

Patrick: Can I say something truly horrifying before we start?

Gillian: Yeah.

Patrick: This morning, my daughter, my three year old called me into her bedroom.

Gillian: What?

Patrick: And when I went in there, she goes, "Daddy." (Gillian gasping) "There's a man in here, and he's trying to talk to me."

Gillian: No, she didn't say that!

Patrick: Yes she did! (laughing) I will say I've never felt like this apartment was haunted. I've been in places that I felt were haunted, but I've never felt that about this place.

Gillian: Well, until now. (Patrick and Gillian laughing) Dun-dun-dun.

(TCO theme song)

Patrick: Hi, Gillian Pensavalle.

Gillian: Hey, Patrick Hinds.

Patrick: Hi, listeners.

Gillian: Hi!

Patrick: You guys, welcome to the very first episode of True Crime Obsessed!

Gillian: It's happening!

Patrick: I have wanted to make this podcast forever. So I guess we should start by telling the listeners a little bit about who we are, with the promise that we will never do this again (laughing).

Gillian: Yes.

Patrick: Like we're not gonna be one of those podcasts where we talk about ourselves.

Gillian: No. Maybe just our opinion on how scary something is, and how it's giving us nightmares, but other than that, we're gonna introduce you to us right now, and then--

Patrick: Who are you? What do you do?

Gillian: Me? My name is Gillian. I'm a podcaster.

Patrick: What's your podcast called?

Gillian: My podcast is called The Hamilcast.

(clip from The Hamilcast)

Gillian: *Hey, everybody. Welcome to The Hamilcast. This is episode four.*

Woman: *What? Already?*

Gillian: *I know! I'm Gillian--*

Gillian: It's about *Hamilton: An American Musical*. Maybe you've heard of it. And I also create things. I have a webseries with my husband. It's called The Residuals. It's about actors who do commercials, and that whole audition process, based on our insane real life experiences, auditioning for commercials in New York City.

Patrick: And I have a couple of podcasts. My first podcast is called Theater People. We interview big Broadway Stars.

(clip from Theater People)

Patrick: *Lin-Manuel Miranda. I can't believe that you are here.*

Lin-Manuel Miranda: *Thank you. It's nice to be here. I'm sorry--*

Patrick: I make a podcast called Broadway Backstory, which is a documentary style podcast that finds out how a show goes from an idea to a full production. I make a podcast for Disney, but mostly, we're just theater nerds that are obsessed with true crime.

Gillian: Yeah.

Patrick: I wanna tell the listeners why we're doing this, like what the idea behind the podcast is. So for me, I'm literally the guy that scours, like literally once a week will go to Google and be like, what are the 15 best true crime documentaries on the internet, and I've literally seen them all, but I'm just like re-Googleing it to hope that there's a new one, and so my idea for this podcast was like, A, let's have a place to talk about these things, and B, let's help other people find these things.

Gillian: Yeah, 'cause there are so many things out there, and it always nice to find somebody else who's into this--

Patrick: Yes.

Gillian: Kind of thing, so you don't feel like a creep.

Patrick: Exactly! (laughing)

Gillian: Talking about what your search history is, how it's like just true crime documentaries and murders and all this.

Patrick: Right, exactly. I swear I'm not a serial killer.

Gillian: No, me neither! No, I just really like talking about them. Is that weird?

(TCO theme song)

Patrick: Um, shall we talk about The Impostor?

Gillian: Can we please talk about *The Impostor* forever?

Patrick: I have to tell you a couple of creepy things. Number one, I've seen this movie a million times. It's one of my go-to things to watch when I need my true crime fix, and there's nothing new. (Gillian laughing)

(trailer for The Impostor)

Announcer: *He disappeared without a trace three years ago. Tonight, a San Antonio boy is back home.*

Carey: *When a child is missing for years, either the child is dead, or the child is not found.*

Man: *He was tortured. I mean, he had torture written all over him.*

Beverly: *This kid's really messed up.*

Man: *There was just something wrong about him.*

Nancy: *Something was being hidden, and I didn't know what that was.*

(dramatic music)

Newscaster: *The FBI is not taking this case lightly.*

Man: *There was something going on, more than meets the eye. Of course.*

Man: *He couldn't speak English without an accent.*

Man: *Maybe he's not Nicholas Barclay.*

Woman: *He cannot be an American.*

Woman: *We didn't need to prove who he was.*

Nancy: *This was their family member. I mean, no one would be wrong about something like that.*

Man: *Wait a minute.*

Patrick: Okay I'm gonna, I wrote a little script, listeners, to sort of give you, if you haven't heard, if you haven't seen this movie, A, go watch it, B, we are going to give spoilers. This movie came out in 2012. If you haven't seen it yet, pause. If you want to, go watch it, come back and listen, or I'm gonna tell you what it's about.

