

[Monster Hour theme]

**Quinn:** Hello, everyone. And welcome to Monster Hour. I am Quinn, your Keeper of Monster and Mysteries. With me today are Hannah.

**Hannah:** Hi, I'm Hannah and I play JR the Crooked.

**Quinn:** Teo.

**Teo:** Hi, I'm Teo and I play Constance the Expert.

**Quinn:** And Kyle.

**Kyle:** Hi, I'm Kyle. I play Alvin the Monstrous.

**Quinn:** Last time, Alvin found himself pursued through the streets of Firmament by an incomprehensible distortion of reality. Following a cacophonous assault of discordant tones, his escape attempt was confounded by a sphere of darkness that quickly assumed the trappings of the Hollow Circus. Evading Cecilia's hammer and the alien entity in pursuit, he was narrowly able to make it back to the studio in one piece.

**Kyle:** Mm-hmm.

**Quinn:** After a catch-up and strategy session with the growing ranks of the Daylight Society, the three of you split up to pursue different leads on your trio of problems. Alvin and Sarah paid a visit to Imagine Labs, discovering a job posting for Kristen's position before being driven away by an aggressive alarm system. Buddy cop, odd couple JR and Pax confronted Dorian at the Stacks, leveraging his true name to free everyone from their malignant agreements.

Constance, meanwhile, went to pay a visit to her mother at CNL. In the lobby, she stumbled upon a demo display for Imagine Lab's new VR headset, which Receptionist Ada explained was the first of its kind, designed with a brain control interface, allowing its user to shape their virtual environment using only their mind. Somehow, that was not the most excitement Constance would see, however.

**Kyle:** [chuckles]

**Quinn:** The conversation with Magda, who had inexplicably become president of the lab during your trip to Otherwhere, quickly went south on the subject of Georgiana. As Constance returned to her car in the aftermath, she felt the unmistakable sensation of being watched by something in her back seat. We're going to pick up right there.

**Teo:** Dun, dun, dun.

**Quinn:** Constance, you are--

**Hannah:** It's a puppy.

**Kyle:** [chuckles]

**Quinn:** It's a puppy. Congratulations. You got a puppy.

**Hannah:** You have puppy.

**Teo:** Yay.

**Quinn:** What are you going to name your puppy?

**Hannah:** [laughs]

**Teo:** Rufus.

**Quinn:** Okay.

**Kyle:** The Darkness.

**Teo:** The Darkness. Yes.

**Quinn:** Constance, you are sitting in the driver's seat of your car, and you feel the unmistakable sensation of being watched from the back seat, what do you do?

**Teo:** Oh, God. Even though I know this will not help, I do look in my-- Oh, gosh. What's the name of that mirror? The mirror--

**Kyle:** The rear-view mirror?

**Quinn:** The rear view?

**Teo:** Yes. Yeah, yeah, yeah. Just because I've also seen a lot of horror movies, so I just want to get that out of the way as an option.

**Kyle:** Get that shot.

**Teo:** Yeah. Just make sure that there's not just a spooky ghost hanging out, doing something-

**Kyle:** It might be Leon.

**Teo:** -completely unrelated, you know?

**Quinn:** Constance, give me a role plus sharp.

**Teo:** Here I am, making funny quips and it turns into a thing.

**Kyle:** To look in the mirror?

**Teo:** Apparently, to see what I see. Yeah. [rolls dice] Well, joke's on you, because I have never had better eyesight in my frickin' life. That's a 13.

**Kyle:** 13.

**Hannah:** She saw the shit out of that mirror.

**Quinn:** On a 10 plus, your mind is able to contain the vast otherness of the entity behind you. You look in the rearview mirror, and we see the classic horror shot of looking over your shoulder, seeing your eyes in the rearview mirror and also seeing the rear view. What you see and what we see is the back seat of your car looks like a gravity well.

**Kyle:** Whoa.

**Teo:** Oh, shit.

**Quinn:** The contours of the faded cloth are twisted across multidimensional space in such a way that seems to defy the very act of perceiving it. A sharp headache and sudden dizziness grip you, but you grip through the pain and nausea and force yourself to focus until it gains just enough definition for you to comprehend it.

The cloud of distorted space floats rather than sits in your backseat, portions of it seemingly extended through the doors and roof without care or consequence. Tiny lights flicker within it like faraway stars, winking in and out of existence. And as you stare at it, the space ripples and you are bombarded by a fusillade of dissonant tones that inundate your consciousness for several seconds before abruptly subsiding. What do you do?

**Teo:** I think I cry. No, I call the studio.

**Quinn:** Does the studio have a landline? Tell the truth.

**Teo:** No, definitely not.

**Quinn:** [laughs] Okay.

**Teo:** What the studio might have, though, is a Google Voice number that Stan hooked up to a makeshift nest in the house.

**Quinn:** Okay.

**Kyle:** Oh, yeah.

**Quinn:** Okay. This, I buy.

**Teo:** Okay.

**Kyle:** [chuckles]

**Quinn:** So, Constance, the Google Voice rings, I guess. I have never used Google Voice. I can't speak to this. But however, whatever action it takes, whatever noise or connection it takes on, Leon answers. [as Leon] *Constance, everything okay?*

**Teo:** [as Constance] *Nope. Nope. I've been whammied. I am going to forget who I am. And I'm also-- You're going to-- You're going to forget who I am if I don't get back to the studio. Put me on speaker.*

**Quinn:** [as Leon] *Okay, done.*

**Teo:** [as Constance] *Great. Great. Okay. Everyone write down, I am Constance.* No, wait, hold on.

[laughter]

**Teo:** No, that's not going to work.

**Kyle:** [chuckles]

**Teo:** I describe in artistic detail the void that I saw behind me, essentially, so that they can write that down or sketch it. Hey, there's definitely the material that you need if you want to do a quick sketch.

**Kyle:** Uh-huh.

**Teo:** And then, I just have them write like, "This is the thing that is taking our friends away. We will forget Constance." And then, I guess I tell them that I'm going to book it back to the studio as quickly as possible. But in case I don't make it, they at least have that down on paper.

**Quinn:** Constance, I think you get about halfway into trying to describe this otherworldly presence in-- I hesitate to say in the backseat of your car. It's more just behind you and that happens to be the backseat. You get about halfway through that when you start to smell smoke.

**Teo:** Uh-oh.

**Quinn:** You can see thick plumes of dark gray smoke coming up from the hood of your car. As you're describing this, your dashboard bursts into flames.

**Kyle:** Oh, God.

**Hannah:** Oh, boy.

**Teo:** Huh. Interesting.

**Quinn:** Would you like to continue your description?

**Teo:** I am going to continue my description. However, at the same time, I'm going to open my car door, and I duck out with my phone.

