

Clapcast 33: Daylight Microwave Savings (May 2020)

Transcriber: meko

AUSTIN: —my point is, like, from that era of internet personality, you know what I mean? Really understood “How do I connect to people via things like Youtube?” immediately, and Jonathan Coulton was doing that in, like, mid-2000s in the same way, like, Ze Frank, and that whole era of—

JANINE: The—the Potter Puppet Pals guy.

AUSTIN: Yes, one hundred percent.

JANINE: Who does the—yeah.

ALI: Oh, right.

AUSTIN: Yes. Those—that exact set of people. I did not know Ze Frank was the fucking Executive VP at BuzzFeed now, what the *fuck*.

JANINE: Oh, yeah, yeah.

AUSTIN: What is time?

JANINE: And, like, the Homestar Runner brothers did an entire kids’ show. Like a popular, good kids show.

AUSTIN: Mhm. Y’all, we’re gonna be real corny when we blow up.

ALI: Mm-hm.

AUSTIN: It’s gonna be bad.

ALI: It’s fine. We deserve it.

JANINE: I’m already pretty corny. I just have people who—y’all just cover for me.

[Ali and Austin chuckle]

JANINE: So if it’s me it’s just—when everyone else goes, then I’m fucked.

AUSTIN: [amused] Okay, right. What is “Chris Jericho’s Rock ‘N’ Wrestling Rager at Sea”? It’s a triple whammy, it says here. It already happened—oh, no, it’s happening next year. February first to fifth, 2021. [chuckles] When was it this year? Uh, yeah, I have no idea. I truly have no idea. How much is—how much are cruises?

ALI: A lot.

JANINE: It depends on a lot. I mean, look, you can get a cruise for under a grand, but it’s gonna be—

AUSTIN: But Chris Jericho won’t fucking be there.

JANINE: —probably Central or South America and you won’t have a window.

AUSTIN: Right.

JANINE: And you’ll probably get diarrhea.

AUSTIN: Ugh.

JANINE: I mean, you’ll probably get diarrhea on any cruise, but especially the one you’re paying five hundred bucks for.

AUSTIN: [googling] How much...Chris Jericho cruise...wow, this is actually cheap compared to the JoCo cruise!

JANINE: Yeah, cruises—there’s a lot of—there are a lot of very, very big ships, and they want to be full.

AUSTIN: Alright, time.is.

ALI: [quiet exasperation] I hate this game actually.

AUSTIN: Uh-huh.

ALI: I’m sorry, I’m actually gonna leave.

AUSTIN: Okay. Why, what’s up?

ALI: Because I’m reading this thing and it’s like one joker—one of the jokers must be designated as the good joker and the bad joker. And I’m like, okay, I got it, I can make that decision myself. And then there’s, like, three other sentences of, like, different ways the game wants to decide for you.

AUSTIN: Wait, what's the good joker? What's the bad joker?

ALI: I just know that one has to be bad!

AUSTIN: Uh, wait, which one's good? Which one's bad?

ALI: Um...[reading] "If one of the jokers in your deck has a trademark on it, mark that as the bad joker."

[Austin laughs]

ALI: "If one joker is black and one is red, the black one is the good joker. Alternatively, you could write on each joker with a marker to make it clear which is which." [exasperated] I know that I could do that! God!

[Austin laughs]

JANINE: Or you could use some—you could use a sticker. You could put a sticker on it. You could put a piece of tape on it. You could use a highlighter.

AUSTIN: No, you can't—you're not allowed to do that. It doesn't say that. It doesn't say.

JANINE: You could bend it slightly, if you don't need the deck for poker at any point.

AUSTIN: Don't break the rules!

JANINE: Um—

AUSTIN: I should actually check and see what—I mean—we—so I gave them money. I've bought—[laughs]. I've given this game so much money out of pocket. 'Cause I bought the game—like, I bought the PDFs—but I also bought it on Roll20, 'cause it's just in Roll20. So I actually—I have no fucking idea what the—what is it going to show in...maybe it'll just say "good joker". It should just say "good joker" on the cards the company provided for us, you know what I mean?

ALI: Oh, right.

ART: Austin, you should feel free to use the company debit card if you're ever buying games to play on the show. You know that, right?

AUSTIN: Okay, well...listen, it's easy sometimes to just hit "buy now". Um, alright.

ALI: We should create, like, a company—

AUSTIN: Yeah, we should [laughs].

ALI: —DriveThruRPG account. And then just buy shit through that.

AUSTIN: We should do that. Yeah. Uh.

ALI: Anyway.

AUSTIN: Ba-ba-ba-ba-ba...Time.is.

ALI: Yes.

AUSTIN: Which I opened and then closed...Happy International Womens' Day.

ALI: Oh, thank you.

AUSTIN: Also happy Daylight Savings Day [laughs].

[Ali and Austin sigh]

JANINE: I can't—I truly—I Tweeted about this and it was, like, half a joke but half true, that I can't believe I got a microwave two days before Daylight Savings Time.

AUSTIN: Mm-hm.

JANINE: Like, what a fucking—[laughs].I could have just—I truly could have waited.

ALI: Well now you know.

JANINE: Now I have to figure out how to change a new clock [chuckles]. I don't even know.

AUSTIN: Mm-hm.

ALI: You're gonna know right off of the gate. And now for years to come you'll be set.

JANINE: That's not true.

[Ali laughs]

AUSTIN: Can I tell you the absolute, real truth, Janine? The, like—

JANINE: Time doesn't matter and it's a construct?

AUSTIN: No, this is an embarrassing thing for me. You made that joke and I thought you meant, like, we all use the [laughing] microwave more before Daylight Savings Time.

[Ali and Janine laugh]

AUSTIN: [laughing] And I was like, "Well, I haven't had a microwave in, like, five years, maybe it's been—maybe there's been changes in the way—" I *fully* was like, "Yeah, I guess in the winter it's dark out earlier [laughing], you'll be wanting to microwave things, I guess?? I guess that adds up!"

ALI: [laughing] It's true.

ART: Clearly, it's too bright outside to use the microwave.

[Janine and Ali laughing]

AUSTIN: I can't—[laughing] I swear to God that's how I read it. And I was like, I'm just gonna not engage. Maybe I hit "fave", like, yeah, damn, I support you.

[Ali laughing]

JANINE: [laughing] I love that you admitted that.

AUSTIN: [sheepishly] Well...I hadn't thought—mm. If you're out there, I need you to write in to let me know if that's also what you thought, cause...God.

JANINE: [overlapping] Very good. That's very good. Uh...

AUSTIN: Right, *clocks*.

ART: The time.is quote today.

AUSTIN: Yeah.

ART: From "unknown".

AUSTIN: Yeah. 'Cause they didn't want to be named.

ART: Considering the providence of this, it must be—someone knows who said this, you know?

AUSTIN: Yeah, yeah, yeah.

ART: "Daylight Saving Time...only the government would believe that you could cut a foot off the top of a blanket, sew it to the bottom, and have a longer blanket."

AUSTIN: It doesn't—it's not true.

JANINE: What?

AUSTIN: It's not—the thing is I don't—I'm not saying I like Daylight Savings Time. But today the sun will be out for longer than it was yesterday [chuckles] because we did this. For longer in what we consider the day.

ART: I'll go ahead and take a position. I'm for Daylight Savings Time [Ali gasps]. I think we should get rid of the other time. This is the good time.

AUSTIN: I don't mind—you're—

ALI: Wait—you can't do one without the other.

ART: No, just keep it this way. Never go back.

AUSTIN: In other words, Art is saying we should just stay. We should never fall back an hour.

ALI: Yeah.

AUSTIN: And get that extra hour of sleep. That one day.

ALI: Ohhh. No.

ART: I mean, but you would never give up an hour again. I'm not saying we should keep moving forward.

AUSTIN: You're saying we should keep moving forward. Every year, we should keep [chuckles] advancing the clock.

ALI: You can't just keep taking an hour [laughs] from people. In twelve years, is it just like—wait—[laughs].

AUSTIN: Art is saying we should just stop right now. We've done it.

ART: Stop. This is the time. This is always gonna be the time.

AUSTIN: What's that do in the winter? Why don't we do this?

ALI: What do you mean?

AUSTIN: Why don't we stop right now?

ART: I don't—I don't think there is a reason.

AUSTIN: [slightly indignant] Yes there is. I—we might not like it.

[Ali laughs]

JANINE: I think it's—I think it was originally, like, farming-related.

AUSTIN: This is what I've heard. I've heard this. But I don't know.

ALI: I don't farm!

JANINE: 'Cause you want to make the most of the daylight time, but in the winter it doesn't—

AUSTIN: It doesn't what? What doesn't it do?

JANINE: It's—'cause there's less daylight time. So it's "Fuck it, sleep in an hour. Who cares?"