Gillian: Yeah, and they kind of, the spoiler's kind of from the beginning of the movie anyway.

Patrick: Right from the front.

Gillian: So it's not--

Patrick: Are you ready for me to read my script?

Gillian: Yes.

Patrick: All right, so The Impostor is a documentary from 2012 directed by Bart Layton, that deals with the 1994 disappearance of 13 year old Nicholas Barclay, from his neighborhood near San Antonio, Texas.

Beverly: *I told to him to be home by dinner, and gave him five bucks to go play basketball, and he took off, and that was the day, the last time we heard from him.*

Patrick: The documentary isn't really about the disappearance of Nicholas Barclay. It's much more the story of a French man named Frederic Bourdin, who, in Spain, three and a half years after the kidnapping, assumes Nicholas' identity, successfully convinces both the Spanish authorities and Nicholas' family that he's the long-lost missing kid.

Frederic: *I knew that I could pass myself for anyone, and convince anyone of anything.*

Patrick: He's given an American passport. I mean, it's crazy.

Philip French (US Consul): *At that point, I didn't see how I could not document him as a U.S. citizen.*

Patrick: Nicholas' sister goes to Spain to get him, and brings him home, where he's embraced by the Barclay family as Nicholas, despite the fact that he looks nothing like Nicholas, he's like four years older than Nicholas would be, he can't speak English without a foreign accent, and has no memory of the family or the town.

Beverly: *He had changed so much that it was like mind-boggling. But then I realized, well, you tell yourself, well, he's been through all this horrendous stuff, so he's absolutely gonna be different.*

Patrick: Oh, and despite the story he's concocted about where he's been and the horrible things that have happened to him, and why he looks and sounds different from the Nicholas they remember, it doesn't take very long for the FBI to prove that he is not Nicholas.

Man: *You know, I don't know who he is, but the person who I was interviewing could not have been Nicholas Barclay.*

Patrick: And when that happens, the family (laughing), it's so nuts. When that happens, the family is genuinely surprised and devastated. We learn that this guy's name is Frederic Bourdin, and he, it turns out, had actually been shocked that the family had accepted him as Nicholas, and once he was busted, he had a theory about why they had.

Frederic: *I didn't need to be Colombo to put all the pieces together. They killed him.*

Patrick: His theory was that the family had killed Nicholas, and hidden the body, so when a person showed up claiming to be Nicholas, they had to go along with it to avoid suspicion, and in the end, it seems, the FBI agrees with him.

Nancy: *I do feel like that the family knows the whereabouts of Nicholas Barclay.*

Patrick: They ultimately were unable to prove it.

Gillian: And this guy is like a master manipulator. He was wanted by INTERPOL. He did this, I mean,

20, 30 times over, and he would always use this same horrible story.

Patrick: Yeah.

Gillian: Of the military--

Patrick: The abuse, and neglect. Yeah, yeah, yeah.

Gillian: The military like kidnapped him, according, this is a fake story. This didn't happen. The military chloroformed him, threw him in the back of a van.

Patrick: Yeah.

Gillian: Took him out of the country without a passport.

Patrick: Right.

Gillian: Because he never had a passport, according to him, dyed his eyes a different color, made him not speak English, sexually abused him and all of these boys, as like a child sex ring, and that was his explanation, like, oh, I don't look like Nicholas because they dyed my eyes.

Patrick: Yeah, yeah. Yeah, yeah, yeah.

Gillian: And hair, and I have an accent because I couldn't speak English anymore, and I'm so traumatized, and if that really happened, like, hell, yeah, you'd be a wreck.

Patrick: Right.

Gillian: However, he admits almost instantly that it was not true.

Patrick: Right. So one of the reasons we know all of this is because basically, from the beginning, Frederic is the main interviewee. His interview is one of the main interviews in this documentary that is used to tell the story.

Gillian: He's the narrator.

Patrick: He's the narrator. So I wanted to ask you, like this is what I want to talk about is, how do you feel ... this person did this horrible thing, and if the family isn't guilty of murdering Nicholas, he has re-traumatized this family, and this documentary has given him a platform to sort of, in a sort of whimsical way, tell this tale. I'm curious what your thoughts on that are.

Gillian: Well, yeah, he's very disarming.

