting out.

A Angela 19:17  
Okay.

B Billy 19:17  
Remember, you get a plus one because it's your camera but minus two from me.

A Angela 19:21  
So is that mean a minus one total?

B Billy 19:23  
Yes.

A Angela 19:24  
That's no successes.

B Billy 19:25  
Angela as you're looking at this photo, it's like looking into a light because his headlights were on. So it actually is very disorienting to you, your head hurts. And you kind of squeeze your eyes tightly as much as you can. But you start hearing the sound of feet

crawling on tiles again and then you kind of drop the picture.

A Angela 19:47  
Nope!

B Billy 19:47  
And then you realize it's just a stupid picture but you definitely were freaked out.

A Angela 19:50  
Very stupid picture.

B Billy 19:52  
But you are flying you're at this point you're like Mile Marker 192.

A Angela 19:56  
David so you know cuz you were out when this came up, but the flyer that had Clementine on it that you'd snapped a picture of with your phone noted that Mile Marker 196 was the location of the police station that issued the flyer with the missing person info.

B Billy 20:10  
Yes, absolutely. It's it's more of a highway patrol. But yes, yes it is. And David, you said you snapped a picture of this right? Yeah, you know, he took a picture of it the flyer itself, yeah. Yeah. And Angela, you bringing this up to them?

A Angela 20:19  
Yeah. So I- since we're kind of having a moment to catch our breath since the truck is not breathing down our necks as we pass the the mile marker and like, the- the flyer. Lee you snapped a photo of it It said that the the the highway patrol, it was like Mile Marker 195, 196, something like that?

D Dave 20:40

196, yeah.

- A** Angela 20:41  
We can we can go tell them like, that, we- we've seen- that we've seen her! I mean, it's weird that she's wearing the same dress 20 years later, but we've seen her!
- D** Dave 20:51  
Or it's somebody pretending to be her some sort of fucked up whatever college initiate ritual for-
- J** Jesus 20:58  
College co- er cult?
- D** Dave 21:00  
Greek life is weird. Did I ever tell you guys I pledged once? We can talk about that later. Look, we- since, like, Greek life is weird. And they make you do stupid things even all the way out here in North South Dakota. Who the fuck cares? So-
- J** Jesus 21:12  
Like almost hit somebody with their truck? Like Have you listened to so some woman's voice on a cut line?
- D** Dave 21:19  
Cops. Cops? Cops can help. Okay, you know what? I know that I sound super white when I say that, I get that. But right now, we are in the middle of corn country. We have to rely on cops right now.
- B** Billy 21:39  
Guys, I don't want to sound like someone from Connecticut. But let's get to the cops.
- J** Jesus 21:44

Like fine oh, go to the cops.

B

Billy 21:45

So yeah, you drive and with your speeding you get there real damn quickly. Do you peel into this? Or do you slow down?

J

Jesus 21:52

I slowed down when we near the cops

B

Billy 21:55

Sure. You slow down and you pull into the parking lot. And Jesus. It is a squat building. It seems like there's like a front building that's kind of lower, then there's, on the side a bigger kind of building where you assume where they probably have some- I don't know, maybe the garage, maybe like a cell, maybe the armory. Whatever a cop Highway Patrol- you don't know, you're not a cop. Or are you? You have to tell me if you're a cop. But you pull in and the parking lot? It's fairly full. It has one or two cars that you know they look old. but so does everything in South Dakota or North Dakota or wherever. And- but you don't see any cop cars. But again, there's that building to the side that could probably house the garage.

J

Jesus 22:35

All right. All right. I park it and, like- Alright, let's go to the cops.

B

Billy 22:39

Right you pull in I'm guessing the closest you can get.

J

Jesus 22:42

Yeah, closest I can get.

A

Angela 22:43

Yeah, yeah.