AUSTIN: [laughing] It can't be that!

ALI: Well, the sun—no, no, but the sun sets earlier. So people—you want people's daily clock to be adjusted.

AUSTIN: Right. You're right. The clock—right.

ALI: So they have more—yeah.

AUSTIN: Winter would be worse because you would always—the sun would be down before you leave work. Right?

ALI: Right.

ART: No, it wouldn't! No, it—'cause it would still be early. It would still be—

SYLVIA: Yeah. What was—

AUSTIN: No, it wouldn't. No, no, no. We just jumped ahead. We just jumped ahead. You fall back an hour so that the sun is still out later.

ALI: Right. So the sun sets at 4:30 instead of 3:30.

AUSTIN: Instead of 3:30. [horrified] Imagine getting out of school and it's dark out.

[Ali laughs]

AUSTIN: ...that would be bad.

ALI: Oh, yeah.

ART: I don't think I care about this.

[Ali laughs]

JANINE: You want to clap at 45?

AUSTIN: [sheepishly] I closed time.is.

[Ali laughs more; laughter from the table]

JANINE: Did you clap?

[musical interlude, 8:29]

ART: I feel like we're the first comedians to discover that people don't like airplane food.

AUSTIN: No one's heard this material before [chuckles]. It's one of those thoughts everyone's had—

ART: Hey Keith.

AUSTIN: Hey Keith. You know what, we should go live. I'm gonna go live. Before I go into this hot new bit that no one's heard before. I'm going live, I'm publishing the post, I'm doing a Tweet. It's happening.

ART: New shit, new shit!

AUSTIN: New shit!

ART: Exclusive!

AUSTIN: Hit me with that again real quick, Art.

ART: New shit, new shit!

AUSTIN: No, I mean hit me with the material that you hit me with before we went live.

ART: Oh, I thought we were just—I thought you just meant the—hit.

AUSTIN: The, the—yeah, it's the—what do you call that? A tag? The tag.

KEITH: [soft] Yes.

ART: Yeah, I feel like we're the first—wait, where do you want—how far back do you want me to start?

AUSTIN: I don't know. I don't know.

ART: It's hard to inorganically do something.

AUSTIN: I know. Well, you know what, let me do a Tweet and then once we've done the Tweet we can do the new shit. New shit. New shit. Um...[sings a little] New shit, new shit! You have to, like, go backwards in your chair to get the echo effect, really. I apologize for only half-assing it.

ART: Whole bloodline!

KEITH: [fake laughter]

ART: I don't even know whose hit that is. I just had a rip of a song that had that on it—

AUSTIN: You just had it—oh yeah, good [laughs]. Times be better, in some ways. Um—

ART: My version of DMX's cover of Ain't No Sunshine from the movie soundtrack Exit Wounds had someone going "Whole bloodline! Not any more!" over the beginning of it and I never even questioned it. For all I know, it was in the movie.

[typing sounds]

AUSTIN: Uh...

ART: I've also never seen the movie Exit Wounds.

AUSTIN: I think I have. Who's in that? DMX?

ART: DMX.

AUSTIN: Who else?

ART: I don't know...Exit Wounds, 2001 film...Steven Seagal [chuckles].

AUSTIN: Love the duo!

ART: Uh-huh.

AUSTIN: Now that is a duo. Now that right there, that is a duo!

ART: That's a Schwarzenegger and deVito of the early 2000s.

[Art and Austin chuckle]

AUSTIN: Alright, so new material. The lead-in was we're playing a game today—we're not—we haven't done a clap yet. People are coming in, don't worry, we're still in the pregame, so to speak. And it's a game about animals. It's a game about animals going on an adventure together. And you and I, Art, kind of came to the realization simultaneously: oh wow, Animal Crossing just came out. I wonder if that has—if that was part of why we decided to play this game, like, unconsciously, or whatever. The words "Animal Crossing", you know? Like that's just, it's right there.

ART: Yeah.

AUSTIN: And then I was like, "No one's ever done this material before." Like, wow, animals they, they...Animal Crossing—

ART: Animal Crossing.

AUSTIN: And then you said—

ART: "This is like being the first person to discover jokes about airline food."

AUSTIN: You didn't say it that way. What you said was [laughs] "I think we're the first comedians to discover that people don't like airline food."

KEITH: [fake laugh]

AUSTIN: [laughs] Keith, that was the fakest laugh I've ever heard you give!

[Art laughs]

ART: And it was so much better, 'cause it was so faked. Just like—

AUSTIN: And so quiet, you're a little baby!

ART: [imitating] Hahahahaha!

[Austin laughs]

KEITH: [louder fake laugh]

AUSTIN: That's a little bit better.

KEITH: Yes.

AUSTIN: Art, when you were doing it, that was almost a Walter and Perry laugh, your version of that laugh just now, so.

KEITH: Really?

AUSTIN: Hi, Keith. How are you?

KEITH: What's up?

AUSTIN: How—how are you?

KEITH: Yes.

AUSTIN: I don't like this. This is a weird bit we're doing. Now this is comedy [laughs].

KEITH: No. No.

AUSTIN: I don't—is this a soundboard, Keith?

ART: We have the Keith soundboard today.

AUSTIN: We've got the Keith soundboard.

KEITH [soundboard]: [fake laugh]

AUSTIN: [laughing] That's the same laugh!

KEITH [soundboard]: No.

AUSTIN: This is a soundboard!

KEITH [soundboard]: No. Really. No.

AUSTIN: [laughing] It might not be, because Keith can make any sound, including any sound he's made before.

KEITH [soundboard]: Yes.

AUSTIN: See?! What are some other—

KEITH [soundboard]: What's up?

AUSTIN: Not much, not much. How are you dealing with this whole social distancing thing?

KEITH [soundboard] Yes.

AUSTIN: Good. I'm glad you're doing—

KEITH [soundboard]: [fake laugh]

[Art and Austin laugh]

ART: Argh, I'm so mad about this!

AUSTIN: We're live; don't worry, people are hearing it! We're good, it's fine!

ART: Uh-huh.

AUSTIN: Do you have any—

KEITH [soundboard]: What's up?

AUSTIN: [laughs] I keep almost responding legitimately! [playing along] Not much Keith, what about you?

KEITH [soundboard]: Yes[fake laugh].

AUSTIN: Are those conjoined? Do you have to do "yes" and then the laugh?

ART: No, they're separate. 'Cause the first time it was by itself.

KEITH [soundboard]: No.

AUSTIN: Right. But maybe there was a high-end muting play happening.

KEITH [soundboard]: Really?

ART: Whoever's running the soundboard doesn't have anything that's "Not much" or "Okay".

KEITH [soundboard]: What's up?

AUSTIN: Do we think Keith is there at all?

KEITH [soundboard]: Yes.

AUSTIN: But wait, how do we know that? Maybe this is someone else with a Keith soundboard and Keith has been kidnapped. Maybe Keith has been knocked out.

KEITH [soundboard]: No.

AUSTIN: [skeptically] Mhmm.

KEITH [soundboard]: Okay, it's really me now.

AUSTIN: I don't trust this!

ART: Well, I don't think—

AUSTIN: This could be on the soundboard!

KEITH [soundboard]: Really?

AUSTIN: See?! [laughs] It's a—

KEITH [soundboard]: Okay, it's really me now.

AUSTIN: [vindicated] No, I knew it! I fucking knew it!!

KEITH [soundboard]: Really? No. Really?

ART: We've got Keith on the ones and twos.

AUSTIN: [laughing] I hate this! I hate that we talked about doing DJ drops and Keith just has a soundboard set up to do DJ drops!

ART: Yeah.

AUSTIN: Keith, what's the J stand for?

[soundboard makes rimshot sound]

[Art laughs]

AUSTIN: [laughs] Great. Now here's the real irony, this is old material. This is—[laughs]—this is 2013 Alf material, only the real ones know that one.

[soundboard makes sparkly sound effect]

ART: Do we think Keith has Keith saying "Macintosh"?

AUSTIN: [laughs] If he has Keith saying Macintosh, I quit!

[soundboard makes studio laughter effect]

AUSTIN: [laughing] Ohhh. Now this is a laugh track.

[soundboard studio laughter continues]

ART: That's a really long one.

AUSTIN: Whatever the joke was was *incredible*.

[soundboard studio laughter continues]

ART: Gee, this is like an I Love Lucy laugh.

AUSTIN: Who—

ART: Or people who, like, have just never seen jokes before.

AUSTIN: Whose audience is this? Is this our audience? Is our audience mic'd up?

KEITH [soundboard]: No.

AUSTIN: Great. Keith, we have to—we have to go to time.is. We have to do a podcast.

KEITH [soundboard]: Yes. Really.

