

## Bluff City 40: America's Playground Pt. 04

Transcriber: robotchangeling

[music begins: “America’s Playground”]

**Jack (as Hanke):** Hey, kid!

**Art (as Pomp):** Yeah?

**Jack (as Hanke):** I could tell you a thing or two about watch trucks.

**Art (as Pomp):** Great, that’s what I’m trying to hear about today.

**Jack (as Hanke):** Why are you trying to learn about watch trucks?

**Art (as Pomp):** Um, it’s a hobby.

**Jack (as Hanke):** What kind of a hobby is that?

**Art (as Pomp):** I’m a watch truck enthusiast. [Austin laughs softly]

**Jack (as Hanke):** Oh. Well.

[cut]

**Austin (as Eloise):** Can I tie—

**Jack (as Melinda):** No, not like that.

**Austin (as Eloise):** This—

**Jack (as Melinda):** No, not like that.

**Austin (as Eloise):** My name’s Eloise Salt.

**Jack (as Melinda):** I’m Melinda.

**Janine (as Luce):** I recall. It was like an hour ago.

**Austin (as Eloise):** Please may I tie...this rope...to the balloon? For...

**Austin:** And I look at Melinda.

**Jack (as Melinda):** Mmhmm.

**Jack:** Nodding.

**Austin (as Eloise):** Safety reasons.

**Jack:** Eyes wide, nodding more vigorously.

[cut]

**Keith (as Sank):** And you're sure this is name-based for you.

**Art (as Legs):** Yeah, of course.

**Austin (as The Stick):** The name derives from our natural talents.

**Keith (as Sank):** What are your names?

**Austin (as The Stick):** Ugh, how many times do we have to go over this? He's Legs and I'm The Stick!

**Keith (as Sank):** Okay. Maybe...

**Austin (as The Stick):** That's what we go by now. We're doing... [lowers voice] we're doin' a heist. No real names.

**Keith (as Sank):** How about the Bat Man? You can get, like, a baseball bat. Bat Man.

**Austin (as The Stick):** Ah, the Bat Man.

**Keith (as Sank):** Yeah. And then you're stealin' from these guys, so you can be Robbin. So you're Robbin and the Bat Man.

**Austin (as The Stick):** Robbin and his sidekick the Bat Man.

[cut]

**Jack (as Melinda):** Some friends of mine and I, we're gonna try and take, uh, take the evening off work. You know? Skip the pier, maybe go see...maybe go cause a little trouble at the, uh, gold standard or whatever the fuck that thing is called.

**Austin (as organeer):** Ohoho. Like the characters in one of my favorites, uh, "The Scamps Are About."

**Jack (as Melinda):** Oh, yeah!

**Austin (as organeer):** Let me put that one on for you. Give me a second.

**Jack (as Melinda):** So, the scamps are going to be about. We want the word to get around that we were here, you know? We were talking to you, or we were...

**Austin (as passerby):** Hey, is that "The Scamps Are About"?

**Keith (as passerby):** [funny voice] Hey everybody, he's playing "The Scamps Are About!"

[cut]

**Jack (as Melinda):** So we're gonna do this, right? We're actually gonna...we're gonna do this?

**Austin (as Eloise):** Well, your dad said it wasn't illegal, so I think it's okay.

**Jack (as Melinda):** Yeah, my dad said that it's not a crime.

**Keith (as Sank):** [crosstalk] Oh, it's illegal.

**Jack (as Melinda):** What?

**Austin (as Eloise):** What?

**Keith (as Sank):** Yeah.

**Art (as Pomp):** What? It's definitely illegal.

**Janine (as Cattie):** Yeah, it's definitely a crime.

**Keith (as Sank):** Yeah, it's definitely a crime.

**Austin (as Eloise):** No, no, no, no, no. No, it's not a—

**Jack (as Melinda):** My dad.

**Austin (as Eloise):** He...

**Janine (as Cattie):** Well, we're not paying for the watches, so what else is left?

**Jack (as Melinda):** No, I can see why— [laughs] all right, I see. I see why you can think that. But it's not a crime.

**Keith (as Sank):** [bluffing] Okay.

**Janine (as Cattie):** Why not?

**Art (as Pomp):** That's not—

**Keith (as Sank):** No, no, okay.

**[song ends]**

**Austin:** Welcome to *Friends at the Table*, an actual play podcast focused on critical world building, smart characterization, and fun interaction between good friends. I'm your host, Austin Walker. Joining me today, Janine Hawkins.

**Janine:** Hi, I'm Janine Hawkins. I almost just said my character's name is if it's my name and then my Twitter handle as if it was her Twitter handle.

**Austin:** [chuckles] She's not on Twitter, right?

**Janine:** I'm at [@bleatingheart](#) on Twitter. I don't think she—

**Austin:** I don't think they...

**Janine:** She maybe had a bird when she was younger.

**Austin:** [laughs softly] Okay. Yeah, fair. Uh, Jack de Quidt.

**Jack:** Hi. I'm on Twitter at [@notquitereal](#), and you can buy any of the music featured on the show at [notquitereal.bandcamp.com](#).

**Austin:** Art Martinez-Tebbel.

**Art:** Hey, you can find me on Twitter at [@atebbel](#).

**Austin:** And Keith Carberry.

**Keith:** You can find me on Twitter at [@KeithJCarberry](#) and you can find the let's plays that I do at [youtube.com/runbutton](#).

**Austin:** As always, you can follow us at [twitter.com/friends\\_table](https://twitter.com/friends_table) and continue to support us at [friendsatthetable.cash](https://friendsatthetable.cash). We got some other fun stuff coming up soon, across a bunch of different tiers. We're in the middle of doing our Sangfielle postcards. They have absolutely kicked ass.

**Jack:** So good.

**Austin:** We have some...there's a bunch of stuff on there. You know, I'm not gonna turn this into a whole big thing. Y'all already support us. I don't need to give you the hard sell. Today, we are continuing our game of *Mall Kids* by Matthew Gravelyn. Let's just go around and say who we're playing, one more time. I'm Eloise Salt. I am a nerd and a tryhard. My pronouns are she/her. I want to slack off, but I work for Father's Candy Shope, and I'm having a hard time at it.