**Quinn:** Give me a role to act under pressure.

**Teo:** Real quick. I would like to argue that I have read--

**Quinn:** Have you read about this thing?

**Teo:** Yes.

[laughter]

**Teo:** Yes.

**Kyle:** Exactly.

**Quinn:** Give me that Constance's book club.

**Teo:** Okay.

**Quinn:** What book have you read about?

**Kyle:** Exactly this.

**Teo:** I have read *Alternative Limbs and Other Stories from My Life as a Stunt Double-*

**Quinn:** [laughs]

**Teo:** -by Clarissa Clontarf Willambia. It is her autobiography of her time as a stunt double on low budget kung fu movies that she did undercover, because she is a princess from Willamia and really wanted to try something different for a bit. So, it was fascinating.

**Quinn:** Important clarification.

**Teo:** uh-huh.

**Quinn:** She is a real-life princess.

**Teo:** Yes.

**Quinn:** She is a real-life princess who did this.

**Teo:** Yes.

**Quinn:** Have they made a movie about her real-life experience?

**Teo:** She sold the rights to Paramount, but they haven't done anything with it yet. It's just sitting somewhere. It's a shame.

**Quinn:** That is just a waste.

**Teo:** I know.

**Quinn:** Goodness gracious.

**Hannah:** It's in development hell.

**Teo:** Yeah. Exactly.

**Quinn:** Man.

**Teo:** Well, because they can't-- It would require so much stunt double work and it's just [Quinn laughs] liability nightmares.

**Quinn:** But they have the perfect person to do that. Anyways.

**Teo:** They do. Yes. Yeah.

**Quinn:** Okay. Give me a roll to act under pressure and go ahead and use your plus sharp.

**Teo:** Yeah.

**Quinn:** Because you have read about it.

**Teo:** [chuckles]

**Quinn:** [laughs]

**Teo:** [rolls dice] That's a 9.

**Quinn:** On a 7 to 9, I'm going to offer you a worse outcome, a hard choice or a price to pay. I think you are either going to leave some of your belongings in the car, because you have to get out too quickly, or you are going to collect your belongings and you are going to get burned in the process, because you take too long.

**Teo:** I will leave some of my belongings.

**Quinn:** Okay.

**Hannah:** Not the Instagram backpack.

**Kyle:** [chuckles]

**Quinn:** You throw open the door and you leap out just as the entire car bursts into flames, consuming your Instagram backpack with it.

**Hannah:** No.

**Teo:** Look, that thing was never going to make it to a year old. Let's be real.

**Kyle:** It's been through a lot. [chuckles]

**Quinn:** It has. It's gone on an extra planar journey.

**Teo:** Yeah.

**Kyle:** 2It already had a big hole in it.

**Teo:** Yeah.

**Quinn:** But yes, you leap out just in time as your car, much like an action movie, bursts into flames. And those flames are spreading quickly all throughout the parking lot.

**Teo:** Hot damn.

**Kyle:** Oh, my God. To the pavement?

**Quinn:** Mm-hmm.

**Teo:** I think I want to start running towards my studio. I just got to get there. But I am still describing it. Like, I'm not giving up on my description. I want confirmation from Leon that they have written everything I said down before I hang up.

**Quinn:** If you would like to, this is probably a point where you could read a bad situation.

**Teo:** Yeah, that makes sense. [rolls dice] Ooh, I'm just hitting all the good rolls today, because that is 11.

**Quinn:** On a 10 plus, hold 3.

**Teo:** What's the best way to protect the victims, i.e. myself?

**Kyle:** [chuckles]

**Quinn:** The only thing that you know definitively about this entity, is that the protection spells on the studio seem to protect against it. As soon as Alvin stepped inside, he was okay.

**Teo:** Interesting. That gives me an idea, but let me go ahead and ask, are there any dangers I haven't noticed yet?

**Quinn:** Yes. Constance, I think there are two things that, as you survey this scene, you do notice. The first is that where you were sitting in the driver's seat, there is now a shadowy figure, and they're looking out at you.

**Kyle:** Ooh.

**Quinn:** You can't quite make out their appearance through the flames, but they have a tall, humanoid appearance.

**Teo:** Hmm. Okay.

**Quinn:** The other thing is that as you survey the parking lot, you see, approaching the security gate, an unmarked black SUV.

**Hannah:** Oh, boy.

**Teo:** I'm going to ask what's most vulnerable to me.

**Quinn:** It's not a simple answer to that question. This entity may not even have a physical presence, so it's not clear what you might be able to do to it. On the other hand, whatever impact it's having here with the fire, while that might be more tangible, it's also not clear what that will ultimately do. Honestly, you're not sure if anything's vulnerable to.

**Teo:** That's fair. I'm still on the phone with Leon.

**Quinn:** Yeah. I think you're probably about two-thirds of the way through your description. We smash cut to the Daylight Society assembled in your studio. Leon's furiously taking notes. Brei is sketching out this entity to the best of her ability, and everyone else is [Kyle chuckles] just listening furiously, as you try to describe this entity. But what do you do?

**Teo:** While I'm on speaker, I'm like, [as Constance] *There is a book, an orange highlighter book. It looks like in case of emergency, safety plan book.*

**Kyle:** [chuckles] In case of emergency, read this.

**Hannah:** [laughs]

**Teo:** Yeah. [as Constance] *I would like you to pull it out and flip to page three. And page three has everything I know about the seal on my apartment from when we had to redo it.*

**Quinn:** The protection spell?

**Teo:** Yes.

**Quinn:** Got it.

**Teo:** I tell Leon like, [as Constance] *Send me a photo of what it looks like right now.* I am going to try to find chalk or something, and I want to try to draw a circle of protection around myself.

**Hannah:** Ooh.

**Quinn:** Okay.

**Hannah:** Bold move.

**Quinn:** So, there are rules for this. Hunters who do not have used magic as their weird move. And you have past lives. Must treat any spell as big magic. So, Constance, we are going to create a big magic protection spell for you, which-

**Kyle:** Yeah.

**Hannah:** Whoo.

**Quinn:** -Leon will read and we can see if you can pull off.

**Teo:** Mm-hmm.

**Kyle:** Cool.

**Quinn:** So, big magic requirements. You need to spend a lot of time, days or weeks, researching magic ritual. You need to experiment with the spell. There will be lots of failures before you get it right.

**Kyle:** [laughs]

**Quinn:** You need some rare or weird ingredients and spells. The spell will take a long time to cast. You need a lot of people. The spell needs to be cast at a particular place and/or time. You need to use magic as part of the ritual, perhaps to summon a monster, communicate with something, or will have a specific side effect or danger.