AUSTIN: [small sigh] Alright. You know what?

KEITH [soundboard?]: It's really me now.

AUSTIN: [skeptical laughter] Let's just go to time.is. Let's just go for it!

ART: I didn't even get to read the plot of the movie Exit Wounds.

AUSTIN: [laughs] We'll save that. That's post-show. I'm at time.is.

ART: Mm-hm.

KEITH [soundboard?]: Yes.

AUSTIN: Okay. [sighs] This is me. I'm like—this is a trust fall happening.

ART: This is, yeah.

AUSTIN: Top of the minute.

ART: Okay.

[pause, followed by clap]

AUSTIN: I think there was—

ART: I think I heard three claps.

AUSTIN: [laughing] I think I heard a third clap.

ART: Well, it doesn't mean it was a great clap.

KEITH [soundboard?]: Yes. What's up?

AUSTIN: Is this really Keith?

KEITH [soundboard?]: Yes.

AUSTIN: I think this is—now I'm not sure. I don't—

KEITH [soundboard] [fake laugh]

AUSTIN: [laughs] Did he just dial it—

KEITH [soundboard]: This is a soundboard. I recorded a bunch of responses into a soundboard.

ART: Why would you put that on the soundboard?

KEITH [soundboard]: This is a soundboard. I recorded a bunch of responses into a soundboard.

AUSTIN: Okay, it's still the soundboard.

KEITH: [chuckles] Okay, I'm done. I'm good. I'll do, I'll say—

AUSTIN: I need a code word.

KEITH: I'll repeat anything back to prove that it's me.

AUSTIN: Yeah. What day is it? [laughing] What holiday is it on time.is?

ART: Oh, I don't even know this one.

KEITH: [fake laugh, slightly different from soundboard fake laugh]

[Art and Austin guffaw]

KEITH: It is, uh—oh, where does it say what the holiday is?

AUSTIN: Right on—

KEITH: It's Republic Day in Pakistan.

AUSTIN: And?

KEITH: Oh, it's also Atheist Day!

AUSTIN: [laughs] Which, you know, I think you've just convinced a lot of our listeners there is no God. There is only Keith.

KEITH: God Bless to all my atheists out there!

AUSTIN: [laughs] Ohhhh, God.

KEITH: I got a new mixer; it has some sound pads on it.

AUSTIN: Oh my God [exhales].

KEITH: How is everyone really? I had the button—I had the button but no one ever said “What’s up?”

AUSTIN: Yes I did!! absolutely said “How are you? How have you been?” I asked you about social distancing!

KEITH: Oh. It’s uh—so, well, I got a thing with a soundboard on it and I’ve been fucking with it [laughs] for three days.

[Austin laughs]

KEITH: Yeah, I ordered a bunch of new stuff for Run Button. Got new—got our first new mics in, like, eight years.

AUSTIN: Okay.

KEITH: So I’m on a new mic. I didn’t want to test it out on a real Friends at the Table thing. I have my old mic in case it’s like, well, we all have the same mic and it’s easier to edit, so.

AUSTIN: Right. Sure.

KEITH: Who knows, I’ll check with Ali and see what she wants, but for this—for this, I can totally use this mic, who cares?

AUSTIN: It sounds fine. It sounds great.

KEITH: And then I got bored and I wrote a fake—I wrote three pages of a fake screenplay.

AUSTIN: Make it a real one. And then sell it. And then we’ll—

KEITH: No one will buy this.

AUSTIN: Why?

KEITH: It’s a—it’s an alternate universe screenplay written by—I had the idea to write a screenplay as if the two Jon Favreaus were the same person.

AUSTIN: Right. Good. I mean, let me be honest with you—there’s overlap.

KEITH: There's overlap, yeah.

AUSTIN: It's not nothing.

KEITH: No, it's not nothing.

AUSTIN: How'd that come—so what was the—give me the pitch. What's the elevator?

KEITH: Um—

AUSTIN: Is that a thing people say? Art, is that a thing people say?

KEITH: Okay, I'll give you the elevator pitch.

AUSTIN: I know, but what if I just say "What's the elevator?" Is that a thing?

KEITH: What's the elevator? Okay, so here's the elevator—

ART: No, I think someone will just say "It's the little room that goes up and down." [chuckles]

[Austin and Keith laugh]

KEITH: I guess the elevator pitch is that—is that, in a bizarre twist, Elizabeth Warren becomes Andrew Cuomo's vice president but she becomes the most powerful vice president of all time.

AUSTIN: [laughs] More than Cheney?

KEITH: And starts delivering a famous speech called State of the Two-ion, where the vice president gives a State of the Union address six months away from the real State of the Union and the main character is the speechwriter.

AUSTIN: I love it.

ART: I have a question.

KEITH: Yeah?

ART: Um, where is the State of the Two-ion address given?

KEITH: It's outside, on a grassy field, because it's in the summer.

ART: Okay.

AUSTIN: Oh, that's nice.

KEITH: Yeah.

ART: Is it at the White House? Or just, like, a field?

KEITH: It's—oh, yeah it's at the White House.

ART: Okay. Not just, like, we're here in Maryland.

KEITH: Right, yeah.

AUSTIN: And in this case—

KEITH: It's not outside of Elizabeth Warren's incredibly expensive Cambridge apartment.

AUSTIN: I just want to really, really dig into the AU. 'Cause there's a nesting doll AU situation happening here. This is a script—

KEITH: Yeah.

AUSTIN: Written in an alternate universe where the Jon Favreaus are the same.

KEITH: Right.

AUSTIN: *Then*, they have invented—

KEITH: Then those Jon Favreaus are writing—

AUSTIN: Right.

KEITH: Their sort of—

AUSTIN: [overlapping] Fan-f—their, like, real—

KEITH: [overlapping] self-gratifying centrist pornography.

AUSTIN: Right. In which there is a speechwriter who is just a self-insert of Jon Favreau—

KEITH: It literally says “self-insert”.

AUSTIN: There it is.

KEITH: There's a line that describes how the main character looks like how every author writes themselves as a hot young author.

AUSTIN: Right.

KEITH: And they all have that same look.

AUSTIN: Yeah.

KEITH: That's in—that's in there.

AUSTIN: I think we could sell this.

KEITH: I think—

AUSTIN: We could sell this to...someone. YouTube?

KEITH: Yeah. Means TV's buying.

AUSTIN: I was—I was gonna say Means TV but I thought it was too niche. I thought our audience might not know what Means TV is and I thought maybe [chuckles] that I'd go wider to YouTube, you know?

KEITH: Yeah.

ART: What's that micro-thing? Uh—Quibi?

AUSTIN: Patreon! Oh, Quibi.

KEITH: [guffaws] No, they're not buying it at Quibi.

ART: This could be a hundred Quibis.

AUSTIN: Have we talked about Quibi? We've talked about Quibi.

ART: I've never talked about Quibi.

KEITH: I don't know anything except for that there's a Judge Judy with—

ART: Chrissy Teigen.

KEITH: Chrissy Teigen does a Judge Judy there.

AUSTIN: W—oh, correct. That is one of the shows on Quibi.

KEITH: Yeah, that's the only one I know.

AUSTIN: [snorts] Yes, is Chrissy Teigen doing a Judge Judy. Do you know the pitch on Quibi? Like, do you know what—do you know the elevator? Does anyone—give me the elevator on Quibi.

KEITH: Yeah, give me the elevator!

ART: Give me the Quibi elevator!

AUSTIN: What if you could get good content in ten minutes or less?

ART: Tell me more.

KEITH: You can. You already can.

ART: I love good content and I love not spending much time on it.

AUSTIN: What if you could get prestige television, what if you could get junk food TV? What if you could feel comfortable and have a good time in ten minutes or less? New episodes every day!

ART: I mean, if I want a good time, maybe I want it to be more than ten minutes.

KEITH: I—yeah.

AUSTIN: Nope, ten minutes. That's it! Ten minutes.

KEITH: 'Cause they're like—if they want me to enjoy it but also, like, you only have ten minutes—

AUSTIN: Whoa, wait, I've got a better—What if you could turn your phone...and the content did too? What if you could...turn...your phone...and the content did too?!

KEITH: Turn...the content did too?

ART: I don't understand what you're telling me.

KEITH: I don't know what that means.

AUSTIN: [snake oil salesman voice] You've got a phone, take out a phone. Boom!

KEITH: Okay.

AUSTIN: You've got your phone in front of you.

ART: Okay.

AUSTIN: [snake oiling it up] Chrissy Teigen is delivering justice in small claims court. But you're like, wait a second, I can only see the currently testifying witness. I gotta see what the look on Chrissy's face is! You turn your phone...

KEITH: ...and the content did too.

AUSTIN: And the content did too! It widens it out!

ART: Whoa. This must be hard to shoot.