Patrick: Yes.

Gillian: He's very, like I don't wanna use the word charming. I don't wanna do it.

Patrick: Yeah.

Gillian: But he's, you're kind of just like, wow. I mean, the confidence of this guy to just lie to everybody is insane. So I think it's kind of brilliant to have him as the storyteller, because it makes the viewer question constantly how accurate is what he's saying to me right now?

Patrick: So that's a big thing that I wanted to talk about, was like, we are told from the beginning that this guy is just a liar.

Gillian: Yeah.

Patrick: Why are we to believe anything of the story that he tells us?

Frederic: *The most important thing for me, and what I learned very fast was to be convincing.*

Patrick: So for example, we are told that when he's discovered in a phone booth in the pouring rain, at this point, he says, he doesn't know anything Nicholas Barclay. He's just trying to get shelter. He says he's had this horrible life growing up. No one's ever loved him. He just wants to be taken to a shelter. He's too old, he's 23, so he's pretending he's like in a big coat, and a hat that he's pulled down over his head, and he's just gonna tell the police that he's a runaway. He just doesn't know what to tell them.

Frederic: *I wanted to provoke in them a sense of guilt, of being adults and to be close to a kid which is dead scared. When you see a kid that's got nervous reflexes, that you can't touch him, you can't*

approach him, then you understand, you understand that something is wrong.

Patrick: So he gets what he wants. He gets taken to this children's shelter, where he fits in and feels good, but then it's made clear to him quickly that he needs to produce identification of who he is, and of course, he can't do that, and he just quickly, according to him, comes up with this story that he's from the United States, and they need to leave him alone in the office overnight so that he can make contact with the United States. Like he tells this story about how he convinces them to leave him in the office of this children's shelter overnight alone, by himself, where he, then, tells us that he then starts calling the United States, basically looking for a missing children's case.

Gillian: Right.

Patrick: Like a case of a missing kid that he can then pretend to be, and he gets, he calls one police precinct, and another police precinct, and then somebody connects him to the Bureau of Missing and Exploited Children, where somebody says, "Maybe it's Nicholas Barclay," and that's when he discovers that this kid is missing, and that's when he decides to assume this identity, but to me, I'm just thinking, there's no fact checking here. Like we don't see anybody say, like, "Yes, we checked with the shelter, and they concur that this is how this all happened."

Gillian: Right, and why wasn't he fingerprinted or something? Why didn't the authorities try to do everything they could to identify him? They have this kid. He's a runaway, like they could've solved it right there, to find out if he was a missing child or something. Like why didn't they do anything like that?

Patrick: So this is another question, is what do you think about the choice that was made by the documentarians to not fact check? To just let this guy tell his story, and we take it for what it's worth?

Gillian: Yeah, I think it's to show how good he is at what he does, as crazy as that is, and not to celebrate it, but just to show this is exactly what this guy is. 'Cause instead of explaining, let's just see it in action.

Frederic: *Describe myself. Every details I give was details that I know that I could handle. I wanted to be vague enough for her to look at many different things. I wanted her to have many possibilities.*

Woman: *Let me just take a look here.*

Frederic: *I got maybe some things, she said. Maybe, you know, we got a kid from San Antonio missing since June 13, 1994. His name is Nicholas Barclay. I said, "Could you send me a fax of what he look like?" In my head, I was just, police officer was Nicholas Barclay next to me, trying to confirm his identity, and like any other policeman would do. Let's see if it's him.*

Patrick: Another choice that they make in this documentary is to have the interview, like a standard documentary, where you have an interview with this guy, and the family members, and whatever, but then you also see Hollywood style cinematically produced scenes with actors playing these people, and I thought that was a really interesting choice. What do you think about, like was it effective? Why do you think you did it?

Gillian: I think it was good storytelling. Usually, I can go either way. Usually, those reenactments are like, (sighing) it's so obviously a reenactment, but it worked really well for me for this, and I think it's to show his story instead of just him with that smirk on his face the whole time.

Patrick: Well, and my thinking is that especially in the beginning, when again, you know, this beautiful cinematic shot of him in a phone booth, in the pouring rain, and he has this ... he has this whole story that he's telling the camera as himself, saying that he wanted to not talk very much, to look small, to look ... he wanted the cops to plant the seed in their own heads that this is an abused kid, because if that happened, they would care about him, and they would be on his side.