**Kyle:** Do like the visual of Constance running through the town away from magic fire, trying to write the protection sigil on every surface you can find. [chuckles]

**Teo:** [chuckles]

**Kyle:** [as Constance] *Ah, nope, that didn't do it.*

**Hannah:** I do like the idea of it taking several tries to get it right. It's just like there's several circles that are drawn into the parking lot and one of them is in flames, the other one's just [Teo laughs] a giant scorch mark and the third one's a square for some reason.

**Kyle:** One of them turned to jelly.

**Hannah:** I'm just saying, that might be really fun visually is Constance-

[chuckles]

**Hannah:** -and the never-ending circle of protection journey. That's my plug.

**Teo:** [laughs]

**Quinn:** I like that a lot. Here's what I'm going to say.

**Hannah:** [laughs]

**Quinn:** Constance, to pull this off, you're going to need some rare and weird ingredients and supplies for the context of this scenario, which is that you need some chalk or something, like spray paint, something that will work to create, like a clear and definitive arcane diagram. That is rare and weird for a parking lot.

**Kyle:** [chuckles]

**Teo:** Yes.

**Quinn:** So, you'll need to find that. You will need to experiment with the spell. I'm not going to guarantee there will be a lot of failures, but what I will tell you is that to do this under pressure, you're going to have to act under pressure to create these sigils in this scenario. It's going to take from the regular use magic list, it's going to take at least a minute to draw these symbols, so you're going to need to buy yourself some time, and it will have a specific side effect or danger which is not going to be known to you in advance.

**Teo:** Got it.

**Quinn:** So, those are the things that you need to do. You need to find something to draw with, you need to find a safe haven of some sort to do this, and you are going to need to act under pressure to avoid everything that's happening around you.

**Kyle:** This is like the perfect constant scavenger hunt.

[laughter]

**Teo:** Great.

**Quinn:** So, with this information, as Leon is reading this out to you, a couple things happen. First, this fire is spreading. It is like a wildfire. It is like this fire has gone up in a bone-dry forest, and it is spreading all through this parking lot. It's threatening the lab too. Frankly, it's out of control.

**Teo:** Okay.

**Quinn:** The second thing is that the shadowy figure in your car has stepped out of it and is now standing probably 6ft or 7ft tall. It's difficult to say, because they're standing in the midst of the flames. Although they look humanoid, all of their proportions are just slightly wrong.

**Teo:** Yeah.

**Quinn:** And the third thing, is that unmarked black SUV has pulled into the lot, and four official looking agents with black sunglasses and black suits have stepped out and are looking directly at you and pointing and communicating to one another.

**Teo:** So, they're looking at me. Do they seem like they're looking at the fire at all?

**Quinn:** They seem to notice it, certainly.

**Teo:** They do notice it. Okay. Interesting. There's a part of me that's wondering if the fire is real. Okay, so, first, I need something to write with.

**Quinn:** Yes.

**Teo:** So, I'm going to look around the parking lot. I presume there are some other cars in the parking lot.

**Quinn:** Yes, there's quite a few, although a number of them have been consumed by this inferno at this point.

**Teo:** Okay. I'm going to go to the closest car that has not been consumed by the inferno. And taking what I've learned from that truly excellent memoir, I am going to karate kick in a window.

**Quinn:** Okay. I will let you do that without needing to roll.

**Teo:** Sweet. I immediately am rifling through the glove compartment and the center console for two things that almost every car has, at least every car that has someone who is woman presenting driving it. There should be some form of ChapStick or lipstick somewhere.

**Kyle:** [chuckles]

**Teo:** Someone has left something like this that I will use as a writing implement. And if not, what else might be there that I can use?

**Kyle:** A flare.

**Hannah:** I mean, a pen and paper would be-- You're looking for something to actually make the circle?

**Teo:** Yeah.

**Kyle:** A flare.

**Quinn:** It'll need to be something that could go on concrete.

**Teo:** Yeah.

**Hannah:** Gotcha.

**Kyle:** A flare. Burn a circle with a road flare.

**Teo:** Oh.

**Quinn:** Potential.

**Teo:** Yeah.

**Hannah:** I'm trying to think what all's- [crosstalk]

**Teo:** Road flare.

**Kyle:** That might be in the car.

**Hannah:** -in my earthquake kit. It's got a glow stick in it. Could you do anything with that?

**Quinn:** [chuckles]

**Teo:** I'm looking for a glow stick, a road flare or ChapStick.

**Kyle:** [chuckles]

**Quinn:** Okay. Or lipstick.

**Teo:** Or lipstick.

**Quinn:** Lipstick would probably work better.

**Teo:** Yeah.

**Quinn:** We haven't done this in a while, but Constance, give me a roll plus luck. So, 2d6, plus one half of your remaining luck.

**Teo:** Okay. I'm just going to point out here that I'm so close to being doomed, y'all. [laughs]

**Hannah:** Oh, no.

**Kyle:** Is it rounded up or down, Quinn?

**Quinn:** Round up.

**Teo:** Round up. So, 1. Dear God. Okay.

**Kyle:** Plus 1.

**Teo:** Plus 1. [rolls dice] Oh, hey, that's 11 total.

**Kyle:** Whoa. [crosstalk]

**Hannah:** Yeah.

**Teo:** Well, I just rolling that 6 today.

**Kyle:** You're so lucky.

**Quinn:** There's no official rule for the luck roll. So, on a 10 plus, I think whatever drawing device you want is in there. So, you choose lipstick, crayons, road flare, whatever you want.

**Teo:** I am going to go with a pack of glow sticks, because I just think that's fun.

**Quinn:** Okay. You've got a pack of glow sticks. Are you breaking them open to get the glowy ooze out?

**Teo:** Oh, yeah.

**Quinn:** Okay. [chuckles]

**Teo:** I'm snapping them to activate them, and then I am doing my best Rambo style. Like, I bite and chop this thing to-- [crosstalk]

**Quinn:** Okay. You found the one Doctor Who moonlights as a DJ for raves.

**Kyle:** [chuckles]

**Teo:** Yes.

**Quinn:** They have just a whole bunch of [Hannah laughs] glow sticks in their glove compartment.

**Kyle:** Hell, yeah.

**Teo:** Yes.

**Kyle:** Big, bright ones.

**Quinn:** Yeah. You grab those, turn around and the shadowy figure is walking through the fire towards you.

**Teo:** I blow them a kiss.

**Hannah:** Oh, boy.

**Quinn:** The figure does not seem to respond.

**Teo:** [laughs]

**Quinn:** But as you do-

**Teo:** I figured.

**Quinn:** -you hear that barrage of dissonant tones again. And again, for just a half second, you are incapacitated, basically. As that happens, the agents at the edge of the parking lot start to fan out towards you as well. The combination of the fire, the figure and the agents are closing in on you. They're forming a circle.

**Teo:** I jump on top of the hood of this car. I'm going to go ahead and say that this is a Subaru Outback, so it's pretty tall.