AUSTIN: This is why companies are hiring up special Quibi people. Also, Quibi gave them money to do this.

KEITH: Oh, so this—so it has a square resolution so it can display fullscreen—

AUSTIN: No, it has a full-bleed tall resolution and a full-bleed wide resolution. It is not—

KEITH: Right, I guess that's what I mean. But then in practice, it'd be a square—

AUSTIN: I just want to be clear, it's not a square.

KEITH: It's not a square.

AUSTIN: It's not a square.

KEITH: It's a T?

AUSTIN: It's a—it's just—

KEITH: For Teigen?

AUSTIN: It's a T for Teigen.

ART: Is it a cross?

AUSTIN: I'm gonna link this—I'm gonna give you an image from their website and put it in our chat. Our people inside of—our internal Discord are going to be very confused; they thought we were gonna do a game on animals, but here we are.

KEITH: Yeah.

AUSTIN: "A viewing experience optimized for you, no matter how you hold your phone." Love it.

ART: You could do this show on this platform.

KEITH: You could either be a normal person watching a video or a very weird person watching a video.

AUSTIN: Right. [chuckles] Correct.

KEITH: [laughs] Yeah, weirdos can watch this without having to turn their phone, they just won't be able to see who the other characters are talking to unless they're on a balcony.

AUSTIN: [laughs] I guess they can't.

ART: Can you, like, turn it?

AUSTIN: What? Yes!

KEITH: Yeah. Yeah.

ART: The content turns so you can just do a—you could do your own two-camera—

AUSTIN: No, I bet it just switches, right?

ART: You can't just, like—you can't make your own shot?

AUSTIN: No. That would be sick. Now that—

KEITH: It's funny, I heard about Quibi today. Today I saw a commercial for it [music briefly in the background], and it didn't mention this at all.

AUSTIN: What if I told you that Punk'd is back, and it has a new host, and that host loooves his wife? It's Chance the Rapper Presents: Punk'd [Keith bursts into laughter]. This is real. This is not a bit that I'm giving you, this is a real—

ART: Does it say that?

KEITH: Does it say that he loves his wife?

AUSTIN: It doesn't say that, I said that! 'Cause it's true!

KEITH: Okay. Okay. Well, may—I don't know.

[Austin laughs]

[musical interlude, 24:56]

AUSTIN: Sure.

JANINE: Sure.

[claps]

AUSTIN: Okay. Hi. Ohh. Oh, I did not have my backup going I'm sorry.

ALI: Okay.

AUSTIN: Backup is now going.

ALI: Alright. I'm now recording so we can clap whenever we'd like.

AUSTIN: Oh, you were not recording.

JANINE: Oh.

ALI: I wasn't. Nope!

ART: We should clap at the same time.

ALI: Yeah [laughs]. Forty-five?

AUSTIN: What? Yeah, yes, forty-five.

[claps]

ART: Ooh, that one sounded pretty bad.

[Austin laughs]

JANINE: Hm.

ALI: Fifty-five.

AUSTIN: Fifty-five, fifty-five, fifty-five.

ART: I'm not a clap scientist, but—

[pause, disjointed claps]

ALI: Oh fuck!

[Austin, Ali, and Janine laugh]

AUSTIN: Oh my—

JANINE: What?

AUSTIN: Also I'm pretty sure it's a clapologist.

ART: What happened?

ALI: I had an Animal Crossing fishing moment there, what the fuck just happened? [laughs]

AUSTIN: Alright, everyone shake it out. Shake it out. Give me a—seriously, hands in the air. Shake 'em. Get them sure.

[Ali makes pump-up growl]

AUSTIN: Alright.

JANINE: I've been doing fine. I don't think I should have to shake.

[Art laughs]

AUSTIN: You've gotta shake 'em out too, Janine. We've all gotta shake it out together.

[Janine sighs]

AUSTIN: The heat off that comment. Alright, thirty. Plenty of lead-in. Thirty-seconds.

ART: Mm-hm.

AUSTIN: Five seconds from now, thirty seconds.

[claps]

JANINE: I—

ALI: It's fine.

AUSTIN: What?

ART: What?

AUSTIN: What?

JANINE: If it sounded okay, then it's okay.

AUSTIN: Sure.

[musical interlude, 26:27]

AUSTIN: One, two, three, four—okay! This is talking loud!

JANINE: This first—

ART: I feel like that's louder than you usually are.

AUSTIN: That's probably louder than I usually am. What do you do?

JANINE: [laughs] It seems—

AUSTIN: You open the door and inside there's a bad cop! [laughs] What do you do?

JANINE: [laughs] I wish that was the tenor that you usually asked "What do you do?" in.

AUSTIN: It's less malicious, why? What's—

JANINE: No, it's just, like, it's—I don't know, it's strong. It's weird.

ART: Yeah, do this episode as this game show announcer character.

AUSTIN: [laughing] I'll just slip into this game show character—yeah, exactly. God.

ART: But you open the door...and there's a brand new washer-dryer!

AUSTIN: —A car! [laughing] Yeah, exactly, yeah.

ART: Oh, that would—

JANINE: You caught Carmen Sandiego!

[Austin laughs]

AUSTIN: This is why I don't do that voice. Because it would make everyone feel too good [laughs]. Feel like everything was going right.

ART: This is the same quote—

JANINE: Oh, I might have accidentally clicked it, okay.

ART: —from last time. I think they might have furloughed the quote people.

AUSTIN: Wait, what's the—is this the David Atteborough one?

ART: Yeah, I think that's the one the last time I was here.

AUSTIN: Huh.

JANINE: Wait—

ART: Time.is is going through some hard times. Dot is.

AUSTIN: —Dot is.

JANINE: —is this website new? "Currency.world, click here to discover a new website."

ALI: Yeah.

AUSTIN: I don't want to.

ART: No.

JANINE: Did they put their quote people on a currency website?

AUSTIN: Wait, where do you see that? Oh.

ART: Yeah, I don't see that.

AUSTIN: Art, are you running an ad blocker?

ART: I'm not.

AUSTIN: Oh, well then I don't know. I don't see that either.

ART: Where—where's the ad?

JANINE: It's not an ad, it's just under the time.

AUSTIN: It's under the time?

ART: Under the time?

ALI: Yeah.

JANINE: Yeah.

ALI: It says "Currency.world," and it says—

JANINE: Weird, I—okay.

AUSTIN: I fully don't have this. I'm not talking about this.

JANINE: I—so I went there and then hopped back and when I hopped back to time.is, it wasn't there for a second and then it popped in. Currency.world—

AUSTIN: How's currency.world treating you?

JANINE: Um, I don't understand what the point of this is.

ALI: I also don't know what this is. Time is money.

JANINE: I think it's just exchange rates and a currency converter, which Google does, so...

ALI: Yeah.

AUSTIN: Yeah, what—

ART: I mean, I've got bad news for you about time.is, too, I mean...

[Art and Austin chuckle]

JANINE: I...guess.

AUSTIN: You should search for time on Google—

ART: They want me to download their app and I don't know how to tell them [Art and Austin laugh] that my phone already knows what time it is.

[Janine and Austin laugh]

AUSTIN: Okay, but what's their situation? What's the app situation on time.is?

ART: I don't—

AUSTIN: "Exact time for any time zone." Wow, this just loads the website, basically, huh?

JANINE: I mean, your phone can also load a website.

AUSTIN: Yeah...

JANINE: Pretty much any device with a screen can load a website.

AUSTIN: Four star—[laughs]. Four stars. Myonegame, July 12th, 2014: "Doesn't know where I live."

ALI: Oh...

AUSTIN: "Apparently, all the positive reviews are from people who live on the East Coast. I gave this app permission to use location services but it can't figure out that I need Central Time. It makes me skeptical that it will be able to adjust to Daylight Savings Time as it claims. Otherwise, aside from the need to adjust the time by an hour, it works as promised. Four stars." [laughs]

ART: Is anyone getting an echo on Austin?

JANINE: Is "myonegame" their username or the title of the review?

AUSTIN: That's the reviewer's name, myonegame.

JANINE: Okay. Okay.

AUSTIN: The title of the review is “Don’t know where I”—“Doesn’t know where I live.”

[musical interlude, 29:52]

ART: —They targeted too many people in Central Time.

JACK: Hello. I’m just gonna summon Keith. I’m gonna perform the Keith summoning.

ART: Whoa.

JACK: Whoa! [laughs] I didn’t have to do anything.

AUSTIN: Whoa.

ART: Holy moley.

JACK: That was really fast.

AUSTIN: That means the Keith summoning ritual worked.

KEITH: Hi. Oh wow, you guys did a whole ritual?

AUSTIN: Well...

ART: Well...

KEITH: Or a partial ritual.

AUSTIN: We said we would do one.