**Jack:** I am Melinda Guppy. My pronouns are she/her. I'm tall and thin. I work for my father's elaborate beachside invention stall, but I want to quit. I am a big fan of the local culture of barrel organ music up and down the boardwalk.

**Art:** I'm playing Pomp Circumstances. The pronouns are he/him, and he is a prep who works at the funnel cake...Funnel Cake by Stand. I still don't understand when that got in...

**Keith:** Oh, I know what what it is. I think, uh, it was "funnel cake stand" got turned into a joke about how the person's name was Stand. And then...

**Art:** Yeah.

**Austin:** That sounds likely.

**Keith:** Then it's Funnel Cake by Stand.

**Austin:** Also, wait. You said Pomp—

**Art:** But I don't recall that happening.

**Keith:** Mm.

**Austin:** Yeah, it was a month ago, so. Are you Pomp—

**Art:** But I remember a lot of other jokes from the first session. Therefore...

**Austin:** Well, we had a bunch of better jokes. That's a fine joke, but we had great jokes in that first session, so. Are you—

**Art:** I don't know who you...I mean, I didn't do it. This is almost certainly not my joke.

**Austin:** [laughs softly] Are you Pomp Circumstances or Circumstance? 'Cause you just said stances.

**Art:** Pomp Circumstance.

**Austin:** Singular stance.

**Art:** Yeah, I might have been just...

**Keith:** Yeah, one stance.

**Art:** Just slurring my word.

**Austin:** Gotcha. All that funnel cake.

**Art:** All that funnel cake.

**Austin:** Who's next?

**Art:** Uh, Pomp wants to discover a secret.

**Austin:** Mm.

**Art:** And I think the secret is going to be that we're all criminals. [Austin, Janine, and Keith laugh] Don't tell anyone.

**Austin:** [laughs] That's how it remains a secret.

**Art:** Yeah.

**Keith:** Oh, am I all that's left?

**Janine:** No, I also—

**Austin:** You and Janine.

**Janine:** I think we're doing like a loop, but I got confused.

**Austin:** We— no.

**Keith:** Okay.

**Austin:** There was no...

**Janine:** Like a counterclockwise? Or...

**Keith:** All right, I'll—

**Austin:** No, there was no real clear direction. I guess there sort of was.

**Art:** I also thought that's what we were doing, was going counterclockwise, so. [Janine chuckles]

**Austin:** Right, I see.

**Keith:** Okay, I'll continue the counterclockwise loop. My character's name is Sank Gettliffe. Pronouns are he/him. He's a stoner criminal. He wants to do a crime. He's a carny and a scam artist, and he has recruited the children of the pier to do a grand larceny. [Austin and Jack chuckle]

**Janine:** I'm playing Cattie Pontecorvo. Pronouns are she/her. Looks bored slash tired, has cropped blond hair, and has a sort of pale rosy-cheeked complexion. She works for Arvo and Stacks Photography Studio. She's a stoner in the sense that she is a little bit checked out and on her own, uh...on her own shit. And she wants to get promoted.

**Austin:** Okay. I don't know where we were or what we did, just generally speaking.

**Janine:** Um, well.

**Austin:** I don't remember, how far into the day are we? Are we—

**Janine:** Someone was carbonating mayonnaise.

**Austin:** Oh, I forgot about that.

**Keith:** [laughs] Proto-mayonnaise.

**Janine:** Mm-hmm.

**Keith:** Mayonnaise had not yet been invented, somehow.

**Janine:** There is a family.

**Keith:** We were a few scenes after that.

**Austin:** We ended on all of us hanging out with Pomp at the funnel cake stand, when Mr. Willacker came back?

**Jack:** Yes.

**Keith:** Right, and sort of going over our info.

**Austin:** And we also, we tried to convince him that his photo looked great, actually.

**Keith:** Yeah.

**Austin:** His big face.

**Keith:** But we were kind of being assholes about it, I think.

**Austin:** Yeah. Uh huh.

**Jack:** It didn't go very well.

**Keith:** But it never does with Mr. Willacker.

**Jack:** No. Yeah, and he, uh, he didn't pay for his funnel cake.

**Keith:** Right, yeah.

**Art:** Instead of his previous, where—

**Austin:** Uh huh.

**Keith:** He even more stole it.

**Art:** Yeah, he paid less, and this time he just didn't pay at all.

**Janine:** We also talked to those criminals and convinced them to...

**Austin:** Yep.

**Janine:** Or assisted them, and there was some sort of conversation.

**Austin:** They became, uh...remember, they have new names.

**Jack:** [laughs softly] Oh, yes, they do.

**Janine:** Which are?

**Austin:** They're Robbin and the Bat Man.



**Janine:** Ah, right. Bat hyphen Man, right?

**Austin:** The Bat Man. The Bat...

**Keith:** Man.

**Austin:** The person who has a bat, the man who holds a bat. And hits people with it.

**Janine:** Yeah, hyphen.

**Jack:** Because their original plan didn't involve weapons.

**Austin:** Right. Well, no, that's not true. My character had a big stick.

**Keith:** [laughs softly] Right, it's just that he was gonna sort of be hanging back.

**Austin:** It's complicated. [Keith laughs softly] And then, yes, carbonated mayonnaise prototype. Ridiculous family. I think I have their names written down here. I do.

**Janine:** Honeybear, Muscles, Federati, and William AKA Big.

**Keith:** The Neighbor family?

**Austin:** The Neighbor family. Yeah.

**Keith:** Right.

**Austin:** Yeah. They're trying to get that, uh, immortal doll. All right, I can confirm I think we finished that session, or that section. Okay. And so that means it is time for Evening. Wind down the day. Check in on your goals. Keep or break promises. As we continue to play this by ear, I don't know if we will do or skip Closing, but I would say it probably will be based on whatever happens here.