- B** Billy 22:44  
There's a lot of big windows with blinds in the front. That's the front of it and you open up there's a lot so this is the lobby area.
- D** Dave 22:51  
My character grabs his backpack, by the way while they're running out.
- B** Billy 22:54  
Makes sense.
- D** Dave 22:55  
Having every idea that this- this car is going to get smashified at some point possibly by a goddamn 16 Wheeler so-
- B** Billy 23:03  
So you grab your backpack. And as you guys are walking towards the door, as you approach it looks like you see movement in the window but it's the blinds are down so it's kind of this kind of a weird shadow thing. You see people moving in it definitely feels like this has life inside it. So when you open the door and you open it up but there's that ding ding of the bell overhead you can imagine you're shocked when you find it completely empty.
- A** Angela 23:32  
Umm.
- D** Dave 23:33  
Not a fan.
- B** Billy 23:34  
No lights-



A Angela 23:36  
But we could still walk in so it wasn't locked up?

B Billy 23:38  
Oh yeah. It wasn't locked up at all. It looks like it's been abandoned. And there's like a single chair where you know, you would assume as a lobby chair, but it looks like it was left because it's broken. All the other chairs have been removed. There is oddly enough and ancient PC monitor still on the desk. But as you see the desk it looks like it probably has a couple years worth of dust just collected on top.

D Dave 24:02  
Hello. Hello? I pull up my flashlight. Hello!

B Billy 24:09  
You wave it around. And it's just it's empty. Except there is a small bit of light coming from the monitor, David, like the monitor's on.

D Dave 24:22  
I'm going to check that out because that might give us some answers as to where the hell everybody is.

B Billy 24:28  
Jesus, as Lee walks forward, you hear the gunning of the engine of that semi truck that roar that growl and as you look behind you, you see it pulling in as gently as you did into this police station. And as it gets to where the parking lot and the ramp meet. It just kind of stops and idles and watches you. It feels like the truck's watching you. But that's it.

J Jesus 24:59  
Guys. The truck is right here.

D Dave 25:02  
Yeah, we're kind of the only place in town right now, man. Just let me know if it wants to

come through the wall. Okay.

**J** Jesus 25:10  
I'm watching it.

**B** Billy 25:11  
Yep. And Jesus. You are watching it right now. You definitely feel threatened. Just in case you want to do anything about it, but you definitely feel like this person is watching you almost taunting you. How far is he- this truck from my car? 20-30 yards. It seems like it's just idling. It's not you know, revving its engine just idle. It's just watching you. Almost like a cat. Knowing, it's being watched and just waiting. Oh, David, what do you want to do?

**D** Dave 25:34  
I'm getting to the computer. I'm getting to the old Tandy 486.

**B** Billy 25:38  
Yeah, it is a ancient computer. It's OS is DOS. Yeah, you don't see a Windows, it's not anything like that. It's commands you type it in. It has like those really shitty, like pictures made out of letters and stuff.

**D** Dave 25:54  
Oh, yeah, ASCII, yeah.

**B** Billy 25:55  
But yeah, it just has- awaiting your command.

**D** Dave 25:58  
All right, God, what was it backslash backslash, DIR?

**B** Billy 26:02  
Yeah, go do whatever you want to do. So you're trying to open this and see if it has any

information on it.

D Dave 26:06  
Yeah. Yes, sir.

B Billy 26:08  
All right, go roll your computers and I believe you also have some computer merits.

D Dave 26:13  
I do. I do. I do. I do.

B Billy 26:15  
Thus showing that Billy didn't just make a character that had no- Hey, guys. You guys have computers, but you're in pioneer times?

D Dave 26:24  
Yeah.

B Billy 26:26  
I've done it before people. Angela knows.

D Dave 26:28  
Yes. So I get a negative to difficulty on this.

B Billy 26:31  
Yeah. So it's difficulty six. And I'm going to minus one of your dice, David, because this is an old system. All right.

D Dave 26:38  
Cool. Cool. Cool. So this is intelligence?

B Billy 26:42  
I would say intelligence plus computers.

D Dave 26:45  
All right, cool. So- so that is a nine and an eight.