**Quinn:** Okay.

**Teo:** Sorry, not the hood. The top.

**Quinn:** The hood or the roof?

**Teo:** The roof. Thank you. The roof.

**Quinn:** Got it.

**Kyle:** It's an SUV. [crosstalk]

**Teo:** I jump onto the roof of the SUV. So, it's a little higher up. I would like to start practicing making my sigil up here, because it's away from the flame. And I'll deal with the encroaching humanoids/humans afterward.

**Quinn:** You jump up onto the roof of the Subaru Outback. You snap open one of the glow sticks and start painting these intricate arcane symbols that Leon has conveyed to you. There must be some way to send a picture. Otherwise, there's no way this would work. So, I think you have a picture on your phone.

As you do this, that figure breaks into a lope, and then a run and from the flames leaps up towards you. Give me a roll to act under pressure.

**Teo:** Okay.

**Hannah:** Jesus Christ.

**Teo:** [rolls dice] Wow. What a day for me. 10.

**Kyle:** On a roll. On a roll.

**Hannah:** Yeah.

**Quinn:** Constance, how do you evade this shadowy figure, which you've noticed, even as it's close to you, lacks detail. It still looks like it's shrouded in darkness, even though it's just feet away from you.

**Teo:** Interesting. Point of clarification. So, this role is me getting away from them. It's not succeeding or not succeeding on the symbol, correct?

**Quinn:** No, it's both. But narratively, tell me how you--

**Teo:** Okay. I think I do two things. I have been practicing a little bit. I think I got it. As I see it coming towards me, I take a glow stick and literally draw it onto the front of my shirt. And then, I think I leap into the air, somehow thinking that I can jump over it, like, I'm in a video game.

**Hannah:** Love it.

**Kyle:** [chuckles]

**Hannah:** I love it.

**Teo:** Because I have no other ideas.

**Kyle:** It's already going high, and you get a little bit higher.

**Teo:** Yeah.

**Kyle:** And it sails under--

**Teo:** That's the goal.

**Quinn:** Okay. So, like NFL football hurdle, this shadowy figure [Kyle chuckles] land back on the roof of the SUV and complete the diagram, just as the agents surround your car and the flames circle up behind them. You can feel, much like your studio, this protection spell, go up.

**Teo:** Yes.

**Kyle:** Hey-oh.

**Teo:** This is the coolest thing Constance has ever done, and no one's witnessing it.

[laughter]

**Hannah:** Yes.

**Teo:** I do want to say when Constance lands again, she does do the superhero landing.

**Kyle:** Three-point landing.

**Teo:** The three-point landing.

**Hannah:** Oh, yeah.

**Quinn:** [laughs]

**Hannah:** So, the hand in front of you and looking up? Oh.

**Kyle:** Down on one knee.

**Teo:** 100%.

**Kyle:** Fist to the ground.

**Hannah:** Fucking badass. Yes.

**Teo:** And then, she jumps up and down and goes, [as Constance] *Yeah*. And that's it.

**Quinn:** [chuckles] Constance, as you superhero pose on top of this SUV, the agents staring at you intently and the fire burning intensely behind them, you hear, dulled and distant, that barrage of tones once more. You realize that while you are safe, you are utterly trapped.

**Teo:** Ah, shit. Well, [laughs] I live here now.

**Quinn:** [laughs]

**Teo:** Cool.

**Quinn:** Hey, folks. Quinn here. Thanks so much for tuning in to Episode 42 of Monster Hour, where the real monster is no one being around to see Constance totally kicking ass. If only there was some audio log of her exploits, so that everyone would know just how cool she was, c'est la vie.

As always, I want to thank everyone who's been helping to spread the word about the show by leaving us a rating and review, giving us a shout on social media and recommending the show to a friend. Recently, we caught a couple really lovely new reviews that absolutely made our day. We're getting close to 40 ratings on Apple Podcast, which is great for visibility and for helping new folks find out about the show.

While Apple is still the big game in town, just a reminder that if you're listening one of the many Podcatchers that doesn't have a rating system, you can always head over to Podchaser to show us some love.

No spooky spotlight this week. So, instead, I want to take a minute to remind folks about our Discord channel over on the cast junkie Discord Server. If you're looking for a place to come chat about the show, share fan art, discuss the latest episodes, or just chat about Monster of

the Week and the games you're playing in or the games you're running, come check it out. There's a link in the show notes that'll take you straight there.

That's all I've got for you this week, folks. We'll be back with Episode 43 of Monster Hour on February 2nd. See you then.

**Quinn:** JR, you just wrapped up a rather heated confrontation with Dorian, and now you and Agent Pax are free. What would you like to do?

**Hannah:** First, am I feeling perhaps, Quinn, a little lighter, a little luckier, might you say? A little freer?

**Quinn:** I don't know how you feel, but that red circle on your palm is gone.

**Hannah:** So, would you say that perhaps I could use my luck points if I wanted to?

**Quinn:** Okay. Yeah. Mechanically, yes, you can use your luck points.

**Hannah:** Okay. All right. Okay.

**Kyle:** [laughs] Do you feel lucky, punk?

**Hannah:** I feel very lucky for the readers at home. I had a post it on here that just said, "No luck points until pact resolves." So, now, I can take that Post-it off and throw it into the recycling bin. There it is. Yeah, so, I guess I'm looking at Pax. So, how did you think that went? I am open to constructive criticism.

**Quinn:** [as Lamond Pax] *I thought it went well. You fixed your agreement, correct?*

**Hannah:** [as JR] *Yeah. I set out what I intended to do. So, I think that was good. I was certainly expecting, I don't know, maybe a bit more bloodshed. So, that's probably good that didn't happen. But I do want to know more about you and I--* [crosstalk]

**Quinn:** [as Lamond Pax] *I'm afraid I don't know a lot about myself. Although it was strange he recognized me. No one has recognized me thus far, but he did.*

**Hannah:** [as JR] *Yeah.*

**Quinn:** [as Lamond Pax] *Well, I suppose you three, but you three and him?*

**Hannah:** [as JR] You also knew that he was a fae. How did you know that?

**Quinn:** [as Lamond Pax] *It just came to me when you described what he was and what he did. The same way that the vrykolakas wasting disease came to me.*

**Hannah:** [as JR] *I know who you are.*

**Quinn:** [as Lamond Pax] *You do?*

**Hannah:** [as JR] *You're Lamond Pax, and you're in the FBI.*

**Quinn:** [as Lamond Pax] *FBI? Am I an agent?*

**Hannah:** [as JR] *I guess there are people in the FBI who aren't agents. There's support staff and directors.*

**Quinn:** [as Lamond Pax] *Yeah, there's the ancillary folks, right?*

**Hannah:** [as JR] *Yeah. Yeah. No, you're an agent. When I say in the FBI, I don't mean like you're fixing the fax machines. Do they still use-- Yeah, they probably still use fax machines.*