Frederic: *I was, what I was telling them, I've been sexually abused. I mean, don't ask me that. By my attitude, by my way of doing things, they were the one who were thinking about it, and that give me power.*

Patrick: It'd be one thing if this guy is just telling you that he did this, but when you're actually seeing a scared looking boy in a boy coat in the rain, it's so much more effective. I think in order for this movie to work, you, as the viewer, needs to really feel for him, and identify with him, because he chuckles a lot, and he smirks, and if you ... like you were saying, you didn't wanna say charming, if you find this person charming, you're a monster, unless you find him charming, and you don't even realize that you've started to care about him.

Gillian: Right, and just what he did, just on paper, love him or hate him, it's fascinating what he did.

Patrick: It is fascinating.

Gillian: And what you were just saying, it just sort of hit me. The reenactments are only his side of the story. There's not a reenactment with 14 year old Nicolas.

Patrick: Right.

Gillian: That doesn't exist.

Patrick: Yeah, you're right.

Gillian: It's just him. In Spain, it's just him. In the children's home, it's just him getting the tattoos that a 14 year old had, and then, they go real footage of him getting off the plane, the whole movie of him getting off the plane and meeting this family.

Patrick: So that was one of the questions I had, too, like what were the really effective moments in this, and what ends up happening in the story is that they call the family, and the family sends the sister to come and get him.

Gillian: Carey.

Patrick: Carey, which we need to talk about Carey.

Gillian: Oh, Carey.

Patrick: I am obsessed with Carey.

Gillian: She thought it was real cool they had Coke in Spain. (Patrick laughing in the background)

Carey: *We stop for a Coca-Cola, which I thought was really cool they had Coke there. And--*

Gillian: And no judgment here, but when I was like, this could be a person that would think that her brother, like this non-brother is her brother, I think.

Patrick: Yeah, yeah, yeah.

Gillian: She thought it was real cool they had Coke there. (Patrick laughing) I was like ...

Patrick: I know! She is such a character, and we'll get back to her. (Gillian sighing in exasperation) But you know, going through this whole process, you see him trying to transform to make himself look like Nicolas, and then they finally show the picture, his passport picture, and it is so jarring, because it is so, it's just the most jarring thing, and then the next thing you see is the footage of him getting off the plane with his sister. 'Cause we know, as an audience that that's not him. We know that the family, he is expecting that the family is gonna take one look at him, and be like, "You're not Nicholas."

Gillian: He has a hat, sunglasses, a bandanna (Patrick laughing) Like he is ... it's so obvious that he doesn't wanna be seen, but at the same time, he's been traumatized, remember?

Patrick: Mm-hmm.

Beverly: *He was like totally covered up. So then I got scared, thinking, now this kid's really messed up. Just by his appearance.*

Patrick: That footage of him getting off the plane is some of the, is one of the most effective things I think I've seen in a doc, in one of these true crime documentaries. 'Cause it's like, he is as shocked as the rest of us that it's working.

Gillian: Yeah, and the first time, or maybe the, you can answer this as someone who has seen it so many times. (Patrick laughing) But I've only seen it a few times, but and at first, you're like, wait. Is this a reenactment? Oh, no, this is the actual home movie. Oh my God, and then it hits you again, because we haven't seen anything real yet.

Patrick: Right, totally.

Gillian: We've just seen these reenactments from his point of view, and his smirk, so then when you see him with this poorly dyed blond hair, and the sunglasses, and the bandanna and the hat, and the jacket and everything, and you're like, this is real. That's really Carey, and that's really the mom, and all these people.

Patrick: But one of the other things I was gonna say, one of the other things, one of the other moments from the movie that really stands out to me is when Carey meets him for the first time at the shelter in Spain, and you get two sides of the story. You get him saying, "She showed me picture after picture after picture, and of course, I wasn't gonna know who anybody was," and she's driving home,

like, "You remember, this is grandma," as though she was like, from his perspective, trying to, someone's gonna ask you about this, and you need to pretend that you know the answer, and then you get her side of the story, which is just that like, she's reuniting with her brother, and she just wants to hold him, and be with him, and that's the point in the documentary where you have to start to make the decision that the family knows or they don't know that this guy is an impostor.

Gillian: Yeah. Now I think it would be, if it was someone in my family, and I'm not a parent, but if it was someone that I am related to, even though I hadn't seen them in four years, and I know, or I'm told that they've been through this absolutely horrible nightmarish four years, I feel like I would know. There would be at least a little pang, or a little voice inside my head, saying, "This feels, I want it to be him. I want to have my brother back, my this back, but is it?"