JACK: I acquired the—

SYLVIA: We invoked it.

AUSTIN: You did invoke it. There was an invocation.

KEITH: Okay, you did an invocation of a ritual.

AUSTIN: Yes, yes, yes.

KEITH: That’s good enough for me.

JACK: How are the paths going, Art?

ART: Well, it's not so much—I don't—the paths are only to mark the grid and once the grid is done, the paths might be taken out.

AUSTIN: Mhmm.

KEITH: What are these pods? Is this part of the ritual?

JACK: No, no. The ritual consisted of messaging Keith. I think Art has been working on the nightmare that is Animal Crossing diagonal paths.

ART: I've been trying to make—

KEITH: Oh, *paths*. I thought you said pods.

JACK: No, no, no. No. The pods are in the ritual. The paths are not.

KEITH: Okay. Got it.

AUSTIN: Mhm. Mm-hm.

ART: I've been trying to make diamonds of flowers. Three-by-three diamonds.

KEITH: That's tough.

ART: And the game does not want me to.

KEITH: Yeah.

JACK: Mhmm.

ART: And it expresses that by not—

KEITH: —letting you.

ART: —really wanting the every diagonal to be parallel the way I want them to be. So using the paths, you can give yourself better guidelines. And it's been going great until—it's a—I'm going by—for three-by-three diamonds. And we did the paths and the pattern ended up spitting out a two-by-two. And so it's trying to figure out is the pattern wrong or is the—does the game just not—is there not a three—

JACK: Right.

ART: Is the pattern right and it's spitting out a two-by-two because that's how the grids work, or is the pattern wrong?

JACK: I like that you've kind of accidentally invented sixteenth century garden design.

[Austin chuckles]

ART: Mm-hm.

JACK: Where it's just like "I want the diamonds in flowers. And I'm in Florence."

KEITH: Have you asked for your garden hermit for advice?

ART: Oh, I don't have a garden hermit right now.

JACK: Well there's your problem.

AUSTIN: There's your problem right there.

KEITH: There's your problem.

SYLVIA: You could effectively lay out your town so one of your villagers is like a garden hermit, right?

[Keith laughs]

AUSTIN: Oh, you could.

KEITH: You totally can.

ART: Oh yeah. There are three houses at the end of this garden and I could just kick—move two of the houses, and then whoever's left is my garden hermit.

JACK: Have, like, a tumble-down path on the way to the house.

KEITH: I realized something new about my Animal Crossing save and why I was having such a hard time making a house that seemed like it had anything worthwhile in it.

JACK: Uh-huh?

KEITH: And it's because—we've talked about, I think, the limitations of being player two on an island.

JACK: Oh, the second villager problem.

SYLVIA: Yeah.

KEITH: The second villager problem. One of the problems is that I don't have—I'm not allowed to help other villagers move in so I don't do that early thing where you craft stuff for them.

SYLVIA: It sucks!

JACK: Mhmm.

KEITH: And so I don't have any of those early recipes still.

AUSTIN: Ahh.

JACK: Oh my God, Sylvi, are you—you're also—

SYLVIA: Yeah, I'm also a second player.

KEITH: It is the worst.

AUSTIN: You should be able to craft a recipe. You should be able to make—if you can—

KEITH: Minecraft

AUSTIN: Was that—can you craft a recipe in Minecraft?

KEITH: Well, you—

AUSTIN: No, no, no. Sorry.

KEITH: You don't have to learn something in order to make it. If you make it, then you—

AUSTIN: No, that's not what I mean, that's not what I mean.

KEITH: Oh, okay. Got it.

AUSTIN: I mean if you make ten of the thing, you should unlock the ability to then spend some sort of resource to create a new rec—a recipe of that thing for your friends. Like a—

KEITH: Ohhh, okay.

JACK: Ohhh.

AUSTIN: I could drop the recipe for you.

KEITH: Yes.

AUSTIN: Once you make your tenth garden chair, right, it says, “Oh, you can now craft the recipe for ‘garden chair’”.

KEITH: Right.

AUSTIN: And then maybe it costs some sort of ridiculous amount to do that, or a special thing, or maybe it’s Nook Points. It’s probably Nook Points. But it would give me—

JACK: It’s a new currency I’m calling Silver Sickles.

[Keith laughs]

AUSTIN: Silver Sickles, the new—new on Legends of the Hidden Temple for Quibi.

KEITH: It sounds like a blood disease.

AUSTIN: [laughs] God.

JACK: It costs \$4.99 for sixty of them.

AUSTIN: Uh-huh.

SYLVIA: Ugh. Don’t say this.

JACK: It’s me. I’m the new CEO of Nintendo.

AUSTIN: Doug Bowser.

KEITH: Wow.

JACK: Mhm. Mm-hm.

KEITH: Oh, you’re Doug Bowser.

JACK: It’s me, Doug.

KEITH: You're not Jack de Quidt, the new—

AUSTIN: Right.

JACK: No, no, no. It's me, Doug Bowser. I've been Doug Bowser all along.

KEITH: Oh.

SYLVIA: Oh.

ART: So Doug Bowser *was* a pseudonym.

[Austin laughs]

JACK: [laughs] It was a pseudonym.

AUSTIN: Or Jack de Quidt.

JACK: Or Jack de Quidt is a pseudonym—right.

AUSTIN: Yeah.

JACK: Fuckin' French-sounding name, of course it's a psuedonym.

[Sylvia and Keith laugh]

ART: It's Doug Bowser!

JACK: Yeah [chuckles].

KEITH: Everyone knows no one has a French-sounding name!

JACK: No!

AUSTIN: Jack de Quidt is John Doe in French.

JACK: Yeah, absolutely!

KEITH: Jack Doe Quidt.

AUSTIN: Uh-huh.

JACK: Bonjour! Ça va? [Austin chuckles] That's all I know. That's all the French I've got.

ART: And de Quidt.

JACK: And de Quidt, yes, absolutely. Which I think is a place.

KEITH: Which I think is French for "of Quidt".

SYLVIA: God. I'm tired today. My brain there was like "What does de Quidt mean in French?" I said that because I thought it was a different word. I thought it was like D-E-K-E-E-T.

KEITH: Oh [laughs].

JACK: Mm-mm. No, that's my surname. It's got too many letters in. I could lose twenty percent of the letters in my surname, I think.

AUSTIN: Which ones would you lose?

ART: Is—

JACK: I'd lose the D.

AUSTIN: Jack de Quit?

JACK: Before the T.

AUSTIN: It'd still be Jack de [Keed].

KEITH: It'd be Jackequit.

JACK: Mm.

SYLVIA: Jack Acquit would be a great name for a lawyer.

AUSTIN: You were saying you would—okay, this is an interesting rule that Keith has suggested. If by getting rid of the—oh, sorry.

JACK: Oho.

KEITH: You can't get rid of one D without the other.

AUSTIN: Right. They both go.

JACK: Interesting. Yeah.

AUSTIN: Yeah. So it'd be Jack e Quit.

KEITH: Jackequit.

JACK: Jackie Quit is from Bluff City.

AUSTIN: Jackie Quit is a great Bluff City name. [laughs] Incredible.

[Keith laughs]

KEITH: Oh my God. And I—I—Perfect lawyer name.

AUSTIN: [laughing] Incredible. Yes, exactly.

JACK: Oh, Jackie Quit.

KEITH: Or—or career criminal.

JACK: Mhm.

AUSTIN: Both. Uh-huh. Both.

JACK: Look, it's Bluff City.

KEITH: A lawyer who is a career criminal.

SYLVIA: What's the difference?

JACK: Yeah. Ayyy.

SYLVIA: I don't get no respect.

AUSTIN: If my name's a Quit, you must acquit! It's great. It's perfect.

[Art and Keith laugh]

KEITH: Oh, his name is a Quit! Oh my goodness!

AUSTIN: Wow, gotta—okay. I guess this is—

ART: Alright, yeah, well. Not guilty.

KEITH: It never doesn't work.

[Sylvia and Austin laugh]

JACK: Have we had any lawyers in Bluff City yet? It must be a fucking nightmare.

SYLVIA: One of those names in Judgement of Phoenix Wright where there's a one hundred percent conviction rate just because of the guy's name.

AUSTIN: Oh yes [laughs].

ART: Yeah, Jack Acquit versus Lawrence Hundred Percent Conviction Rate.

[Austin, Keith, and Jack laugh]

JACK: The court's adjournment for the sixtieth week.

AUSTIN: See, Phoenix Wright gets around this.

ART: He has a hundred percent conviction rate! But his name is Acquit!

KEITH: Name's Acquit.

AUSTIN: It's unbelievable...Um, can we time.is?

JACK: Let's do it. Let's do it.

AUSTIN: Uh—

JACK: It's Golf Day today.