**Keith:** I'll also say we sort of—in our little recap a second ago—we forgot, I think, one of the big tensions is that two of us I think are one roll away from hitting max Cred and fucking off.

**Austin:** Oh.

**Jack:** So we need to start being more Corporate.

**Austin:** Wait, no. Is it two? Oh, it is two of you. Jeez.

**Keith:** Yeah. Yeah, it's...

**Austin:** It's both Melinda and Sank, okay.

**Keith:** Mm-hmm.

**Austin:** Great.

**Keith:** We're both five Cred. Extremely cool.

**Austin:** Well, do you—

**Art:** We need to start being less cool, everyone.

**Austin:** [laughs] Do either you want to frame a scene to start off? Or does somebody else have one? I feel like this is the moment. "Check in on your goals" feels like the moment, to me. 'Cause what remains is Closing.

**Janine:** And then Closing feels like the, what are the consequences, if any? What do you— you know?

**Austin:** Yeah, last customers, final thoughts, changing your mind. And then After Hours is finally off the clock, last chances, calling it a day.

**Janine:** Right.

**Austin:** My guess is if we do the heist, it will be Evening and Closing in some combination. Like, maybe we want to start it in Evening, and if it hasn't wrapped, we can move it into Closing to wrap it up. And then After Hours feels like an epilogue moment, you know? If we even do all three of these things. Um...where do we come back in?

**Jack:** I am afraid to move, [Austin laughs] because I'm worried that I will...

**Austin:** [finishing Jack's sentence] Fuck off.

**Jack:** Melinda is so bought into the robbery at this point.

**Austin:** Yeah.

**Jack:** Because she's convinced that it is morally and ethically blameless.

**Austin:** Mm-hmm.

**Jack:** That I fear that if I act first, I will end up rolling Cred and lose it, so.

**Austin:** You're always able to...you can roll it without increasing it, as a reminder. Or you can also just frame a scene that switches you back the other way. So, as a reminder, when you find success in chaos or impulsiveness or by breaking the rules, move one point from Corporate to Cred. I can see where you think that that might happen. [Keith laughs] You can also voluntarily—

**Jack:** As we begin a robbery.

**Austin:** You can also, once per beat, so once per like session or, uh, [laughs] in our game it *has* been session. Once per timeframe, you can voluntarily move one point from Cred to Corporate by taking on more responsibilities or by publicly agreeing with someone in power. Describe how you do this. How does this negatively affect your reputation with other employees? So you can do that, if you feel like that's a thing you want to do. That way you get a little bit of buffer.

**Keith:** Uh, I'll say that another way is to fail a roll and not find success.

**Austin:** That's not true.

**Keith:** No?

**Austin:** You don't— no, you only gain one way or the other when you succeed.

**Keith:** Right, that's what I'm saying. If you don't, you can fail a roll to not hit six by not moving a point to Cred.

**Austin:** I see. I see, I see, I see.

**Keith:** Yeah.

**Austin:** Right. But it's increasingly hard to fail that roll.

**Keith:** Yeah. Unless it's a Corp roll. [Jack laughs softly]

**Austin:** Sure. But at that point...

**Keith:** Yeah. Good point, yeah.

**Austin:** You will probably be looking to move from Cred to Corporate because, et cetera.

**Keith:** Right.

**Austin:** Though, listen, one of the ways you get more Corporate is when you perfectly execute a plan. So, you know, maybe you do so well, you move it.

**Keith:** Right, you're a corporate criminal.

**Austin:** Yeah. In fact, it doesn't even say that that's tied to what die you— or what stat you roll. So you could theoretically roll Cred and get Corp, because it was about following a plan.

**Keith:** Yeah.

**Jack:** Yeah.

**Austin:** Versus being impulsive. You know?

**Jack:** All that being said, you know, I have a vague idea for how to move in a way that would strengthen my Corp. But I'm perfectly happy to react in terms of if other people want to begin.

**Austin:** Yeah, I'm curious. Where do we think? Where do we think this action really starts?

**Keith:** My only thing to add here is, at the end of the last episode, I had pitched a Cred to Corp scene where I was actually doing carny stuff.

**Austin:** Oh, right.

**Keith:** 'Cause I hadn't done that yet.

**Austin:** Yeah.

**Keith:** I don't necessarily think that's like a great start to the, uh, to the session or to the Evening.

**Austin:** No, but you can just...you can just act out this scene by yourself. You just have to describe a short scene. You don't actually need to play it out, you know what I mean? So.

**Keith:** That's a good point.

**Austin:** I think it's interesting that Sank would be doing that at this moment, you know, as this begins to kick off. Because you would think that where he'd be is, you know, at the intersection of whatever street and whatever street getting ready to watch this stuff. But if he's like, well, I gotta put in just enough, just enough of an appearance to make sure I don't lose this job if this goes south or something like that. That's, I think—

**Keith:** Yeah, I literally have not done my job at all today.

**Austin:** Right, exactly.

**Keith:** [laughs] I've gotta be like, oh my god, I've gotta do—

**Austin:** It would actually be extremely funny if Sank was late to this. Not late, but the last one there because of being...

**Keith:** I've got this locked up. This is locked up.

**Austin:** Right, exactly. Exactly. You're like, it's fine. I can show up right at, you know, just as it all kicks off, because it's, uh, because it's such a good plan.

**Keith:** Meanwhile, there kind of isn't a plan. There's the very very skeleton of a plan.

**[0:15:00]**

**Austin:** There are two plans, and they're bad. And I don't even know what they actually are, so you're right.

**Keith:** Well, one of them was to use a rope to guide the hot air balloon.

**Austin:** Uh huh.

**Keith:** But that—

**Jack:** Austin and I got that sorted out. That's fine.

**Keith:** Yeah.

**Janine:** Mm-hmm.

**Austin:** It's fine. Don't worry about it. It's totally fine.

**Janine:** Yeah.

**Keith:** Right, so that's what I was gonna say was that that's locked in.

**Austin:** Yeah.

**Keith:** So.

**Jack:** Yes.

**Keith:** You know, I'm free to at least, at least do...and that's probably, I'm probably doing...uh, what's the one where you use like a weirdly big ball to like knock three blocks off of a platform that's impossible? You know what I mean? Like, the...