B Billy 26:51  
You tap away at this computer to see- first off, why is it on? It looks like it's definitely the old file system for the- basically linked to the, like, the- the files, the servers, the reports, everything it gets. And most of the files that you noticing are definitely corrupt. They are corrupted. They're broken fragments. It looks like someone tried to delete these and then pour bleach on it. There's one file that does open. And it is the report about one Clementine Myers. She was 18 years old. had a fight with her mom, that she met a guy using Compuserve.

D Dave 27:26  
Wow.

B Billy 27:26  
Oh, yeah, I dug deep on that one.

D Dave 27:27  
Wow.

B Billy 27:28  
People. They met, he picked her up. And that was less they ever saw of her. There's an investigation. But really, there was not a lot to go by. And especially with cops trying to figure out like cyber crimes back in the day, they were a little bit outside their element. Like at one point, you see kind of a transcript typed up of like, you know, someone explaining what Compuserve was to these cops, which you know, admittedly, I need someone to explain what Compuserve is sometimes. But it definitely seemed like they didn't understand enough. And since they didn't understand they felt stupid. So they didn't care enough to figure it out. This file's probably 30 years old. And as you're clicking around

you, you know, try to click the Next button, press n for next and you press in and the entire screen goes blank. Suddenly, it starts filling with I's. The letter I. Then spaces then eyes again and then spaces and then you realize it's creating art, a picture using letters and spaces, and for a glimmer of a second you see that face as it finishes. And it's a computerized image of Clementine. And the screen goes blank, and it says at the very bottom, where you would put your commands: GET OUT. And then the computer shuts off.

D Dave 28:56  
Hank.

J Jesus 28:57  
Yeah?

D Dave 28:58  
And uh, Charlie.

A Angela 29:00  
Uh, yeah?

D Dave 29:02  
I don't know if you believe in the afterlife, but we really need to leave right now.

A Angela 29:05  
What does that have to do the afterlife?

J Jesus 29:06  
That truck is not gonna let us leave.

D Dave 29:08  
Charlie. You dropped that photo like it was made of coal after you took a photo of that girl. Can we not talk about what's weird? We all know what's weird about each other. The

only difference is- okay, I wasn't allowed to own a Ouija board since I was six because something bad happened. It doesn't matter. We need to get out of here. This is weird. This is top level weird. This is- we're not- this is, people should be paid- paid for this weird we're not paid for this. We're- we're just we're just normal. We're normal and not weird.

A Angela 29:41

So how do- if Hank is saying the truck won't let us leave? Where do we- where do we go?

D Dave 29:50

I don't-

A Angela 29:51

How do we-

B Billy 29:51

I don't even know how you folks got here, You hear behind you. And as you spin around, all three of you, standing near the door, and you vaguely noticed that the sign on the door says evidence, is a man and it definitely looks like an officer. He has one of those old Highway Patrol hats on, wearing a crisp suit that looks- it's seen better days and he's just kind of leaning there. And as he pushes off the door slowly walking towards you, he reaches up with his hand, but instead of a hand, it is a wicked hook.

A Angela 30:26

Oh, no.

B Billy 30:27

It looks rusted. He hasn't cleaned it. It looks almost bloody still.

A Angela 30:32

I have heard this story-

- B** Billy 30:33  
And he uses the hook to grab his hat and he takes it off. And you notice that half his head is fine. The other half looks like the skin has been ripped back. As if like he's ran his hook through his scalp a few too many times.
- D** Dave 30:49  
Such sights to show you. Eugh.
- B** Billy 30:52  
He sees that you guys are definitely getting freaked out and then kind of catches himself. He's like: Heh, sorry. He puts his hat back on and then lowers it. Still getting used to it. I don't usually tend to see you types around here.
- A** Angela 31:06  
We were just leaving!
- B** Billy 31:07  
You- you can't leave that way. He says as he points towards the door. And you hear the revving of the engine.
- J** Jesus 31:13  
Yeah. Is is murder truck usual round here.
- B** Billy 31:16  
Oil man is that- is what the locals call him.
- J** Jesus 31:20  
Oh, he has a name?
- A** Angela 31:20  
Sure. Great. Cool. We just- we just want to be moving on.