SYLVIA: Is it? I'm excited for that one.

KEITH: Golf Day.

AUSTIN: Hmm. Feelin' like a lie. To me.

SYLVIA: Just saying. I've seen a lot of Tweets on the internet about Lesbian Visibility Day and time.is, I just—

JACK: No, I'm sorry, time.is has Golf Day.

SYLVIA: —I'd like to call you homophobic.

AUSTIN: Well—

KEITH: Well, maybe—maybe there's only the ability to display one thing and they've chosen golf.

AUSTIN: That's not true. That's one hundred percent not true.

KEITH: I know.

SYLVIA: That's a hundred percent not true.

KEITH: We just recorded yesterday and it was three things.

SYLVIA: It should say Golf and Lesbians Day.

AUSTIN: Golf and Lesbians—Lesbian Golfer Day. Shoutouts.

JACK: Mm-hm.

SYLVIA: Honestly.

AUSTIN: Right?

SYLVIA: Shoutouts to all of you out there listening.

AUSTIN: Fashion sense on point. Like, you're out there, you've got—

SYLVIA: Visors, probably.

AUSTIN: Yep. Definitely got visors on.

SYLVIA: You need visors when you're golfing.

AUSTIN: Polo shirts...

JACK: Some kind of paisley.

AUSTIN: Yes. Yeah, yeah, yeah. Absolutely.

JACK: Paisley? Gingham. What—checks. Golf, golf—

AUSTIN: Gingham—yeah, golf patterns.

SYLVIA: Golf—

JACK: What is the golf pattern?

AUSTIN: Yeah, exactly.

JACK: Mhm.

KEITH: We're sorry, but we are gonna take all the golf fields and turn them into municipal farms.

SYLVIA: Ooh.

AUSTIN: Right [laughs]. Yes.

ART: Golf courses, it's not golf fields.

KEITH: Golf fields, sure, well, we don't need—courses haven't—

AUSTIN: Sorry Keith, you said golf fields, they get to keep their golf courses now. We'll have to get 'em next Golf Day. Next Golf Day we can make this—you know.

KEITH: [laughing] Next Golf Day we can municipalize the courses.

AUSTIN: Yes [laughs]. But if anyone opens any golf fields, retroactively those do become municipal farms.

JACK: Municipal farms.

AUSTIN: Yeah.

KEITH: We're growing toma—beans. Shelf-stable dry beans, is what we're growing.

AUSTIN: Love it.

JACK: Hell yeah.

SYLVIA: And just that?

AUSTIN: That's it.

SYLVIA: Okay.

ART: Every golf course turns into a bean farm? That's gonna be a—

KEITH: Yeah, a bean farm.

ART: You're gonna flood the market.

AUSTIN: Yeah, we're destroying the market of beans. Guess what? People like beans.

KEITH: Yeah.

AUSTIN: We're gonna get beans for free. Everyone's getting beans.

KEITH: Look, you can't—if you—we have to have more than one good source of artisanal, heritage beans.

AUSTIN: Wait, what is the current single source?

KEITH: Rancho Gordo.

AUSTIN: Oh. Is that—that can't be right. There have to be others.

KEITH: There's probably others, but there are not many good places to buy beans.

AUSTIN: Artisanal beans...

SYLVIA: As far as Keith is concerned, there is only one. And it is Rancho Gordo [laughs].

JACK: It's Rancho Gordo.

KEITH: Yeah.

AUSTIN: Classic Keith advertisement.

ART: I didn't know I was getting bad beans. I thought the beans I was getting were fine.

AUSTIN: I'm sure they're fine.

KEITH: No, they're bad.

AUSTIN: I'm sure they're fine.

ART: That's not what Keith says.

KEITH: Yeah.

JACK: Why are they bad?

KEITH: I mean, a lot of store-bought beans are sitting there in a warehouse for, like, three years and then they don't cook right. And then they're also factory-farmed beans. So they're—they're bad in different ways.

JACK: They're unsustainable beans as well as just bad-tasting.

KEITH: But a lot of—the main way—the important thing to me that makes them bad is that they're old so they don't taste very good and they don't cook right. A lot of the times when people are like "Ah, it's really hard to cook dried beans, so I just don't," that's because when you buy beans from the grocery store, they're usually too old to cook right.

ART: Mhm.

SYLVIA: Hm.

ART: Well, we exclusively make refried beans in this house and you can make those with anything.

KEITH: Yeah, that's true.

AUSTIN: Hey!

ART: I think I could do it—I think we could do it with rocks.

JACK: Yes, Austin?

AUSTIN: It is not National Golf Day! National Golf Day has been postponed.

JACK: Ohhh.

KEITH: Oh, wow.

AUSTIN: It's now scheduled for...let's see—

KEITH: This is even more egregious then.

AUSTIN: Yeah!

SYLVIA: Time.is, I'm waiting for your response before officially cancelling you on the internet.

AUSTIN: Time.is, use the notes app.

ART: You can't postpone a holiday! I'm on time.is's side! It's Golf Day no matter what.

KEITH: Clearly, time.is does not care about encouraging people to go out and play golf in these times.

AUSTIN: Wait—it isn't even Na—National Golf Day is scheduled for May 6!

SYLVIA: [offended] That's my birthday!

ART: It isn't National Golf Day, it's just Golf Day.

JACK: Sylvi, I'm so sorry.

SYLVIA: The attacks against me will not stop!

[Keith laughs]

AUSTIN: They will not stop. They will not stop. So wait, Golf Day is different than National Golf Day. Is there also an International Golf Day?

JACK: Of course it is, Austin.

KEITH: Ohh.

AUSTIN: Here's the question.

JACK: Well, we celebrate it just like Mother's Day. We don't celebrate it at—

AUSTIN: *Women's* Golf Day is in September!

JACK: What?!

AUSTIN: September first! And June second is Virtual Women's Golf Day! [laughs]

SYLVIA: That's just for virtual women.

JACK: [laughs] Yeah.

KEITH: I think that we can all agree that golf has way too much visibility.

[Sylvia laughs]

JACK: Much too much visibility.

AUSTIN: This is outrageous to me.

KEITH: It's outrageous. The idea that golf—the idea that golf could have eighteen different days.

AUSTIN: "Virtual women golfers and things of that nature." [laughs]

[Jack and Keith laugh]

JACK: Oh my God.

SYLVIA: Oh God.

AUSTIN: Preposterous.

JACK: [laughs] Preposterous.

KEITH: Here's the thing: we get rid of all the golf courses, right?

AUSTIN: Yeah, uh-huh.

KEITH: And then we can have—then you can have, like, forest golf, where the whole thing is you play around the trees. In a forest.

SYLVIA: Oh like a pinball sort of thing. Or pinko. But with trees.

ART: No, let's just get rid of golf while we have the chance.

AUSTIN: Yeah, let's not give 'em anything.

SYLVIA: Honestly, I'm—

JACK: Yeah.

ART: You don't want to golf to have their foothold.

KEITH: You don't want to go into the woods and hit a ball with a—

AUSTIN: Keith, you can do that without a golf course.

JACK: I don't need a golf course to do that.

AUSTIN: You can just go to the woods. That's the beauty of the woods.

JACK: Yeah.

KEITH: Right.

AUSTIN: Yes.

KEITH: Well that's what I'm—I guess we would officialize it.

AUSTIN: I see. How would we officialize—

KEITH: We're replacing real golf with woods golf.

JACK: Golf—

ART: No, get rid of the whole thing.

JACK: I'm gonna make one rules adjustment.

AUSTIN: Can we come up with a new name? A better name than woods golf. Oh.

KEITH: We can. I'm open to all suggestions on what sport we can play in the woods.

AUSTIN: It's still golf but it's a soft "G".

JACK: [chuckles] Jolf?

KEITH: Jolf.

SYLVIA: Jolf.

JACK: Jolf.

AUSTIN: Jolf de Quidt.

[Austin and Jack laugh]

AUSTIN: Keith—sorry, Jack—what was your rules adjustment?

JACK: Oh, golf exactly the same except anybody can at anytime pick up the ball and put it wherever they want

AUSTIN: Oh, yeah. Great.

JACK: Which leads to new tactical play because you could, in theory, just pick the ball up, walk it all the way down the course, and drop it into the hole.

KEITH: I like—

JACK: But that would be considered very unsportsmanlike.

KEITH: But fair? Legal?

JACK: But legal, yeah.

KEITH: Yeah.

JACK: So people would obviously not try and do that. But you would see people repositioning shots, moving each other's golf balls...

KEITH: Mhm.

AUSTIN: Or—

KEITH: I think this opens up the new clubless throw golf.

AUSTIN: Throw golf is big.

JACK: Ohh, throw golf! [chef's kiss]

AUSTIN: Also—

ART: I want—I want tackle golf.