**Austin:** Yeah.

**Keith:** Yeah, it's just impossible to do. You can't knock all three off. There's always one left on the table.

**Austin:** You're scamming regular people out of their money right now.

**Keith:** Yeah, but I'm doing—

**Austin:** What's more Corp than this?

**Keith:** This time I'm doing it for my boss. It's not for me.

**Austin:** Right, exactly. Yeah, yeah, not for you. Yeah.

**Keith:** It's not gratifying. Every time I'm like, *ugh*. Eh, there's no art to it.

**Austin:** You keep putting money in the till, and it hurts each time.

**Keith:** Yeah.

**Austin:** Like, ugh, this is— this dollar isn't— I'm not gonna— or this— well, not dollar. They're not using bills on this...

**Keith:** Penny.

**Austin:** Yeah, this penny.

**Keith:** This penny. I bite it, make sure it's real.

**Austin:** Yeah, that sounds like a good enough reason to move one from Corp into Cred to me. Other way around. Cred to Corp.

**Keith:** Yeah.

**Austin:** If it was the other way, that'd be it for you, right?

**Keith:** Yeah.

**Austin:** So yeah, I feel like you can go ahead and do that. Are there any other like adjustment scenes we want to do before we do kick off? I have a good heist scene, but for me it has to be in the middle of the heist. It can't— I don't have a kick off.

**Jack:** Right, yeah.

**Janine:** Okay, this is, um... [laughs softly] So, I have an idea. I don't know if it's too, uh, goofy. What if—

**Austin:** In this game? [Keith laughs]

**Janine:** Well, listen.

**Austin:** Uh huh.

**Janine:** What if there's a regular client at Arvo and Stacks who comes in...they're doing like a everyday take a selfie but like 1900s version.

**Austin:** Mm, sure. [Jack laughs]

**Janine:** Like, every month I get a portrait, and then I put them in a book and whatever. And—

**Jack:** Flip through the book really quickly.

**Janine:** Yes. And this person is, you know, it's an important customer 'cause they come in very regularly. You gotta treat 'em well. But they also need the puppet, the doll, the like, the thing? It's like a...

**Keith:** The immortal doll?

**Janine:** [laughs softly] Yeah, it's like a, it's like part of the thing is they always want to have that in the picture. For reasons. 'Cause they're a weirdo, I don't know. And we didn't know they were coming in today. And it's like a crisis of like, oh, we need this. We thought this didn't matter at all that it was broken and getting fixed. We need this now. Melinda, you gotta help me. If we don't get this puppet, we're fucked. That kind of thing. That's an option, 'cause then it's like, we have to go to your dad. We have to sort that out.

**Austin:** Yeah, yeah, that's good.

**Jack:** Yeah, yeah, yeah.

**Austin:** And Melinda is like, what are we— or I can't tell you. I can't say this for you, Melinda, but like, presumably on your head right now is: we have to be getting ready to go do the heist.

**Jack:** Yes, absolutely. But, you know, maybe this person has been offering more money exponentially for every streak of the photo they've had taken. [Austin chuckles] So they've had like 16 taken and they're offering more and more money. And the streak will—

**Austin:** It's a multiplier.

**Jack:** Yeah, the streak will break if they don't get to take a picture with the puppet. [Janine laughs] The reason they like taking a picture with the puppet is the slogan is, um... "I keep getting older and the puppet doesn't," or something. They're a weirdo. [Janine and Keith laugh]

**Jack (as Melinda):** Yeah. Uh, okay. I can get it from Dad, but—

**Janine:** He's the original "Don't talk to me and my son ever again."

**Jack:** Yeah, yeah.

**Jack (as Melinda):** Um, I can get it from dad, but it's... I can't take very long, because we got this whole thing going on, Cattie. And, you know, I was hoping you'd sort of help me with that, but I'm prepared to do a favor for you. And then we can sort of see how it goes from there, right?

**Janine:** Are we in character right now? I just need to know how I'm supposed to—

**Jack:** Yes.

**Janine:** Okay, okay. [laughs] Okay.

**Janine (as Cattie):** Look, if this is about the watch thing, the watch thing can wait. This is way more important. He is not going to stick around. He's busy. He like... he started coming in when he was just like selling those striped candies that taste bad. And now he's got like a whole thing. He's got like factories, and he pays us a lot, and this is very important. If we don't get that puppet, he's gonna... I don't know. He'll find another puppet. He's threatened before.

**Jack:** This is Crispy Boone, right? Keith's character, the like oil magnate guy who speaks like...

**Janine:** Crispy Boone— isn't Crispy Boone the little boy?

**Jack:** Oh, no, it's AP Garriot.

**Janine:** Yeah, yeah.

**Keith:** It's AP Garriot. Yeah, yeah. Was it something pencil?

**Janine:** Didn't he make pencils but then not pencils? 'Cause like his...

**Keith:** Alexander Pencil Garriot. Yes, he made pencils. Yeah.

**Janine:** Or his name is Pencils, but he makes something else?



**Keith:** No, he makes pencils. He makes pencils. He makes and ships pencils.

**Janine:** Okay.

**Jack (as Melinda):** Okay. Uh, yeah, I'll be a second.

**Jack:** And like running down the boardwalk with like her braids going out behind her. To the shop, to dad's shop. Art, are you still up for playing my dad?

**Art:** Yeah, uh huh.

**Jack (as Melinda):** Dad, I need the immortal doll.

**Art (as Marlon):** [seriously] Look.

**Jack (as Melinda):** Wow. Are you okay?

**Art (as Marlon):** I'm not okay.

**Jack (as Melinda):** Oh! Oh my god. Um, sit down. Let me get you some...let me get you a glass of water. What happened? Where's the doll?