- B** Billy 31:26  
You don't have anything to worry about me, little girl.
- A** Angela 31:29  
That's exactly what someone I have to worry about would say.
- B** Billy 31:32  
He pulls out a pen light from his pocket, activates it. And then he points it down towards his ankle, and you see his ankle. He has used handcuffs to handcuff onto a nearby pipe.
- D** Dave 31:43  
Uhm, why?
- B** Billy 31:45  
Sit around. He's not going to come in here. Not yet. He can't. I haven't allowed it.
- A** Angela 31:52  
Not yet? Are you going to allow it?
- B** Billy 31:55  
Oh, he's going to come in. I ain't that powerful. Let me explain to you what's going on. Because you got very little time.
- D** Dave 32:03  
Yes, please.
- J** Jesus 32:05  
Please.
- B** Billy 32:06



Don't really understand how you got here.

**A** Angela 32:09  
The road- that- the car?

**B** Billy 32:11  
No it takes more than just the highway, see, the highway- Shit. Highway is made of asphalt and blood and death. So many people have died on the highway, building it, driving it. Hell, so much blood is bound to make something alive, wouldn't you say. People drive on the highway all the time. And occasionally one of us goes through. And there's usually some murder and some killin', some disappearing, ghost hitchhikers. But when people come this way, they're dead. And then they join us to do their thing to do their haunt. But you're- you three aren't dead.

**J** Jesus 33:01  
Good to know.

**B** Billy 33:02  
Who brought you here? Who did you escape from?

**J** Jesus 33:06  
Escape from?

**B** Billy 33:07  
Well, certainly wasn't Oil Man. Oil Man doesn't let people escape. He's too good. Who brought you through and didn't do the deed? Someone weak? Maybe you could have killed them? I doubt it. You don't seem like you are the huntin type.

**J** Jesus 33:22  
Clementine!



Dave 33:23  
She disappeared.



Billy 33:26  
Oh my darling. Oh my darling. Oh, my dar- And he opens his mouth to sing, and you notice there's a gunshot wound in his mouth. And you can see through the back of his head. And then he finishes the song and he looks at you and smiles and then shakes his head. Yeah. Clementine. That's always a shame. You know? I figured she'd hold out for a while and she's held out for damn near- What year is it?



Angela 33:57  
2020?



Billy 33:57  
Mmm. 30 years. Almost 30 years.



Jesus 34:01  
So people turn into- like die around here turn into murder ghosts.



Billy 34:06  
It's not like that. It's not around here. It's around the highway. Weren't you paying attention?



Jesus 34:11  
Little distracted by Oil Man.



Billy 34:13  
If one of us takes one of you and kills you here. You become one of them. I mean, look at myself and he holds up his hook. You think this was regulation? I was killed by a hook man. The ironic thing? I wasn't even stopped and making out with a fine little lady. I fell asleep eating doughnuts. Fucking hookman came, butchered me good. And now I'm a hook man. Well, I will eventually when I kill a couple. Because that's the thing. You need to murder to

become more powerful to become one of the bigger fish in the sea. And as you grow on, you get tired, get hungry, because that's the only source of food here. Energy, that rush of life is if you take something and if you don't, well, you're just gonna die. Or go crazy until you finally go across to grab you a fella or lady, do your business and let the cycle continue. He shakes his head as he looks down. I couldn't do that. I'm an officer of the law. So I've been locked up for, uh... 1999- Hey, did Y2K ever happen? They'll do- was there airplanes falling out and the whole computer-

**J** Jesus 35:36  
Ah, no they- the, the media made it overblown.

**B** Billy 35:39  
That goddamn media.

**D** Dave 35:40  
But there was other stuff later that we didn't. There was bad stuff. Trust me. Yeah, Y2K was not something we had to worry about.