Patrick: You know, it's funny, too, because it seems like a simpler time. It seems like nowadays, there would be no question that you would question whether or not this was really the kid, but at the time, it seemed like nobody ... it's like everybody, all of the authorities had an idea that maybe it wasn't him, but nobody really wanted to push it. The family holds tight to their thought that it was definitely him, but you know, just to circle back to the pictures, the pictures end up being the thing, because the one person who doesn't believe him is the judge who has to sign his passport, to let him leave the country.

Gillian: Right.

Patrick: And so he's presented with these pictures that his sister has just shown him, he says, over and over and over again.

Gillian: Coaching him, perhaps.

Patrick: Yeah.

Frederic: *We went to the Visit Room, and she showed me dozens of pictures, pictures, pictures, pictures. You remember, this was with Mom, the house we were living with before you went missing. Remember, this was when you were playing with Scotty. Remember, this was--*

Patrick: And he can name everybody in the pictures, and that's how she decides this must be Nicolas, and they let him come back to the United States.

Gillian: He only got like one thing wrong.

Patrick: Right.

Gillian: But he's been traumatized, remember?

Patrick: Exactly. (laughing)

Gillian: So I mean, that's what happens.

Patrick: Yeah. Okay, so sort of just to round out what happens, he gets back to the States, and has sort of just assumed this life, and it's just like, you seem everyone that he's just sort of trying to fit in, and he's like meeting a girl that he's interested in, and going to school.

Gillian: He's 23 years old, and going to school.

Patrick: But the one person who is insistent on interviewing him as soon as possible is FBI Agent, what was her name?

Gillian: Nancy Fisher. (Patrick laughing loudly) Nancy Fisher.

Patrick: First of all, one of my favorite things that happens in this documentary is that the very first time we hear about Nancy Fisher, you see, it's one of those fake Hollywood remake moments, where you just see sensible heels, (Gillian laughing) clacking down the floor, like she's got a meeting to get to.

Gillian: Oh, yeah, and does she ever. (Patrick laughing) That Nancy Fisher, oh my God.

Nancy: *One of the first things I said to her was when the FBI and the US State Department assist you, and get you and your brother back here, I have to interview him immediately.*

Patrick: But she is no nonsense with her bob, and her sensible work clothes. She is no nonsense, and she wants to question him, and she seems ... and now, Nancy seems to be the first person to be like, uh, maybe not him. Like he's got a dark beard, and he looks way older than a 17 year old would look.

Gillian: And he has a French accent.

Patrick: And a French accent, but even Nancy, like he tells his story to her about all of the horrible things that were done to him. For all intents and purposes, she believes him.

Gillian: And at one point, she's like, who am I to tell this family that they're not related, and I'm like, you're the FBI, Nancy. That's who you are. (Patrick laughing in the background)

Nancy: *And I thought I didn't have a right to question their statement that this was their family member, because how could they be wrong? I mean, no one would be wrong about something like that.*

Gillian: Like if anyone has any right to tell these people that I'm so sorry to tell you this, but this is a, he's a mass impostor who's wanted by INTERPOL, and who does this on the regular. Like you, Nancy. (Patrick laughing hysterically) Just tell them.

Patrick: But she's like, nyeh.

Gillian: Like who am I to break this family's heart? I'm like, you're Nancy Fisher, the FBI with the sensible heels and your bob.

Patrick: Right.

Gillian: Get the job done, Nance.

Patrick: And then Nancy gets on a plane with him, takes him to Houston of all places, to get him a forensic test.

Nancy: *The family was told that the reason we were taking Nicholas to Houston was because he'd been through trauma, so he deserved to see a forensic expert to deal with the trauma.*

Patrick: And it literally takes the doctor--

Gillian: Dr. Bruce Perry, who's also not taking any shit from anybody. (Patrick laughing in the background)

Patrick: Dr. Bruce Perry has a minute for this guy. (Gillian giggling) And he's like, no.

Dr. Bruce Perry: *I introduced myself, and as he spoke back, immediately, my, something in me just said this is not right. There's something wrong here.*

Gillian: And almost instantly, he's like, he doesn't exhibit any symptoms of someone who's been through trauma. Next!

Patrick: Right, exactly, exactly. (laughing) And he's also like, you know, and this is good useful information, where he's like, there's no way a person who was raised for the first 14 years of their life, in an English only speaking household would not be able to speak English without an accent. That's the major tell for this guy.

Gillian: Right, and because at this point, the formative years are kind of over or ending while he's in this supposed nightmare life.

Patrick: Yeah. Right.