**Art (as Marlon):** The doll is perhaps my most incredible success.

**Jack (as Melinda):** [surprised] Oh.

**Art (as Marlon):** Of my entire life. But you can't...you can't look at it.

**Jack (as Melinda):** What?

**Art (as Marlon):** I'm not sure it's safe.

**Jack (as Melinda):** To what?

**Art (as Marlon):** To be perceived.

**Jack (as Melinda):** Uh, why?

**Art (as Marlon):** It's an immortal doll.

**Jack (as Melinda):** Mm. Mm. Yeah. No, I understand. But, I mean—

**Art (as Marlon):** [shaken] You don't understand. [someone laughs, muffled]

**Jack (as Melinda):** Okay, what do you mean? What do you mean when you say it's an immortal doll, Dad?

**Art (as Marlon):** It can't...it can't die.

**Jack (as Melinda):** No, regular dolls can't die either. It's...

**Art (as Marlon):** Not like this one can't! [Keith laughs]

**Jack (as Melinda):** [stammers in confusion]

**Art (as Marlon):** We have made a thing. "We." I shouldn't implicate you in this. If anyone asks, you didn't help!

**Jack (as Melinda):** Okay.

**Art (as Marlon):** When they come for this, they come only for me.

**Jack (as Melinda):** Okay. So, I need to take it back to the photography studio. It's gonna feature in a yearly— in a monthly picture from AP Garriott.

**Art (as Marlon):** Oh no. [Austin laughs]

**Jack (as Melinda):** So, I'll just take it. I'll take it back to the photo studio. It's fine, right?

**Art (as Marlon):** It's not fine.

**Jack (as Melinda):** Is it okay if the camera looks at it?

**Art (as Marlon):** It's an immortal doll.

**Jack (as Melinda):** I can put it under a blanket.

**Art (as Marlon):** [sighs] I'll bring it. Don't touch it. Don't be in the room with it alone. This is a doll that transcends time.

**Jack (as Melinda):** Yeah. Okay, Dad. Um...okay. Sounds good. Uh, I'm going back—

**Art (as Marlon):** Sounds *bad*.

**Jack (as Melinda):** Okay. Okay. Uh, you take your time. I'm going back to Cattie's, and uh, we'll see you with the doll in just a second.

**Art (as Marlon):** [reluctantly] Yes.

**Jack:** Um...okay. I'm gonna switch over, uh...I don't need to have made a roll, do I? No, it's voluntary once per beat.

**Austin:** Oh, to have framed a scene to— yeah, sure.

**Jack:** Yeah.

**Austin:** Yeah, that sounds right.

**Jack:** That's two Corp, four Cred. I'm temporarily safe, and the whole photography studio is in peril.

**Art:** [laughs] Is that too big a choice for that? I know we didn't talk about this before.

**Austin:** No, it's great. Love it. I mean, who knows?

**Jack:** No, no, it's fine.

**Austin:** It doesn't have to be true. It just has to be a thing you believe. [Keith laughs]

**Jack:** Like an image of, uh...

**Austin:** But we're still in Cattie's scene, right?

**Jack:** Oh, yeah. So do we just...

**Austin:** Cattie is the person who has to roll during this, at some point.

**Jack:** I mean...

**Austin:** So, do you return with the doll?

**Jack:** Yeah, just like this dread parade, right? of Melinda sort of like, "Come on Dad, quicker than this," down the boardwalk with this hollow-eyed man behind her carrying a doll wrapped in, like swathed in a duvet or something.

**Art:** No, I think it's in a box, and the box has a rope around it.

**Jack:** [laughs] Just...what, you're pulling it behind you, or is the rope to seal the box shut?

**Art:** The rope is to seal the box shut.

**Jack:** Ah, I see.

**Jack (as Melinda):** Hi, Cattie.

**Janine (as Cattie):** Uh.

**Jack (as Melinda):** I got it. And I bought my dad.

**Janine (as Cattie):** That box is so big.

**Art (as Marlon):** I'm so sorry to have done this to you. [Austin laughs softly]

**Janine (as Cattie):** It's in the—

**Art (as Marlon):** To have burdened you with this doll.

**Janine (as Cattie):** What else is in the box?

**Art (as Marlon):** The immortal doll.

**Janine (as Cattie):** Is it like on a chair or something though? 'Cause it was like a pretty small doll.

**Art (as Marlon):** I think I gave it the right amount of space. [Austin, Jack, and Keith laugh]

**Janine (as Cattie):** Is it like packed with straw?

**Art (as Marlon):** No.

**Jack (as Melinda):** Dad's...

**Art (as Marlon):** [quietly] No, it isn't.

**Janine (as Cattie):** [confused] Okay.

**Jack (as Melinda):** [quietly] Cattie, can I talk to you over here for a moment?

**Janine (as Cattie):** Is your dad okay?

**Jack (as Melinda):** I don't think so. He thinks he has sort of made this doll like come alive or something. It was...he keeps saying he's made an immortal doll, which I know that's what those weirdos wanted, but you know, dolls can't die in the first place. Its head

just fell off. You and I both agree on this, right? The doll was fine. We needed it to be repaired.

**Janine (as Cattie):** I mean, dolls can die. I just don't think it matters when they do. Anyway, that doesn't— [Keith, Art, and Janine laugh]

**Jack (as Melinda):** Okay.

**Keith:** Cruel. Extremely cruel.

**Jack (as Melinda):** No, that's fine. Well, I suppose that's good news then, because what we've got here is an immortal doll. Dad says that it can't be— I think his words were it can't be perceived. And he doesn't want us to look at it. And he thinks he...um, I think he thinks he's sinned.

**Janine (as Cattie):** [sarcastic] It's a good thing he brought it to a photography studio, if he made something he doesn't want to be perceived.

**Jack (as Melinda):** Yep. Yep.

**Janine (as Cattie):** That's gonna work out really well. [sighs] Okay. Is he gonna be okay? Do you have like family in Vermont you can send him up to or something?

**Jack (as Melinda):** Uh...

**Janine (as Cattie):** That might do him some good, I don't know. Trees.

**Jack (as Melinda):** Well, I plan to come into a lot of money soon, and my hope is that we can sort of smooth everything over.