AUSTIN: Sprinters—yeah, tackle—right. This is the question. If contact is allowed, then we've created football 2. And that's dangerous. We gotta be careful. We've gotta get padding.

KEITH: Yeah.

AUSTIN: If contact is not allowed, we've still created a sport in which after you've done your Olympic track and field, if you want to have—be part of a sport that gets you out there a little more often, on TV more often, you could also kind of moonlight as a golfer where you're just

picking up the ball and sprinting [Jack chuckles]. All the way, as quick as you can, quicker than someone could hit the ball.

KEITH: Yeah.

ART: It's not a—you—these—golf courses are—it's not a sprint. Is it? I mean—

AUSTIN: Eh.

ART: Eighteen holes of, like, several hundred yards?

AUSTIN: But listen—

KEITH: Okay.

AUSTIN: I guess it's more like a marathon, right? A marathon runner.

KEITH: Here's my new pitch. This is my new pitch, right?

JACK: Oh, is that what we're calling it now? It's a pitch.

KEITH: It's a pitch.

JACK: A golf pitch?

KEITH: Yeah, there's a golf pitch [laughs].

SYLVIA: I thought they were fields!

KEITH: It's—

AUSTIN: No, this is courses!

KEITH: So golf is no longer a sport. It's now a form factor for all of the other sports.

JACK: Ohhhh.

AUSTIN: Ohh.

KEITH: In the same way as, like, you've got a USB, right? You plug it into your computer. But if you open up the motherboard, you've got, like, those pins...that's also USB.

JACK: Uh-huh.

KEITH: It's the same connector.

AUSTIN: Right.

KEITH: But with different connections—with, uh—

AUSTIN: Right, yeah, sure. I got it.

KEITH: You know what I'm talking about? Where golf is the form factor—

ART: So what kind of connectivity am I getting on my golf?

[Austin snorts]

KEITH: —that carries basketball, baseball, football...

AUSTIN: Right, a highway can carry cars, trucks, motorcycles.

KEITH: Right.

AUSTIN: Planes if it has to.

KEITH: Golf is the highway on which we drive our sports.

AUSTIN: On which we drive our sports.

ART: [singing] Golf is the highway~

AUSTIN: [singing] On which we drive our sports [laughs].

[Keith laughs]

AUSTIN: Yeah, uh-huh. Yeah, classic.

SYLVIA: Can I actually say really quick, they are just doing this in 2K with basketball.

JACK: Are they really?

SYLVIA: There's a mode right now where you can just play a game and it simulates a racetrack—two racecars going around a NASCAR track.

AUSTIN: What?

KEITH: Oh my God.

SYLVIA: Based on your performance.

AUSTIN: NBA 2K??

SYLVIA: Yes! I don't know how it works.

AUSTIN: Wwwwwhat?

SYLVIA: It intimidated me and I left the game.

JACK: What?

ART: What?

AUSTIN: What?

ART: This is on sale? Can I buy this with money?

SYLVIA: I don't know, probably. I don't know if I'd recommend it.

JACK: Sylvi, no, this sounds amazing!

SYLVIA: It's, like, really weird. It's really, really weird. You're literally just playing 3v3, but like...

AUSTIN: What's the mode called?

KEITH: But with a racecar?

SYLVIA: It's called Formula 2K.

AUSTIN: That's a great name.

ART: Yeah.

SYLVIA: You go into this stadium that has a, like, instead of—around the top of it there's a track? Just going in a circle.

JACK: Whoa, shit. The cars are in the stadium with them?

AUSTIN: They're in the stadium!

SYLVIA: They're not in the stadium. They're, like—

AUSTIN: Above the stadium.

SYLVIA: It's like Trackmania.

AUSTIN: Yeah, I see it.

SYLVIA: Tracks like—yeah, it's in the air.

JACK: Austin, link this.

AUSTIN: One second. I got a better—

JACK: Sylvi, this is fucking great.

SYLVIA: They do a lot of weird things in this game, honestly. I think they're trying to be a Fortnite but it just isn't working.

AUSTIN: It's a very successful game, right?

ART: Where you drop it in the basket.

[Jack snorts]

SYLVIA: But people are only just playing it for, like—

JACK: The basketball?

SYLVIA: Yeah.

KEITH: Yeah.

AUSTIN: I'm trying to get a better—oh my God, they're right there! Also, that ball's a soccer ball! Okay, I'm posting it.

KEITH: 2K must still be doing good, 'cause basketball I feel like now—

AUSTIN: This is scary!

SYLVIA: You can see why I left! I loaded it and I was like "This is too much!"

JACK: Can't be having this! I might be hit by a car.

KEITH: What? Why are they—

AUSTIN: Also that player's playing with big foam fingers. Jump to, like—jump to minute 2:40.

JACK: Okay.

AUSTIN: One of the players—first of all, they have a soccer ball. Second of all, that one player has a backpack on.

SYLVIA: Yeah.

AUSTIN: Third, this player has two big foam fingers, which feels like—

JACK: Whoa.

AUSTIN: —good for blocking, bad for shooting.

ART: I'm sorry, what was the timestamp?

KEITH: This is exactly like—

AUSTIN: 2:40.

SYLVIA: These guys—

KEITH: This just looks like a regular pickup game to me. This is how pickup games go.

AUSTIN: Yeah, but look at—

KEITH: Just a regular backyard—

SYLVIA: So basically, the way 2K's incentivization works is the more you play online, you get—like, your online rank goes up, and that unlocks the sillier cosmetic stuff for these games.

AUSTIN: Okay.

SYLVIA: So, like, that means these guys have played this game for, like, one hundred hours just so they could have foam fingers.

AUSTIN: Oh my God.

SYLVIA: A hundred is even generous, it's way more than that.

AUSTIN: Yeah, yeah. Right. God. This is—

KEITH: You can't just buy this stuff? Or, like, buy points?

SYLVIA: Well, I mean—

AUSTIN: Where—I need to see the end. I need to see one of the cars winning. Like, does it—

SYLVIA: It's—I don't know how it works. When I went to the menu it was just like a—it just logged the amount of people who did the most laps—which I didn't know what that meant. Um—

[Jack chuckles]

AUSTIN: This is bizarre. I love it.

ART: How—how—

SYLVIA: It used to have—what was the fucking quiz game called?

AUSTIN: HQ.

KEITH: HQ.

SYLVIA: HQ Trivia. It had a fake HQ Trivia in 2K.

AUSTIN: Did it have like—wait, did it have like a daily mode? Like a—

SYLVIA: Yeah.

AUSTIN: Someone came out and gave questions?

SYLVIA: I—a person didn't come out. You just—like it—you go to the neighborhood—

AUSTIN: Yeah.

SYLVIA: And your character opens up their phone. Like in Animal Crossing, actually.

AUSTIN: [softly] Fuck.

SYLVIA: And you go to the X Trivia app. And then if it's 9pm Eastern Time—

AUSTIN: Wow.

SYLVIA: —you'll get some trivia. And you can win their virtual currency.

AUSTIN: Woww.

JACK: Mhm. As opposed to six dollars.

SYLVIA: Yep!

JACK: If you're lucky.

SYLVIA: Yep!

ART: But I bet they really pay out. Wasn't—didn't HQ have a payout issue at the end?

JACK: Oh, I think they did, yeah.

SYLVIA: Yeah, I mean—

JACK: Aren't they back? Temporarily.

AUSTIN: I think HQ had a lot of—are they back?

JACK: I think so.

AUSTIN: I thought they were done. Did they not—

ART: When they got rid of Scott, they were done to me.

KEITH: Last I heard, it was very recent that they were done.

AUSTIN: How's Scott?

JACK: No, I think—

AUSTIN: Is Scott doing okay?

JACK: I hope Scott's doing good.

AUSTIN: And yeah, they're back. They're back, less than two months after the app was shut down, it says here.

KEITH: Oh.

AUSTIN: March 29th, they came back. Huh.

KEITH: By popular demand, everyone was—

AUSTIN: Demanding.

KEITH: Demanding.

AUSTIN: Popularly.

SYLVIA: For the chance to win twenty-five cents!

KEITH: [banging on desk] We still care about HQ!

AUSTIN: We do!

ART: I've been watching this for a while, and I still don't understand what the cars are doing.

JACK: Yeah, I don't either.

AUSTIN: Racing?

KEITH: I don't think they do anything, it's just for show, right?

SYLVIA: I think it is just for sure.

AUSTIN: No because—wait, one second. I have to show you this other bit here. I don't know. I don't fucking know. I don't know.

SYLVIA: I will try to play this tonight.

AUSTIN: Thank you.

SYLVIA: And I will get yelled at by some twelve year olds doing so, but we'll find out.