**Quinn:** [as Lamond Pax] *Interesting. Well, how did we meet, or do you just know me by reputation?*

**Hannah:** [as JR] *Work.*

**Quinn:** [as Lamond Pax] *Am I famous?*

**Teo:** [laughs] *Am I famous? Such a wonderful question.*

**Hannah:** [as JR] *We met through work.*

**Quinn:** [as Lamond Pax] *Oh.*

**Quinn:** [as Lamond Pax] *Are you also an FBI agent?*

**Hannah:** [as JR] *No.*

**Teo:** *Sometimes.*

**Hannah:** [as JR] *I am not currently an FBI agent.*

**Kyle:** [chuckles]

**Hannah:** [as JR] *But the reason I'm bringing this up is not just to give you a little bit more background information, although I'm sure that's helpful.*

**Quinn:** [as Lamond Pax] *So much appreciate it.*

**Hannah:** [as JR] *Does that jar anything? Me telling you that, does that shaking anything loose?*

**Quinn:** [as Lamond Pax] *It explains the gun.*

**Hannah:** [as JR] *It does explain the gun. The reason I bring that up is before you got the whammy on you, is you were doing some investigating here in Firmament. I have reason to believe that you got some, perhaps, sensitive information, either through a subpoena or a search warrant. It would be really helpful to help figure out how you lost your memory, if we can see that information. But my guess is that it's probably where you were staying.*

*So, I don't know, this feels like we're back at square one. But at least you know your name and your profession, which is great. That's all you need to be at a cocktail party. So, you're basically ready to go into civil society. It's wonderful. You're welcome.*

**Quinn:** [as Lamond Pax] *Well, I do appreciate you telling me. Unfortunately, I don't recall where I have been staying. If I did, I would probably be there rather than at your studio.*

**Hannah:** [as JR] *Cool. You had the wallet, didn't you?*

**Quinn:** *They pull it out and hand it to you, and it is filled with blank cards.*

**Hannah:** Like, blank business cards or index cards?

**Quinn:** Like, a blank driver's license. [Hannah laughs] Like, a blank business card.

**Teo:** Whoa.

**Quinn:** Just like there's laminated blank cards.

**Hannah:** Oh, God.

**Quinn:** There's heavy cardstock blank cards.

**Hannah:** This is a fucking scrap.

**Quinn:** But they're all blank.

**Hannah:** Oh, my God. Is even the money blank? Because that's just cruel.

**Quinn:** No, the money is perfectly legitimate. But any identifying information is gone.

**Hannah:** Okay. Well, I'm looking at magic to see if there's some magic that I could do, because I feel like I'm hitting a wall. So, it got a search warrant for the studio and for Dorian's apartment. The subpoena for the Jackalope and the Firmament Daily Herald tried to get a warrant to search the restricted section of Colorado National Labs.

Yeah, let's try to do some magic. I'm feeling lazy and lucky, maybe. I don't know. [Kyle [chuckles] So, yeah, I'm going to try to see-- We're going to try and do something fancy and see if I can look back. The wallet is full of fun, exciting, blank legal documents. You'll love to see it. And so, what I'm going to try and do-- It's not something that maybe I--

No, I have done it at least once before but used magic to observe another time or place. And so, my thought process is use magic to basically roll back time on this wallet to a time before we got the blank slate, driver's license, business cards, any identifying information. What I'm hoping is going to also be perhaps a business card or a receipt for a local hotel.

**Quinn:** Okay. I like it. Are you attempting to hide your key from Pax at all, or are you-

**Hannah:** Oh, God. No.

**Quinn:** -just breaking this out and letting it rip?

**Hannah:** Yeah. At some point, they're going to put everything together. I hope when they do, they remember me as a kind and benevolent JR [laughter] who only tried to help them and was just trying to make her way in the world as a ne'er-do-well, but with a heart of gold. Also, I'm very tired and I'm not going to tell them to get out of the car [laughs] while I do some magic.

**Kyle:** [laughs]

**Hannah:** Just walk around the car a couple times, it'll be fine. It's fine. Just go for a walk.

**Kyle:** We're finding that Pax as a base nature is fairly trusting here.

**Hannah:** Seems to be.

**Teo:** Yeah.

**Hannah:** And they knew that this was a face. So, it's not going to be like, [as JR] *Oh, surprise. I do magic.* With what's happening to Alvin, and I don't know what's happened to Constance, but we know that Alvin has the Ghost of Christmas forget you not behind him.

**Quinn:** [laughs]

**Hannah:** Like, I just don't have time for artifice right now, so I'm just going to do the magic right there.

**Hannah:** What do you say?

**Hannah:** That's a good question and I knew you were going to ask it. And did I think of answer? I did not. So, I'm stalling for time.

**Quinn:** [laughs] Stall all you want. Everyone save you.

**Hannah:** Okay. The wallet on my lap--

[laughter]

**Hannah:** I think I'm holding the key and I'm just going back, back, back.

**Quinn:** Give me a roll to use magic.

**Hannah:** [rolls dice] 8.

**Quinn:** On a 7 to 9, it works, but there is a glitch.

**Hannah:** Okay. I'll say the effect is of a short duration, hoping that it's long enough to give me at least a little bit of useful information.

**Quinn:** So, what does it look like?

**Hannah:** It's like one of those back in time things where we're not looking at the horizon but you can see it getting dark and light and dark and light and dark and light. And so, my feeling is that's happening. I don't know if when the whammy got put on packs, whether everything got wiped at once or if it was like a slow trickle. So, you'll have to tell me if it's just like, there's a spot in time where all the information comes back or if it slowly bleeds back into the paperwork and all of that stuff. But yeah, we're seeing the sun rising and setting in the background.

**Quinn:** Like, a time lapse almost?

**Hannah:** Yeah.

**Quinn:** So, it is blank for an extended period of time, and then quite quickly, all of the information bleeds back into the documents.

**Hannah:** Okay.

**Quinn:** But even as it returns, you can see it fading quickly. You have time to look at maybe one thing. So, are you specifically looking for where they have been staying?

**Hannah:** Yes.

**Quinn:** You see a room key, like a card key, for the Ravenloft Hotel.

**Hannah:** Okay.

**Quinn:** It is specifically assigned to one Lamond Pax, room 1052. Just as you take down that information, it fades from the card, as does everything else in the wallet.

**Hannah:** Well, we're going to go off to the Ravenloft Hotel, see what we can find there. Eh, Lamond?

**Quinn:** Makes sense to me. Let's do it.

**Hannah:** All right.

**Quinn:** The two of you drive away, leaving the Stacks and Firmament College behind you. It doesn't take you long to get to the Ravenloft Hotel. It is in Firmament's commercial core, the hustling, bustling downtown, which JR, you probably haven't spent a whole lot of time in. Certainly, we haven't as a podcast.