**Janine (as Cattie):** [sighs] Melinda. [Janine laughs] Uh, okay. Right, okay. Do you want to help me uncrate this doll?

**Jack (as Melinda):** [suddenly reluctant] Eeeh, you know? I have...

**Janine (as Cattie):** You think he's telling the truth, don't you?! You think he...you think he's right.

**Jack (as Melinda):** I...I have a lot of...there's business to attend to.

**Janine (as Cattie):** Fear? You have a lot of fear about this doll in a box?

**Jack (as Melinda):** No, no, no, no, no.

**Janine (as Cattie):** It's fine. You can go, Melinda. [laughs softly]

**Jack (as Melinda):** No, no, that's...there's lots to attend to this evening. And, you know, I'm prepared to help you here, if you're prepared to help meet me later, you know?

**Janine (as Cattie):** Uh, I mean, listen. If the way you want me to help is to fall out of a balloon to my death, I'm gonna pass. But if there's like a more practical way to help, you know I will.

**Jack (as Melinda):** I can...I can...that's a promise? That's a Pontecorvo promise?

**Janine (as Cattie):** If you need me to like hide a severed arm or something, I'm your girl.

**Jack (as Melinda):** Yeah, absolutely. I don't think it's gonna come to that, but yeah. Okay.

**Janine (as Cattie):** Yeah, okay.

**Jack (as Melinda):** All right, Dad, we're opening the box.

**Art (as Marlon):** I must not be here.

**Art:** And he flees into the boardwalk, knocking people over as he goes. [Jack laughs] Did he go in the right direction? Who knows? [Austin laughs softly]

**Janine:** So this would be...

**Austin:** I...is it the unboxing that's happening? What are you rolling for?

**Jack:** Yeah, this is technology cursed.

**Keith:** Is...

**Austin:** Yeah, uh huh.

**Janine:** Yeah. I think that's the energy, is like, the unboxing is like: is this a normal doll or is there something actually up with it?

**Keith:** Do we need more to make a roll? Do we need the guy?

**Austin:** Do you want to be the—

**Keith:** Or is this the roll? I mean...

**Austin:** I'm not sure. When you do something risky or are uncertain [**Jack:** Yes] of how it will turn out, [**Janine:** Uh huh] describe your actions and roll one die.

**Keith:** Okay. Yeah.

**Austin:** What are you— are you trying to do good work, impress a customer, deal with management, or follow the rules? Or are you trying to fit in with other employees, do something sneaky, abuse your power—

**Janine:** I'm trying to impress a customer.

**Austin:** All right, well, that's Corporate.

**Janine:** Yeah. Which means, do I need to get it under a two to succeed?

**Austin:** Is the— yes. You have to get under a two here, correct.

**Janine:** Cool. Okay. [Jack laughs]

**Austin:** I think I've gotten help from, uh...

**Keith:** Melinda.

**Jack:** Melinda.

**Austin:** From Melinda, for sure. So that's another die.

**Janine:** Does this play into my background?

**Austin:** Which is?

**Keith:** Boxes.

**Janine:** Being a photography teen. Photogra-teen.

**Austin:** Yeah, well, that's the question. Like, are you rolling to do the photo or are you rolling to do the...

**Janine:** This is like staging.

**Austin:** Yeah.

**Jack:** Yeah, it's like prep for the photo.

**Austin:** Yeah. But I guess that's my question, was...

**Janine:** I guess, like, I don't have specific crate opening background.

**Austin:** No, no, but that's...

**Janine:** But like...

**Austin:** I guess what I'm asking is: are we rolling dice to see if the doll is truly cursed? Or are we deciding if the doll is truly cursed and then rolling to see if you can manage that?

**Janine:** Oh. Um...

**Austin:** Because we could just commit to it being weird in some way, which seems likely. Even if it isn't actually a living being. [laughs softly]

**Janine:** Can I— okay, here's a thing. Can I...I want to make this two separate rolls. The thing you presented to me of like, can you deal with it? is interesting to me in terms of Cattie, um... [sighs] In terms of Cattie's work. So okay, here's what I'm proposing. I'm proposing that I do my normal Cred/Corp roll to see like, is this a successful interaction? If it's not— well, actually...

**[0:30:02]**

**Austin:** This is what I mean. It's not...

**Janine:** No, either way. Either way, whether she succeeds or not, I want a separate roll to say like, is it cursed or not? Because it could be uncursed.

**Austin:** Then that should be a different thing than your skill then, right?

**Janine:** Yes. No, that's— I'm saying that'd be like a D2.

**Austin:** Right.

**Janine:** That'd be like a coin toss.

**Austin:** Yeah, yeah.

**Janine:** Just for funsies.

**Austin:** Is it fun if it's not cursed?



**Janine:** If it's not cursed and she still fucks up, that's still...there's still, I think...or it's still like, maybe it's broken or...like, if it's not cursed but he's done something that to him makes it seem cursed, it's like...