**B** Billy 35:50  
Yeah. The bad stuff, son?

**D** Dave 35:53  
Yeah.

**B** Billy 35:54  
This is the worst. See, I'm wagering. Clementine got desperate, and she was planning to kill you. Did you run from her?

**J** Jesus 36:05  
She walked away.

- B** Billy 36:06  
Yeah, it happens. Yeah, she'll kill eventually we all do. Ghost hitchhiker.
- J** Jesus 36:12  
How do we get out?
- D** Dave 36:14  
But you- You said you have to kill us on the other side. Yeah. What about- what about now we're here, and we're alive?
- B** Billy 36:22  
You're somewhere in between. So listen, I can't be the one. I can leave if I let myself go. But I just might just kill you because I'm so hungry. So don't come near me.
- J** Jesus 36:39  
I take a step back.
- B** Billy 36:40  
But even if I could let you go, and you could follow me, I could leave. But you would just see me disappear. I can bring someone over this way and kill them and then they will be here. But the only person that can let you go is Clementine. She is your key. She probably was hoping that she didn't get you yet that you hadn't crossed over. I'm taking she ran quickly. Suddenly.
- J** Jesus 37:11  
Mm hmm.
- D** Dave 37:12  
How did Clementine die?
- B** Billy 37:14

I did see her once here on the other side. And she told me. Fella named Ricky said that he'd take her to a party. Instead, she- she was killed. Drove off to a cornfield and he killed her, buried her somewhere.

**D** Dave 37:36  
What happened to Ricky?

**B** Billy 37:37  
Ricky? I don't know. I died in 1998. And when that happened, we hadn't gotten him yet.

**J** Jesus 37:43  
So he wasn't one of you, Ricky? He's just some guy?

**B** Billy 37:46  
Just some guy. Even monsters come out on the other side. But sometimes people say that Ricky's here? I ain't just seen him.

**D** Dave 37:54  
How far do you go up and down the highway?

**B** Billy 37:57  
What do you mean?

**D** Dave 37:57  
How far can you travel on- on the highway? I mean, like you said, because you were created by the highway. Can you go like to like, Tucson Arizona. Can you go to like Portland, Maine. Can you go all the way down to like, I don't know Florida? What?

**B** Billy 38:17  
There's dark zones. The city life. You can go into cities, I suppose. But there's things they're. Dark things that I don't even know about things that aren't human or were never human.

It's almost like the highway itself protects us from them. Or maybe it protects them from us. But if you ever find yourself getting near a city, boy? You must be very desperate to go inside because, it looks city enough. But the closer you get the more you realize how alien it truly is. And he looks towards the window as the high beams kick in once more.

**D** Dave 39:02  
They get like brighter like unnaturally bright for- for high beams.

**B** Billy 39:06  
It's almost like orange, red. Looks like fire.

**D** Dave 39:12  
Okay, all right.

**B** Billy 39:13  
Now, oil man. He's a- funny thing is? He was just a gentleman one time- tow truck driver stopped for a nice lady who needed a place- needed to be dropped off. She killed him and now he just became, well, one of us. He's stronger than me. I would get back in your car?

**A** Angela 39:34  
Yeah, we-

**B** Billy 39:35  
And get a hell of far way as you can and maybe you could find Clementine but maybe you can't.

**D** Dave 39:40  
Okay. You got it.

**B** Billy 39:42

But all I can tell you, son, is well, you ever seen Wizard of Oz? That's the closest analogy I can come to this place. And it's not even fucking close. Get. Out. And he runs his hook down the side of the wall and sparks fly. Get out!

**A** Angela 40:04  
Yep. We've heard the message!

**B** Billy 40:05  
No! Wait, I'm sorry I'm just kidding, I'm just kidding, c'mon back I'm just kidding-

**J** Jesus 40:08  
Running!

**B** Billy 40:09  
C'mon, I got something to tell one of you, get close, get close. Get fucking close, GET CLOSE! GET CLOSE! He's like slamming his hook over and over again. Like a desperate animal watching someone run away that- and they're starving.