But the Ravenloft is a strange beast. It blends modern and archaic architecture. It is both sleek and wooden, glass and greenery and it rises about 12 stories from its downtown commercial core. As you and Agent Pax, you tell me, do you use the valet?

**Hannah:** No, I don't trust them. They're going to scratch her.

**Quinn:** Okay.

**Hannah:** They're going to get her all scuffed up and they're going to change my radio stations. I just found the one that I like here on Firmament and took a while. It was like several months of test driving a couple of them. So, no, no, no, no, no.

Also, if we need to beat a hasty exit, I don't really want to be sitting there going like, [as JR] *All right. Come on, Bob. I know this is part time job while you supplement your income, because you're a high school senior and you're saving up for college. But I need you to hurry up with my vehicle.* So, the answer to that is no.

**Quinn:** Okay. So, you park black beauty somewhere and you and Lamond Pax head inside.

**Hannah:** All right. I would like to-- Describe to me what the interior looks like, Quinn. Paint me a picture.

**Quinn:** The interior is a, what I would call, chic modern horticulture center. There's a lot of clean lines, but also a lot of plants and vibrant flowers. The small footprint is utilized quite efficiently and pleasantly with a small waiting, and reception area and a nice fireplace that harkens back to a time far before such a modern building would be prevalent. There is a reception desk where an older gentleman in a suit looks on and waits for you to approach him.

**Hannah:** All right. Do I see anybody else there that I might recognize?

**Quinn:** There's no one else in the lobby but you.

**Hannah:** [as JR] *Lamond, let's go see if we can get back into your room.* I look through the wallet and I pull out-- Is there something that does appear to be a room key, with a magnetic strip one side?

**Quinn:** Yes.

**Hannah:** Okay. So, I go striding up to the gentleman behind the counter. Does he have a nice little name tag?

**Quinn:** Yes, he does. His name is Abner, which listeners may recall. Abner works a part time job here, because it's his favorite hotel. He once a week gets to spend his time here and help guests. Abner, along with Doris are members of the Riverside Senior Center-

**Kyle:** That's right.

**Quinn:** -and frequent the visitors bureau and history museum. So, this is Abner.

**Kyle:** We were on the tour.

**Quinn:** Yeah, it's a real throwback. We're cutting deep here.

**Teo:** Aww.

**Hannah:** Wow.

**Quinn:** But yeah. Abner in his very nice suit greets you and says, [as Abner] *Hello, may I help you?*

**Hannah:** [as JR] *Yes. My friend here who works in the FBI has had--* I know it's going to be really difficult to believe, because amnesia is a very soap opery thing to have happen. But they've lost a big chunk of their memory, and they also went a really big computer magnetic lock that wiped all of the information from their key card. [as JR] *So, I've got this,* and I slide the card across the counter.

[as JR] *I can tell you their name and the room number they were staying in. But we need to get in there, because there's going to be some stuff in there that can help them figure out who they were and hopefully some identification that didn't get wiped in this crazy magnetic lock,* and I smile my winningest smile.

**Kyle:** [chuckles]

**Quinn:** You know what comes next?

**Hannah:** Yeah, I do.

**Quinn:** Give me a role to manipulate someone.

**Hannah:** All right. Let's see. [rolls dice] It's a 7.

**Quinn:** On a 7 to 9, they'll do it, but only if you do something for them right now to show them that you mean it.

**Hannah:** And smile even wider?

**Quinn:** Abner looks at you and says, [as Abner] *Well, okay, if you say so, but I'm going to have to report it to my manager, so they can double check on it later.*

**Hannah:** [as JR] *Okay. Yeah. Sounds good.*

**Quinn:** [as Abner] *If everything's on the up and up, nothing to worry about, of course.*

**Hannah:** [as JR] *Of course. It's room number 1052.*

**Quinn:** [as Abner] *Very high up. One of my favorites. I'll take you there now.*

**Teo:** [laughs]

**Quinn:** And besuited Abner, who looks dashing by the way, just so handsome.

**Hannah:** Oh, he does. He's got a bow tie which normally I'm not a big fan of bow ties, but on him looks really good.

**Quinn:** Looks adorable.

**Hannah:** Yeah. He's fair.

**Quinn:** Leads you and Pax back to the elevator and takes you up to the 10th floor to room 1052. You place the magnetic keycard into the lock and it swings open. The room in front of you is sleek and stylish, but also somehow cozy and welcoming. It is adorned with a variety of different plants, and a magnificent bay window gives you an almost 180 view of Firmament.

**Teo:** Wow.

**Kyle:** Mm.

**Quinn:** The room itself looks scarcely used. There are signs that someone has been here, but it doesn't look like someone has been staying here for a long period of time.

**Hannah:** Okay.

**Quinn:** There's a briefcase by the bed which has been made. But you imagine if Pax has been gone for several days, that's not terribly surprising. The only real sign that anyone has been here is where the TV would normally be, there is a massive corkboard. And on it is a murder board that would make Leon squeam.

[chuckles]

**Kyle:** And your face is everywhere.

**Hannah:** What's on the corkboard, Quinn? Oh. [as JR] *Thank you, Abner. We're just going to make sure that we've got all of Lamond's belongings. I think we're probably going to be checking out. So, thank you so much, and I slip Abner a tip.*

**Quinn:** [as Abner] *Of course, I'm happy to help.*

**Hannah:** I slip Abner a tip.

**Quinn:** He smiles, and nods and heads out. So, it is just you and Pax in the room.

**Hannah:** I would like to see what is on the corkboard.

**Quinn:** Well, for starters, there's a big picture of you on there.

**Hannah:** Yup

**Kyle:** [chuckles]

**Hannah:** Yup. How old is this picture? Like, what's the hair color situation that we've got going on here?

**Quinn:** It looks to be about the time frame of your caper at the Getty. You also recognize pictures of Rhodes and May.

**Hannah:** Huh. Okay. Interesting.

**Quinn:** At the pinnacle, there's a big cartoonish question mark, [Hannah laughs] as though someone above the three of you is the real target.

**Hannah:** Okay. Well, that's vaguely reassuring. What else is there? There's the briefcase. And you said maybe some clothes and stuff.

**Quinn:** Yeah, there's some nice suits.

**Hannah:** Okay. I do stop to take a look at the suits.

**Quinn:** Pax is following you.

**Hannah:** They're nice suits.

**Quinn:** They take a look at the suits, and they pick one out, hold it up to themselves and they're like-

**Hannah:** It's a nice suit.

**Quinn:** -[as Lamond Pax] *This is very nice.*

**Hannah:** [as JR] *That's a nice suit.*

**Quinn:** [as Lamond Pax] *Are these mine?*

**Hannah:** [as JR] *Yup. Those are yours. Yeah, they're nice suits.*

**Quinn:** They grab the rest of them and carefully-- I think there's actually like a--

**Hannah:** There's a garment bag.

**Quinn:** Yeah, there's a garment bag, and they just start loading them up.

**Hannah:** Yeah. No, they have respect for the suits. I can appreciate that. I've looked around. Is it worth investigating a mystery? Is there anything worth investigating other than what we can see?