AUSTIN: 'Cause it—look at this screenshot here, or this bit, where it says—

JACK: Oh, I don't appreciate this.

SYLVIA: Yeah.

AUSTIN: Right.

SYLVIA: This is what I—that screen is what I saw right before loading into this.

JACK: Oh, this is how it begins.

KEITH: Are you trying to get x number of points per lap?

ART: Unlimited boosts?

AUSTIN: Unlimited boosts.

ART: Unlimited boosts.

AUSTIN: I don't know!

SYLVIA: Yeah. I—we do not have enough time to get into the layers of monetization in these games. They're fucking—

AUSTIN: That person has a wizard's hat on!

SYLVIA: Yeah.

AUSTIN: A wizard hat, not a wizard's hat.

KEITH: Right, got it.

AUSTIN: A wizard's hat would make sense in the NBA, because of the Wizards.

KEITH: Yeah.

SYLVIA: You can get both.

KEITH: It would be weird if that guy's not on the Wizards.

AUSTIN: No, I don't think—I don't think his dude is. I think he might be—I don't know.

JACK: Does everyone—

SYLVIA: Right now, the big things they have in their clothing store in the game is—

AUSTIN: Mm-hm?

SYLVIA: —different COVID-19-related things.

AUSTIN: Shut up.

SYLVIA: That are just different flags.

JACK: Ohhh my God.

SYLVIA: But then on the back it says #staysafe. And they are free. They are free.

AUSTIN: Okay. Okay.

SYLVIA: But they are ugly as hell.

AUSTIN: I love that this game ends—if you jump to 5:50, the game ends and then it's like, I'm just walking around the neighborhood in my motorcycle helmet [laughs]. Bouncing a ball. Have you watched the Mariners' thing that SB Nation has been putting out?

SYLVIA: It's so good.

JACK: Oh, it's so good.

ART: No, I haven't.

AUSTIN: It's really good. And I think it captures this thing you're talking about so well.

KEITH: I haven't seen it.

AUSTIN: Like, the chara—it's a Jon Bois and someone else production. And I wanted to say SB Nation and not Jon Bois because I know Jon didn't do the whole thing. But it captures that character of baseball really well, because it is both a story about someone burning down a stadium and also deeply stat-obsessed.

KEITH: [chuckles] Yeah.

AUSTIN: Like deeply built around. Like, more than even most Jon Bois stuff, just like a devotion to statistics. Because that is what baseball is, and it works really well.

JACK: It's really funny in that it's pretty much 50-50 split though.

AUSTIN: Yeah.

JACK: So like they will spend twenty minutes talking about some incredible statistics run, and then another twenty minutes talking about, like, a bizarre reverse jelly heist that takes place inside some guy's hotel room.

AUSTIN: Yeah.

KEITH: Is a reverse jelly heist you bring your own jelly into someplace?

SYLVIA: No—

AUSTIN: You're gonna have to—you're gonna have to—

JACK: We won't say it. Our lips are sealed.

AUSTIN: You're going to have to go watch this dork town.

SYLVIA: Also, the other guy is Alex Rubenstein.

AUSTIN: Thank you.

JACK: Alex Rubstein, thank you.

SYLVIA: Shoutout.

AUSTIN: Did we clap?

SYLVIA: We did not clap.

JACK: No, we did not clap.

SYLVIA: Let's clap.

[musical interlude, 51:48]

AUSTIN: Well, did you fuckin' see what happened in Toronto? People were lined up to go pick up Animal Crossing at EB Games because Toronto didn't—Ontario didn't close down the game stores.

KEITH: The people want to shop!

AUSTIN: God. Alright [rubs hands together].

ART: That's the weirdest one; that's the weirdest soundboard entry.

AUSTIN: [laughs] That's the strangest one.

KEITH: By what right do you exclude the public?!

AUSTIN: Alright.

KEITH: We all know that video, right?

AUSTIN: I don't think I know that video.

KEITH: Oh my God. It's so good. That's a—that is a—deep in the Run Button mythos is the Canadian guy that wants to shop.

AUSTIN: Ohhh. I do—I now—

KEITH: "Doesn't anybody careeee?"

AUSTIN: [chuckles] I do know this—what's this from? Which video?

KEITH: It's just—there's just a Canadian dude that's screaming at a—

AUSTIN: Oh!

KEITH: It's like a public area. "Tell us why you're closed! Tell us why!!"

AUSTIN: [laughing] "Tell us—"

ART: Yeah, this is starting to sound familiar.

AUSTIN: This sounds familiar.

KEITH: "Why are you closed?! By what right do you exclude the public! The people of Toronto want to shop!"

AUSTIN: [laughing] I just looked this up. He's in a mall, right?

KEITH: Yeah, yeah, he's outside of a mall.

AUSTIN: Right.

KEITH: They were closed—they had closed this public area early.

AUSTIN: Wait, I'm gonna play it for the audience.

KEITH: It was a public space.

AUSTIN: It's gonna happen.

KEITH: And it was—oh, yeah. It's so good. Oh my God.

AUSTIN: This is where we're at. Listen, sometimes you lose control of life. And you gotta watch this person yell. Let's pull it up over here where people can see it and then switch over.
Transition...boom!

[Guy on video: "Why are you closed? Tell us why you're closed!"]

AUSTIN: I'll note here it's the G20 summit.

[Guy on video: "Tell us why you're closed!"]

KEITH: Yeah. Wow.

[Guy on video: "Why? Why? Why are you closed?"]

ART: It's not coming through on mine. Oh, there it is.

AUSTIN: It's fine. You know what, I'm not gonna finish watching this, it's—

[Guy on video: "I want to go shopping in the Eaton Centre!"]

KEITH: You've gotta play until he confronts the filmmakers.

AUSTIN: I can't. I can't. I can't do it. It's making me feel bad. It's making me feel bad, it's making me feel bad. I don't know what's up with this dude's day. I don't know what's up!

KEITH: No, he's right. No, this guy's right!

AUSTIN: What?!

KEITH: I'm on his side!

AUSTIN: [laughing] Okay, wait, why?!

KEITH: This is a public—it is a public place—

AUSTIN: Uh-huh.

[Guy on video: “—in the Eaton Centre! Why are you not—why are you closing the doors? Why are you locking—]

KEITH: It is a public place that they are being excluded from before the posted hours have run out.

AUSTIN: Yeah.

KEITH: And then he confronts the filmer who’s just like “What, you guys all don’t care because the cops said you can’t go in here.”

AUSTIN: That’s fair.

KEITH: “Well I want to go in, it says I can go in.”

AUSTIN: Why are—okay, I have a question.

KEITH: And he’s right, it did say he could go in.

AUSTIN: I do have a question. Why are there just other people walking around inside? [laughs]

KEITH: Oh yeah, that’s the other thing. Is that there are other people in there, you can see them. So I—

AUSTIN: I don’t like this kid. I don’t like this kid who’s up against the mirror—the glass.

KEITH: Yeah. Yeah!

[Guy on video: “Who gave you the right?! By what right do you exclude the public?!”]

ART: What is this? Why?

AUSTIN: I—‘cause—

KEITH: I think that this guy is 70 to 80% right. I don’t love this video ‘cause they’re making fun of him. I love this video ‘cause he is funny.

AUSTIN: No, yes—‘cause he understands the power that his voice garners.

KEITH: Yeah. He's being ridiculous.

AUSTIN: Oh yeah.

KEITH: But [laughs].

AUSTIN: God.

KEITH: And the line—here's the thing. The video—the video seems a lot—he seems a lot less together than I think he is because of the line “The people want to shop.” And instead it's like people came here because they needed to go to these stores. You're supposed to be open, this is a public place.

AUSTIN: This is a public space.

KEITH: Like, beyond these doors is a public pavilion.

AUSTIN: I don't care that central bank governors are here.

KEITH: Right, exactly. Yeah.

AUSTIN: Right. We have got to play this game because it is late on the East Coast. Um.

KEITH: “By what right do you exclude the public!”

[musical interlude, 56:02]

AUSTIN: Authors say, “How do you wish on stars?” I don't understand how to wish yet. I don't have the wish reaction.

ART: Yeah, I don't understand it either.

AUSTIN: I've seen the stars; I don't know how to wish on them.

ART: I have seen the stars...

KEITH: Wait, is this a part of the game?

AUSTIN: Yeah.

ART: Yeah.

KEITH: Okay. This isn't just you saying like "I've heard about wishing upon a star but—"

AUSTIN: [high-pitched voice] "But I don't know how to do it! How do you wish—"

[Keith laughs]

AUSTIN: [singing, as outro music cuts in] How you wish upon a star [laughing], question mark...that's where I am~ ...I mean to say "are" there, but I couldn't bring myself to be grammatically incorrect.

[Austin and Keith's laughter fades out as outro music continues to end]