Gillian: So he would, there's no way that he would just like forget how to sound like he's from New Mexico.

Patrick: And meanwhile, the impostor kid is like, I know. (Patrick and Gillian laughing)

Gillian: Like I feel like he said to Dr. Perry, he's like, "Totally, right?"

Patrick: He's like, "Why are they still believing this?"

Gillian: This is so crazy.

Patrick: I know. So then Nancy calls Carey, the sister, who we have to devote an entire episode of this podcast to.

Gillian: Oh my God, Carey.

Patrick: But Nancy finally, the FBI lady has like come around to like, she's like, okay, this is definitely not him. She calls Carey the sister, and she's like, literally, does the monologue from Night Mother, where she's like, "Sorry."

Nancy: *And I said to her, "Carey, Dr. Perry has just stated that this person cannot be your brother, for the fact that he cannot be an American. This could be a very dangerous person." She shrieked or screamed, and said, "Oh my gosh." So I says, "Don't be at the airport. I'll handle it. I'll take care of this individual," and that she did not have to take him home, back to her home to live with them, and she says, "Okay, okay."*

Patrick: The sister's like, okay, Nancy, I'm not gonna take him home, and then meets him at the airport.

Gillian: Carey's acting like she didn't have a conversation with Nancy where Nancy's like, you in danger, girl. Like totally, like you don't know. You could be. (Patrick laughing loudly in the background) Like why did Carey not just say, you know what, Nancy? Thanks for the phone call that it's not Nick, but I'm gonna go, we're gonna go in a different direction. She just acted like it never happened, and that's weird, and also, this is creepy.

Patrick: Yeah.

Gillian: And just for your own well being, and don't you wanna really know what really happened to your brother?

Patrick: Yeah, exactly.

Gillian: Which is so tragic that we don't know.

Patrick: We don't know. But so then, the family continues, they just go on.

Gillian: They're like, riding this train.

Patrick: Like nothing happened, and that's when Nancy is like, well, I'm gonna get some blood work and some DNA samples, and the family just says no. My favorite is the disparity in the stories. Nancy, this mild mannered FBI agent is like, the mother not only wouldn't give me a blood sample, she laid down on the ground.

Nancy: *Mrs. Dollarhide said, "This is my son. I don't have to provide blood samples for you for DNA," and she laid down on the floor, literally laid down on the floor, and said, "No, and you can't pick me up*

and you can't make me."

Patrick: And then it cuts to the mom and she's like--

Gillian: I have no recollection of doing that. (Patrick laughing in the background)

Beverly: *I did not wanna go anywhere with the FBI, but I don't remember refusing.*

Gillian: Like that's when it starts like, what is going on with this family? Don't you wanna know who these military people are?

Patrick: So here's my thinking--

Gillian: Didn't want to know anything. It's weird.

Patrick: I have a couple of theories as to why the family acted the way that they did.

Gillian: Okay.

Patrick: So it's the family, just to be clear to the listeners, the family, even after they were told that Nicholas, that this guy was not him, they went on acting like he was. So a couple things. Either they killed Nicholas, and are hiding or it, I have a lot of reason to doubt that.

Gillian: Okay.

Patrick: Number one, like everybody says about all of these true crime things, from Serial to everything else, no family who is guilty is gonna invite a film crew into your life to re-investigate.

Number two, the emotions are so real and raw, you know? When sister Carey talks about really being confronted with the DNA evidence that this is not her brother, she is reliving her devastation of finding that out.

Carey: *The first feeling was complete sadness, because it wasn't Nicholas, which took us back to square one. Where is Nicholas? That was the first one. (sighing) Second emotion was how could I be so fucking stupid? I mean, seriously.*

Patrick: I mean, my God. I'm kind of a dummy. I feel like this could happen to me. Like I feel like if

something happened, and God forbid something happened to somebody that I loved, and they were gone for four years, and then, everybody from the ambassador to Spain to the FBI is saying, "Nope, this is him." Like we don't just give American passports to people without heavy vetting, especially nowadays. (Gillian groaning) I can see me being like, I don't really think it is, but I'm gonna just go along with it. Like just out of fear of being wrong, you know what I mean?

Gillian: Yeah, 'cause you've been, arguably, you've been traumatized too for these four years.

Patrick: Exactly.

Gillian: Maybe it's not clearly the same as whatever the story was, but it's still trauma for you to live every day of your life, hoping you get the phone call, and then you finally get it.

Patrick: Yeah, exactly. Exactly. Exactly, and then, you know, and then God forbid, who knows? Maybe somebody in the family did kill him--

Gillian: Like Jason, the brother.