**Austin:** Right, right.

**Janine:** It's like a bad restoration job. It's like repainted, but it, you know, is all weird or...

**Austin:** Uh huh.

**Janine:** I don't know. There's like things to do with that, right?

**Austin:** Mm-hmm.

**Janine:** Okay.

**Art:** Repainted with scrawled overtures to Satan on it.

**Austin:** Mm. [Jack laughs]

**Janine:** I'm trying to think of what is the...what's the best way to reveal this?

**Austin:** What's the order?

**Janine:** Is it to do the cursed roll first or the success roll first?

**Austin:** Yeah.

**Janine:** Or vice versa.

**Austin:** We have to do them both before you can start talking about what happens at all, right?

**Janine:** Yes, yes. I, yeah.

**Austin:** So. I would say let's do success first.

**Janine:** Yeah. Okay.

**Austin:** So it's three, it's three dice. Try to get under a two. Or a two or under, I guess. Hey!

**Janine:** Okay, I got two ones.

**Jack:** Two ones!

**Austin:** Double snake eyes, actually.

**Janine:** Hell yeah. So now I'm gonna roll one D2.

**Austin:** It's heads or tails. One...well, you didn't say what was what.

**Janine:** Wait I didn't pick which one is...

**Austin:** No. [Janine, Art, and Keith laugh]

**Janine:** I just started rolling.

**Austin:** I was about to ask.

**Keith:** Well, everyone knows heads is always cursed, and heads is one. [Jack and Janine laugh]

**Austin:** Let's decide. So one is gonna be cursed. Two is not cursed. Give me that roll again.

**Janine:** Okay. One is cursed. Two is not cursed. It is a one again.

**Austin:** It is a one.

**Jack:** Okay.

**Janine:** So it's...

**Keith:** Very cursed to get...

**Austin:** Wow, you rolled four ones out of five die in a row here.

**Keith:** Yeah. I mean...

**Janine:** That's funny. [laughs]

**Austin:** The last one is one D2, but still.

**Keith:** The doll is immortal, and it's real, and it's influencing your rolls.

**Janine:** I'm glad I'm doing these rolls in this game and not any other game we've ever played ever.

**Jack:** Yes.

**Art:** The doll is real. The doll is cursed. The doll is real real. The doll— we made the doll exist in the world somewhere.

**Keith:** Right.

**Art:** It's coming for us like *It Follows*. [Jack laughs]

**Janine:** But I'm succeeding with it, right? Like, it's cursed, but...

**Keith:** Right.

**Austin:** Well, I think Art meant in the real world.

**Janine:** Oh. [laughs]

**Keith:** Yes, in our world, the doll is real.

**Art:** Yeah.

**Austin:** Uh huh.

**Keith:** And it's making you create it like, uh, you know, Baby from *Dragon Ball GT*.

**Janine:** Mm-hmm.

**Austin:** Okay. Yeah, that's one. [laughs]

**Janine:** Also, so the other thing I wanted to request is, like, in the spirit of this being a warm up scene, I would like everyone to type an adjective for this doll in the chat. Just one adjective. Not a sentence. Just an adjective.

**Art:** Can't be cursed. The adjective can't be cursed. [laughs softly]

**Janine:** Well if you— it can be, but that's kind of a waste. You can do— like, everyone here can do better. I believe in them.

**Austin:** [sighs] Okay, let me...

**Jack:** Okay.

**Austin:** I'm not ready yet.

**Jack:** And if we have the same— if anybody does the same adjective, it is compounded.  
[Janine laughs]

**Austin:** Right. Right. What do I want here?

**Janine:** Everyone good?

**Austin:** [typing] I know what— no, I'm not. Not yet.

**Janine:** No? Okay.

**Austin:** I'm getting there. I have a direction. [Jack chuckles] All right, I'm ready. Is everyone ready?

**Jack:** Mm-hmm.

**Janine:** Yep.

**Art:** Mm-hmm.

**Austin:** Count us in?

**Keith:** Uh, very close.

**Austin:** Okay.

**Janine:** Okay. I'm gonna move my point from Cred into Corp again, while we're doing this.

**Jack:** Because you're doing your job of unpacking this cursed doll.

**Janine:** Yeah.

**Austin:** Mm-hmm.

**Janine:** Exactly.

**Keith:** Okay.

**Janine:** Whoops.

**Austin:** All right. Ready?

**Janine:** All good?

**Keith:** Yeah.

**Austin:** Three, two, one, go. Oh boy.

**Janine:** Jack and me on the same page!

**Austin:** Uh huh. [Janine and Jack laugh]

**Janine:** So it is compounded. I'm glad we...

**Austin:** So it's double.

**Janine:** [laughs] I'm glad we made that clause.

**Austin:** Well, this makes sense, given the box size.

**Janine:** Mm-hmm. [Jack laughs] Wow. Okay. So, I'll go through them top to bottom.

**Austin:** Uh huh.

**Janine:** Keith wrote dripping. Jack wrote long. Art wrote present, which is very worrying?

**Austin:** Mm-hmm.

**Janine:** Austin wrote gregarious, and I wrote elongated.

**Keith:** So this is a—

**Janine:** Both long and elongated.

**Keith:** This is a tall, wet, charming, cursed puppet that is a good listener.

**Janine:** It's living in the moment. It's very...

**Austin:** Yeah, yeah.

**Art:** Mm-hmm.

**Jack (as Melinda):** Uh, great. Great. I don't...okay.

**Janine (as Cattie):** I don't know if he's gonna want this in the picture.

**Austin:** Who has this doll in them?

**Art:** The doll talks?

[all simultaneously]

**Austin:** It's gregarious.

**Keith:** It's gregarious.

**Jack:** It's gregarious.

**Austin:** It has to at least emote.

**Janine:** That could just be body language.

**Austin:** Right, exactly. Is it posing whenever no one looks at it? [Janine, Jack, and Keith laugh]  
To be like a little more welcoming?

**Janine:** Does it wave? As soon as the lid of the box comes off, it waves and like...

**Austin:** Right. [laughs]

**Jack:** The long, awful arm.

**Janine:** Dabs.

**Austin:** Uh huh.

**Art:** It dabs. [Austin groans]

**Janine:** It was 1900. It's a long time ago.

**Austin:** Oh, this is who invented the dab. I see. Okay.

**Jack:** Ohh. I thought— okay. [Austin groans]

**Janine:** It was still cool back in 1890.

**Keith:** Well, I'm disqualified from the puppet, 'cause I'm already in the photo.

**Janine:** Mm. That's true. We do have to get the photo.

**Art:** I feel like I already did some puppet work.

**Austin:** Yeah, I guess I'm the puppet. But I don't— yeah, okay. [Janine and Jack chuckle]  
[defeated] I'm the drippy long puppet. [Art laughs]

**Janine:** That didn't sound very gregarious of you, Austin. [Jack laughs]

**Austin:** Let's 'cause it's me. I'm not the puppet. [Janine laughs] Drippy Long Puppet, the sequel to Pippi Longstockings. [Keith and Janine laugh]