**J** Jesus 40:21  
Running!

**B** Billy 40:23  
Where are you guys running to?

**J** Jesus 40:24  
Running to the car?

**B** Billy 40:25  
You guys get into your car. And much like you said, the oil man is just watching as you pull back, pull out and you're running, it seems, for a while. As you're driving off into the highway, you still hear the hum of the Oil Man's car. It gets distant but it definitely sounds

annoyed, frustrated. Angry that it can't follow. And then it's just you on the highway driving deeper into the Shadow Lands. Jesus, suddenly as you're driving, Bruno Mars is not the voice you hear on the radio. It's Clementine's voice.

**J** Jesus 41:05  
Clementine, where are you?

**B** Billy 41:07  
I'm sorry. I'm sorry. I'm so sorry. Hi, I'm so sorry. And then suddenly you hear her scream.

**A** Angela 41:15  
Where? Hello.

**B** Billy 41:17  
Shucks, Clem, it's been a spell. Well, I think you know this part- and you hear what sounds like the sheathing of a knife. And she screams. Get away from me Ricky get away! And then that's it. Silence. Just static. And right now three of you are just stuck on the other side of the highway. With all the ghosts. Three friends start a journey to discover the American spirit, but have now found themselves aimlessly lost in the Forgotten Lands of the Free. They are in a land of Phantom cars and ghostly hitchhikers. Of women in white and hoped men desperately hungry to spread their own misfortune. As they drive looking for Clementine, a beacon of hope for their own return to the land of the living. They try to keep their eyes on the road and not on the horrors in the rearview mirror. Or the gas gauge dipping dangerously close to the E. It seems to glow with a hungry anticipation. Join us next time as we continue our journey with The Long Drive, Episode Two: Fueled by Hunger. That's it people. Do you have any thing you want to add at the end? This is because honestly, we're getting an 11:30. Yeah, we're getting 11:30, this will be I guess a continuation. Didn't expect that to happen.

**D** Dave 43:05  
I was gonna say you know what song came out in 1992? [singing] Life is a highway, I'm gonna ride it, all night long. You're going my way, I'm gonna ride it, all night long. That- I looked that up while you were doing your horror thing.



- B** Billy 43:31  
Good good. So there you guys are you are this is now the official- I guess the only ever continuation but we will have to pick up again at some point. What do you guys think of being a bunch of mortals stuck over on the other side of the highway where the hook man lives? And-
- J** Jesus 43:45  
I've never been happier feeling so screwed.
- D** Dave 43:47  
This is easily- This is easily a- an origin story for Geist.
- J** Jesus 43:55  
Yep.
- D** Dave 43:56  
Or, or a story that could fit into the Geist universe, which is crazy. Which is so so so hard to do conceptual, excuse me, conceptually- or for Wraith. But for the Billyverse makes complete sense because all of those barriers are broken down and don't have to make sense. I really liked it. I really liked. No, let me let me rephrase that. I fucking love stories like this, where we're not rendered incapable of all things, but we are capable, and also special. We're special because we're alive. And I like that- I really fuckin like that.
- B** Billy 44:36  
Yeah, I kind of I mean, I had an ending in place, but then we're getting close to 11:30 I'm like, I can actually continue this because I originally had a couple ideas that I wanted to try. So yeah, I guess we can continue playing some Billyverse and just have this be a continuation. Like, I don't know why, you know, this, this could have been called Route 666.
- D** Dave 44:53  
And it would be appropriate because we're like, kind of three like, I'm sorry, three throwaway characters, not throwaway characters but like kinda like, yeah, not expected

to survive I'm going to assume. But yeah, I kind of I really really really like how we're getting this sense of the Billyverse, now I could draw a map of the United States and have aspects of it be part of the Billyverse, I could chart it out and I really really-