Patrick: Jason, the brother.

Gillian: Hello, hello.

Patrick: Well, Jason only really comes into it in the end when the impostor is running to the FBI with his theory that the family killed Nicholas, and they're covering it up, that Jason, the older brother killed him. I mean, the only thing we know about what happened to Nicholas is that according to the family, Nicholas' mom gave him five dollars to go out and play basketball, and a couple hours later, he called saying he wanted to come home, and the older brother, Jason, answered the phone. The mom was asleep. He didn't wanna wake her up. He's like, "Sorry, kid, you gotta walk home," and no one ever saw him again.

Gillian: Right.

Patrick: There's no witnesses. You know what I mean? Like nobody ... and according to the mother, the story, Nicholas' story never even made the news, you know?

Gillian: Yeah.

Patrick: Which is devastating. We should point out, he dies.

Gillian: Yes.

Patrick: Jason dies of a drug overdose.

Gillian: Right.

Patrick: And some people claim that maybe it was suicide, maybe he had ... I do think it's possible that Jason could've killed Nicholas, and nobody in the family knows.

Gillian: Mm-hmm.

Patrick: They don't believe it, or maybe they believe it on some level. So I don't think that the mother has to be in on it, you know what I mean?

Gillian: Yeah.

Patrick: I think there's a part of them that could suspect, but you know, sister Carey makes a great case. She's like, well, all of a sudden, they're pinning it on Jason, and he's the perfect person to pin it on, 'cause he's not here. You can't question him.

Gillian: Yep.

Patrick: You know, just say that Jason did it, and we can close the case.

Carey: *Just show me one piece of evidence. Show me one thing that will lock anybody in our family up over this. Just one shred of actual proof.*

Patrick: Can we talk about Carey now?

Gillian: Yeah.

Patrick: Carey, I love her so much. (Gillian laughing) And Carey is such a sympathetic character in

this movie to me, because she seems ... first, you're like, oh, she's kinda dumb, and then she clearly isn't, but she says things like, "They told me that he was in Spain," and I was like--

Carey: *You know, Spain? Isn't that like across the country?*

Gillian: I know. And at the same time, I'm kinda like, I'm not gonna judge someone who's being interviewed--

Patrick: No, I know.

Gillian: About this terrible thing--

Patrick: Their brother's horrible disappearance.

Gillian: I misspeak all the time, when I'm talking about things that are not even a fraction or sliver of importance.

Patrick: Well, and she--

Gillian: I just said it, did you hear that sentence? (Patrick laughing) That was not an actual sentence, so it happens.

Patrick: But she does the heavy lifting, like when Nicholas--

Gillian: She does all of it!

Patrick: She rises to the occasion, she goes there to get him. Like she takes on all the responsibility for this, even when she says, she's like, I never left the country before. I didn't even know what was involved with that.

Gillian: Right.

Patrick: And it seems, like all of it is so honest, and so ... she seems like a lovely person. She seems like somebody that I would want to know.

Gillian: Yeah.

Patrick: I tried to find her on Facebook.

Gillian: Really?

Patrick: Yeah.

Gillian: I love that you call her sister Carey, by the way. (Patrick laughing)

Patrick: So anyway, that's The Impostor. I'm obsessed with it. Wait, do you have more to say?

Gillian: Yeah. Private Investigator and jazz legend, Charlie Parker. (Patrick laughing in the background) So there's this PI who is involved. His name is Charlie Parker.

Charlie: *My name is Charlie Parker. I'm a private investigator. Hey, how are you doing?*

Gillian: And that name just cracks me up. I'm so sorry. Jazz legend Charlie Parker is now involved in The Impostor.

Patrick: He gets involved because he was hired by--

Gillian: Hard Copy. How '90s can you get, right? (Patrick laughing in the background)

(Hard Copy theme music)

Announcer: *Tonight on Hard Copy.*

Narrator: *He disappeared without a trace three years ago. Tonight, a San Antonio boy is back home.*

Gillian: Hard Copy wants to talk to Nick, because at least someone in this story wants to get to the bottom of this military operation that is doing this, supposedly terrible, terrible things.

Patrick: Totally.

Gillian: So Charlie Parker is now obsessed with the fact that Nick is not Nick, knows from the beginning.

Patrick: He figures it out because of the ear comparison.

Gillian: Which is insane.

Patrick: It's crazy, and I don't know if that's really a thing, but he was like, there's apparently ears are like fingerprints.