**Quinn:** Are you going to take the corkboard with you?

**Hannah:** Oh, yeah. We're taking the corkboard with us.

**Quinn:** Okay. Then no.

**Hannah:** We can just carry them and pick it up. It's not that big. Okay, maybe it's going to be a little comical, like me carrying out this giant corkboard. But you have not led me to believe that this is a two-person corkboard.

**Quinn:** No, no.

**Hannah:** Is it a two-person corkboard?

**Quinn:** [chuckles] No. One person could carry it uncomfortably.

**Hannah:** Okay. Right. It's going to be a little awkward. But that's fine. [as JR] *Lamond, I think we should pack, and then get out of here and we can investigate the whatever stuff you have lying around once we get back there.*

**Quinn:** Pax looks at you and nods. They reach for the briefcase. As they do, their finger touches the clasp and it swings open.

**Hannah:** Huh.

**Quinn:** As it does, you hear a dull thrum. [gasps] And inside, you see the fragment of disk.

**Hannah:** J'accuse.

**Quinn:** Alvin?

**Kyle:** Yasss.

**Quinn:** You and Sarah have just escaped from the computer science building. I think you made it out as far as you are aware, unscathed and unnoticed.

**Kyle:** Super stealthy.

**Quinn:** What comes now?

**Kyle:** I think we both look at each other at a bit of a loss and shrug until Alvin pulls out the paper he took from the door with the-- or I guess took a picture of it, as they're trying not sure what to do now that their only lead has dried up. [as Alvin] *Oh, wait a minute*, and looks at the contact information for Imagine Labs. And so, I think that's where they'd like to go.

**Quinn:** So, you and Sarah hop back in her car, and make your way across town and you arrive at the Colorado National Laboratory. As you do, you can immediately tell that something is amiss. There are flashing lights as you make your way into the parking lot. It looks like there is a bit of a commotion happening.

**Kyle:** Oh.

**Quinn:** I think as you pull up, actually, before you can really get inside, there are several police cars blocking your path. And for a moment, it looks like you're going to be stymied. But one of the doors opens and Detective Galvan looks at you with worried eyes.

**Kyle:** Huh-huh. I think we pull up just behind Galvan's car.

**Quinn:** She starts walking over to you, and looks over her shoulder and says, [as Galvan] *Don't worry, I will handle this group.*

**Kyle:** As I hear that, I say, [as Alvin] *We're here with two Hughes Tech News, just wondering if we could get an interview. What's going on here? We're media.*

**Quinn:** [as Galvan] *Well, I suppose we do need to provide media access.*

**Hannah:** [laughs]

**Quinn:** [as Galvan] *So, why don't you come with me under very close supervision?*

**Kyle:** [as Alvin] *That's right. Fourth estate and all the-- public has a right to know what's going on. People have questions.*

**Quinn:** [as Galvan] *Yes. I don't--*

**Kyle:** [as Alvin] *Sarah, the camera.*

**Quinn:** [as Galvan] *I don't like it, [Hannah laughs] but that is the way it has to be,* and she looks at her fellow officers.

**Kyle:** [laughs]

**Quinn:** They all look a little confused, but no one's going to question Galvan. And so, they let her and you pass.

In the parking lot, you see a small crowd gathered. Among them, I think you see several security, like CNL security officers, including who we all recognize as Charles, the chief of security who detained JR. They are all standing around a Subaru Outback on which is standing Constance.

**Teo:** [chuckles]

**Quinn:** Constance, how do we see you?

[laughter]

**Teo:** How much time has passed from when I did my cool move?

**Quinn:** I don't think you can tell just by your own senses. But if you can trust your phone, it's been several hours.

**Teo:** Oh, okay.

**Kyle:** Wow.

**Teo:** So, yeah, definitely. The rest of the glow sticks, I have now cracked open and painted my entire body with just various drawings.

**Hannah:** Lovely.

**Hannah:** Just to pass the time. Because I'm feeling very loose and impulsive. That's weird. I don't know why I would say it that way.

**Kyle:** [laughs]

**Teo:** I don't want to say that I'm--

[laughter]

**Quinn:** Constance is ready to roll.

**Teo:** Yes.

**Kyle:** She's going with the flow.

**Teo:** Here's what it is. You know how Constance is not a big fighter in terms of she has no actual fight training and is not good at that?

**Quinn and Kyle:** Mm-hmm.

**Teo:** She is one of those people where when backed into a corner, she attacks by biting your earlobe and things. Like, she goes a little rabid, so to speak.

**Kyle:** Yeah. Feral.

**Teo:** A little feral. Yeah. A trapped Constance is a feral Constance.

**Hannah:** Oh, boy.

**Teo:** And so, what has happened is that even though she is not physically trapped in a corner, she is metaphorically trapped in a corner. And therefore, she has gone full feral. She has painted her entire body with just [Kyle chuckles] various [Quinn chuckles] drawings that make her feel good. I think she is legitimately just striking a pose, her best version of a Wonder Woman-esque pose and screaming.

**Quinn:** So, Alvin, this is the scene that you see, you and Sarah.

**Teo:** [laughs]

**Kyle:** [as Alvin] *Well, detective on the scene, what can you tell us about the situation here down at the National Labs? I hold my phone out like it's a recording device.*

**Quinn:** Galvan looks at you with very narrow eyes and whispers under her breath, [as Galvan] *That thing better not be on,* and then continues.

**Kyle:** [as Alvin] *I don't know how to record. I don't think I have a voice app on here.*

[laughter]

**Quinn:** And then continues. [as Galvan] *I do not know what is wrong with her. It's been like this for several hours. I had the good sense to approach her first, but I can't. There is some barrier that is blocking her. I've been able to keep the other officers and security personnel from CNL away, but I don't know how long that'll last. And if they realize that they are blocked from touching her, I don't know what sort of questions will arise.*

**Kyle:** [as Alvin] *Has there been anybody else around here? Did you just find her by herself?*

**Quinn:** [as Galvan] *According to the few witnesses, she simply ran from one vehicle to the next, then leapt up onto this SUV, and [Hannah laughs] broke the glow sticks and then started screaming.*

[laughter]