**B** Billy 45:25  
Well, you guys actually experienced like the highway like myth

**J** Jesus 45:29  
Yes!

**B** Billy 45:29  
A little bit and one of the-

**A** Angela 45:31  
We did!

**B** Billy 45:31  
-last

**D** Dave 45:31  
The tunnel!

**B** Billy 45:32  
The tunnel one, when the guy said like, the highway is a place where people died. You know- so much death you'd have you'd think it'd bring life- that was true. So you guys are just- your- you happen to be- you're not like, almost dead or anything. You're just your mortal people stuck in the land of the dead. But the Land of the Dead is also fucking weird. So like, if you go into cities like some shit, like it's a ghost town and there's shit inside. The only safe place to stay is technically the highway. But the highway also has like hookmen and ghosts, the Phantom Hitchhikers and other highway weird shit. Ghosts.

D Dave 46:09  
Yeah, I love it.

B Billy 46:10  
So, I actually am looking forward to kind of continuing this and seeing how it goes. I hope you all had a good time.

A Angela 46:14  
Yeah!

B Billy 46:16  
Good. So well. Thank you all for listening. Thank you for being part of the Fandible Podcast experience. I hope you guys are enjoying it as much as I enjoyed running it. And I will get better if the rules after 10 years of running World of Darkness, you'd think I know left and right but, nope! But ah-

D Dave 46:34  
What's our- What's our question?

B Billy 46:36  
Hmm. What ironic license plate does Lucille have?

D Dave 46:41  
Oh, I like that one. Yeah.

B Billy 46:43  
Okay. So people tell us leave it in a comment. Leave it in a review. We're on iTunes. We're on Spotify. We're on any pod chaser of choice or pod catcher of choice. We're also on Twitter. We have a Patreon. We have a Facebook, we have it all. So thank you and good night.



### The Redacted Files Promo 47:01

Shadowy conspiracies, ravening beasts, the cold embrace of the void. These are just some of the dangers of waiting toes stand between the innocent and the multitudes ready to destroy everything we believe in. And the way our heroes roll, whether it's Warhammer 40,000, Delta Green, Numenera, or any number of other games we've tried, they'll probably encounter these dangers sooner rather than later. Join us at [TheRedactedFiles.com](http://TheRedactedFiles.com)



### Coruscant Nights Promo 47:26

One of them starts walking up to you and grabs the jacket that you're still wearing by the collar. I really wish you hadn't done that. Why? Grab my repulsor fists and smack him right in the face. Hello there and welcome to Coruscant Nights. Coruscant Nights is an actual play RPG podcast set during the Clone Wars era of the Star Wars universe. On Coruscant Nights Our goal is to bring as many different voices to the table as we can. You sure got Valian Do's family there, don't you? We do. Sure got Valian Do over a barrel. Look, fellas, I don't know if you forgot your prescription lenses. But clearly, there's been some kind of mistake. I mean, there's not much family resemblance here. Mando. Man. Underline underline exclamation point. Yeah, he's the one he's real shiny. I'm looking at it right now. Yeah, you did get it right? Of course. I got Mando, man. Deception check.



### Cult of Tea and Dice Promo 48:32

Ah, hello, there. We are the Cult of Tea and Dice an actual play podcast where mostly British people play role playing games, and both drink and review tea. Do you like horror games? We have many, including a full and extensive playthrough of Horror on the Orient Express. Do you like comedy games? We have plenty of those as well, including Three Goblins in a Trenchcoat, and Discworld! Do you like action? Dresden Files, or Blood and Honor? We have you covered. Do you like horror games that end up being comedy through no fault of our own? Yes, we have those too, the Barrett Heist in our Vampire game, for example. All in all, we have games for all tastes, which we put a distinctly British flavor on. So if that sounds appealing, drop into [TheCultOfTeaAndDice.net](http://TheCultOfTeaAndDice.net) or find us on iTunes, Podchaser, and join the fun. Chinchin!



### Billy 49:26

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