***Charlie:** Something was wrong. I said, "Can you get me a picture of his ears? I need to get that." And I knew the ears were a means of identity for almost like fingerprints. When I got back to the office, I put the pictures in Adobe PhotoShop. They were different ears, and so I knew right away that absolutely, he was not Nicholas Barclay.*

Gillian: So Charlie Parker may be, like he's totally obsessed with the fact that Nick is dead, because of his family.

Patrick: Right.

Gillian: Like Charlie Parker has no patience for any of it.

Patrick: I see a lot of myself in Charlie Parker. (Gillian laughing) Like I definitely see me, 'cause he's talking about how he's like sitting outside the house, writing down license plate numbers of who's car is that? Like, I could see myself going down a rabbit hole like that.

Gillian: Yeah, and also, he just starts digging in a backyard.

Patrick: So he goes to the house where they lived when Nicholas went missing.

Gillian: Right.

Patrick: And it's a new owner, that apparently he, Charlie Parker, called the night before.

Gillian: And was like, hey, I'm coming over with a shovel.

Patrick: There might be a body in your backyard. Do you mind if I come over with a shovel? By the way, Charlie Parker is no shape to do some digging.

Gillian: No shape, and I love how this neighbor just totally put fuel on the fire, and he was like, yeah, my dog sniffs around that area a lot.

Neighbor: *When we first got my dog, he was always digging in the back corner, over there where the tree is, and one day, I was mowing, and saw pieces of plastic, kinda like a tarp kinda material.*

Charlie: *Okay.*

Neighbor: *Sticking out of the ground. I tried to pull it up to get it out, and it just kept ripping on me, as it stuck on the ground. So I never paid any attention to it, never gave it any thought until last night, when we were speaking on the phone.*

Gillian: And you could see Charlie Parker light up like a Christmas tree. (Patrick laughing in the background) He's like, yes.

Charlie: *And the bush has been there awhile.*

Gillian: And then he digs, and there's footage of them digging, and there's nothing there.

Patrick: Well, so a couple of things on that. The last shot of the movie is the only real life non-recreation that has obviously been directed.

Gillian: Oh, for sure.

Patrick: So Charlie Parker is standing, holding a shovel, looking at the ground. You hear the sound of digging happening--

Gillian: Oh my God.

Patrick: And as the camera pans up, which requires equipment. Like the documentary crew had to put equipment, and test the shot. Like this was not ... this was a directed moment, and they pull up and you see the poor guy, who owns the house, with his shirt off.

Gillian: Like in the ditch. (laughing)

Patrick: Like three feet down in a ditch.

Gillian: And then it's just like, the missing person case has been closed. Or the homicide case.

Patrick: Yeah.

Gillian: The missing person is still open.

Patrick: So you go to the titles at the end of the movie--

Gillian: And the homicide case has been closed because of lack of evidence.

Patrick: Yeah.

Gillian: So Nicholas is still a missing person.

Patrick: What do you think happened?

Gillian: I don't know.

Patrick: I know.

Gillian: It's a terrible answer, but I don't know. I don't think they have it in them to get away with murder.

Patrick: My best guess is that--

Gillian: But maybe it's the brother.

Patrick: Is that the brother maybe had something to do with it. I feel like, just for the record, we should say we laughed a lot during this, because this is a ridiculous story, but we don't forget that this really is about a missing 12 year boy named Nicholas Barclay, right?

Gillian: Yeah, it's tragic, and part of the insanity of what makes this documentary so fascinating is that it's sort of, very sadly, turns the attention to Frederic, this impostor. But the truth is, this family went through a lot of trauma, and Nicholas is still out there somewhere, in some way, and that's sad.

Patrick: I just, I feel like in the end, no one's looking. We're never gonna have an answer for this. Like we're just never gonna know. The trail has gone cold, as they say.

Gillian: Yeah.

(TCO theme song)

Patrick: Ermegahd. Thank you so much for listening to episode one.

Gillian: We did it!

Patrick: We did it. Gillian, do you have any information for our listeners?

Gillian: Yes! Please check out truecrimeobsessed.com. That'll give you all the information on the show, links where you can follow us, tweet at us @TrueCrimeObsess, no -ed, and if you have any suggestions of things you want us to cover, email us truecrimeobsessed@gmail.com.

Patrick: And you can download episode two right now. (Gillian gasping) What are you waiting for?

Gillian: Do it.

Patrick: Before the ghost eats my daughter.

Gillian: Oh my God!

(Patrick and Gillian laughing)

(TCO theme song)