**Kyle:** [as Alvin] *Okay. Okay. Well, this is all very interesting news that the public ought to know about.*

**Quinn:** [as Galvan] *Yes. She also doesn't seem to be responsive to any exterior force.*

**Kyle:** [as Alvin] *Mm. Now, this question may seem a little strange to you, Galvan. Do you know who that is?*

**Quinn:** [as Galvan] *Constance.*

**Kyle:** [as Alvin] *Okay, good. Sorry. You understand.*

**Quinn:** [as Galvan] *Yes.*

**Kyle:** [as Alvin] *Just doing some baseline checks.*

**Quinn:** [as Galvan] *I don't think that's the issue here. Or, if it is, perhaps it hasn't come to fruition yet. But no, I remember her.*

**Kyle:** [as Alvin] *If she has some barrier, as you say, that may play into why this hasn't taken effect. If I may interview the subject.*

**Teo:** [laughs]

**Quinn:** [as Galvan] *Very well. You shall do so chaperoned. But you may approach, and Galvan looks at you warily, but ushers you forward.*

**Kyle:** [as Alvin] *Sarah, just right here, make sure that's got the good light. Okay, and I approach the Subaru Outback.*

**Quinn:** *Okay. What do you do?*

**Kyle:** *First, I inspect around the car, essentially to confirm Galvan's story that nothing else was going on, that this is all something that only Constance can see.*

**Quinn:** *There's no evidence of any other activity around.*

**Kyle:** *I will try myself to call out, [as Alvin] Young lady, Constance?*

**Teo:** *Can I hear him at all?*

**Quinn:** *No.*

**Teo:** *Do I see him?*

**Quinn:** *All you see is the fire, the figure and the agents surrounding you, literally inches from you.*

**Teo:** Okay.

**Kyle:** I tap on the bubble.

**Quinn:** You move your hand forward, and it is stopped.

**Kyle:** I stroke my beard a little bit, and then I take my recording device, and I dial Constance's number.

**Quinn:** Like your phone?

**Kyle:** It's my phone. Yeah.

**Quinn:** Oh, yeah. Okay. Okay. Yeah. Constance, your phone rings.

**Teo:** I answer it. [as Constance] *Argh.*

[laughter]

**Teo:** [as Constance] *Hello?*

**Kyle:** [as Alvin] *You seem cheery. Constance? Hello?*

**Teo:** [as Constance] *Oh, my God. Alvin. Oh, thank God. Okay. Hey, I need some help.*

**Kyle:** [as Alvin] *You're on top of a Subaru Outback in the parking lot of the Colorado National Labs.*

**Teo:** [as Constance] *What?*

**Kyle:** [as Alvin] *Is that correct?*

**Teo:** [as Constance] *Yeah. Yes. How do you know that?*

**Kyle:** [as Alvin] *I am standing 3ft from you.*

**Teo:** [as Constance] *No, you're not.*

**Kyle:** [as Alvin] *Yes, I am.*

**Teo:** And I do a quick 180, 360.

**Kyle:** [chuckles]

**Quinn:** Alvin is nowhere to be seen.

**Kyle:** Hold up some fingers.

**Teo:** Okay, and I hold up two fingers.

**Kyle:** You are holding up two fingers.

**Teo:** [as Constance] *Wow. Okay. Is there a fire? Are you on fire right now?*

**Kyle:** I check myself and say, [as Alvin] *No. No, there's no fire here. But there are some curious onlookers.*

**Teo:** [as Constance] *Okay. So, let me just paint a picture for you. I have been here for hours, and I have been essentially at a standstill with what looks like a couple of FBI agents and then a raging inferno and I don't see anything else. I don't see you. I don't see any onlookers. I just see a couple of agents and a whole lot of fire that is definitely magical, because it started out of nowhere when I started to forget who I was, which I stopped by using the seal that is protecting the studio.*

**Kyle:** [as Alvin] *Ah-huh. very clever.*

**Teo:** [as Constance] *Thank you. I'm going to do a play by play of this story later, because I swear [Quinn laughs] I did the coolest shit. You will not believe it.*

**Kyle:** [chuckles]

**Teo:** [as Constance] *Oh, man, I'll reenact it later, but--*

**Kyle:** [as Alvin] *Can't wait. I bet something really wild has happened. Listen, I think I have a way to get you out of this.*

**Teo:** [as Constance] *Oh, do tell.*

**Kyle:** [as Alvin] *Hang tight, as in, hold on.*

**Teo:** [as Constance] *I mean, I have been here for hours. I can do that. I'm hungry.*

**Kyle:** [as Alvin] *As in physically hold on to the crossbar of the car.*

**Teo:** [as Constance] *Oh, God. Okay. And I grip as hard as I can.*

**Kyle:** I wave Galvan over.

**Quinn:** [as Galvan] *Is she okay?*

**Kyle:** [as Alvin] *She's okay. I think there's definitely some mind whammy stuff going on. I went through a very similar thing. She said she put up the protection sigils, but she still sees the badness, which if she drops that, it's still probably bad for her. So, we have to get her back to the apartment now. Can we impound this vehicle, and I do finger quotes in the air, [as Alvin] and get it back to the apartment?*

**Quinn:** [as Galvan] *Yes. Yes, we could do that.*

**Kyle:** [as Alvin] *I think if we get her into the apartment, that will help at least.*

**Quinn:** Galvan grabs her bullhorn and points it at Constance and like-- I think winks at you.

**Kyle:** Mm-hmm.

**Quinn:** [as Galvan] *Attention. For the safety and wellbeing of everyone in the vicinity, we're going to be towing this vehicle out of the Colorado National Laboratory and to our secure facility. If you do not wish to leave the vehicle, please hold tight.*

**Kyle:** [laughs]

**Quinn:** And she sprints back to her cruiser, grabs a towing cable and hooks it up to the SUV.

**Kyle:** And I say, [as Alvin] *Well, as a member of the press, I feel like I should come along. Sarah?*

**Quinn:** [as Sarah] *Yeah. Okay, let's go.*

**Kyle:** I guess we get into the police cruiser, or I'll have Sarah get in the police cruiser and I'll get in the Subaru.

**Quinn:** You and Sarah pile into the vehicles respectively. Galvan steps into her cruiser and begins towing the Subaru Outback, with Constance's protection sigil on top of it, out of the Colorado National Laboratory.

**Teo:** Yee.

**Quinn:** Constance, you feel the jolt and this scene moves with you, but you can tell you're moving.

**Kyle:** I'm going to stay on the phone with her as well and talk her through what's happening.

**Hannah:** Please continue to scream. Please, just like I need you to be--

**Kyle:** [chuckles]

**Teo:** [screams]

**Hannah:** Yeah, yeah. Yeah. Yeah, yeah, yeah.

**Quinn:** And the three of you head over the Elkhorn River back into town. Constance, the scene slowly starts to fade away. The agents fall away first, and then the shadowy figure. The fire continues for a while, but eventually, it too drops away. And both of you feel in the distance, the fading sensation of being watched as you escape back to the studio.

[Monster Hour theme]

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