**Jack:** [laughing] It was criminally underrated.

**Austin:** [laughs] Yeah. No one talks about it. I don't know why.

**Janine (as Cattie):** Melinda, what the hell did your dad do to this doll?

**Jack (as Melinda):** I have no idea. Does it speak? It looks—

**Austin:** Just turns and looks at you. [someone laughs]

**Jack (as Melinda):** [taken aback] Okay. The puppet is alive!

**Janine (as Cattie):** Hey. Hey, guy. Huh.

**Austin:** Does a little bow.

**Janine (as Cattie):** Why doesn't your dad sell *this*? Not this specifically, but like things that do this.

**Austin:** Uh, you suggest selling it, and it like gets a hurt look on its face.

**Janine (as Cattie):** Oh, no, no. It's okay. Hey, hey, hey, no.

**Jack (as Melinda):** You made the puppet sad.

**Austin:** Shakes its head and like...

**Janine (as Cattie):** You work here. It's cool, it's cool.

**Austin:** Hops down from the whatever you've put it on. It crumbles. Its legs cannot support its torso's weight. They're really long legs, but they're not necessarily sturdy.

**Jack (as Melinda):** Why...why is the puppet so long?

**Janine (as Cattie):** Oh, buddy, hey.

**Austin:** 'Cause it has to still be a puppet. This is the thing, right? It's not not a puppet. It can't actually...

**Jack:** [laughs] Yes, that's true.

**Janine:** Yeah.

**Austin:** It hasn't stopped being a puppet. So it has to have...it requires someone to puppet it still.

**Jack:** Okay.

**Janine:** I think Cattie like—

**Austin:** Minus some, I guess, some emotional...you know.

**Janine:** Cattie holds it by the armpits like you hold a toddler that's learning to walk, just to like kind of support it a little bit.

**Austin:** Crosses its arms, its super long arms. [Janine laughs] I don't...like, they're crossed and dangling.

**Jack:** Oh.

**Austin:** And it doesn't ever look like it's moving. It looks like it falls like this. Do you know what I mean? Where it's just like...

**Jack:** Yes.

**Austin:** Like an action figure that has a bunch of rubber bands in it that causes it to like move in weird ways when you squeeze the legs together or whatever, you know?

**Janine:** Yeah.

**Jack (as Melinda):** Okay, well, into the photo studio with you. That's right, Cattie.

**Janine (as Cattie):** Huh. [laughs] Okay, I mean, do you— hey, do you remember the photo studio? Or is this a new— is your consciousness new or just the expression of it?

**Austin:** [laughing] Is your consciousness new?

**Janine:** That's probably an important baseline to establish. [Keith and Jack laugh] Did Melinda's dad...

**Austin:** Cattie is taking this in truly easy fashion.

**Janine:** Cattie succeeded her roll. So.



**Austin:** Uh huh.

**Janine:** Cattie is gonna handle this in stride.

**Austin:** So she is good with living immortal puppets.

**Janine:** Yeah.

**Art:** This is not weird.

**Janine:** [laughs] I mean, listen, it's...to a degree, I think Cattie might be excited. This seems like it could maybe make her photo studio work a little more fun, if she had like a little puppet guy hanging around. Her bosses suck, and there's no one else, so.

**Austin:** Uh huh.

**Janine:** Sure, why not?

**Keith:** Well, the question is then, what made, uh, what was...Sardine Guppy? What was Melinda's dad's name? It's another fish. Marlin? Marlin Guppy?

**Austin:** Marlon.

**Jack:** Marlon.

**Keith:** Marlon. What made Marlon Guppy so afraid of this thing?

**Jack:** I don't know.

**Austin:** So, I think it's Marlon like the name and not the fish, but. [laughs]

**Jack:** [laughs] The fish. Yeah, I also hadn't put that together.

**Keith:** It's both spelled the same thing.

**Austin:** They're not spelled the same way.

**Jack:** They're not!

**Keith:** M-A-R-L-I-N?

**Jack:** That is not how Marlon is spelled.

**Austin:** Marlon with an O is the name.

**Janine:** Yeah.

**Keith:** Marlon is not always spelled with an O. I think it...

**Janine:** It is here.

**Keith:** Am I wrong? Am I just confusing it with Martin?

**Art:** Yeah, the baseball team the...

**Janine:** Yeah, those are— the Marlins, those are named after a guy named Marlin.

**Austin:** [laughs] Uh huh. Anyway.

**Janine:** I want to— I truly want to know. Does it remember the photo studio or is it a new consciousness?

**Austin:** I don't know that it knows how to communicate that. I don't know, Art? Where'd you put the— where'd you get the consciousness from?

**Janine:** Yeah, Art.

**Art:** Uh. [laughs] Where'd I get the—

**Keith:** Who did you take this consciousness from?

**Austin:** Is it wholecloth? Or is it a different consc— you know what I mean?

**Art:** Yeah. I mean...

**Austin:** Was it latent consciousness already in the doll? Did you put a new consciousness in it? Or did you...

**Janine:** Is he nervous 'cause he killed someone?

**Austin:** Right, or did you...

**Janine:** And put its consciousness in a doll?

**Art:** I think it's a little bit of both.

**Austin:** A little bit of both. So...

**Art:** Of course, everything has its own innate consciousness. We've already established that.

**Janine:** Mm-hmm.

**Austin:** See *Friends at the Table* season everything. And then...

**Art:** And so there must be ex— but like, a regular doll isn't immortal, as I think we've also established.

**Austin:** Uh huh. Sure.

**Art:** And so something had to change to make this an immortal puppet.

**Austin:** Right.

**Janine:** Hmm.

**Austin:** Uh, so let's just say seems like loosely familiar.

**Janine (as Cattie):** Okay. Well, Mr. Garriot's in for his portrait. He's waxing his mustache right now. So, you know, we can just...you want to take a picture and then we can, like, split a funnel cake or something?

**Austin:** Um, [sighs] nods, I guess.

**Janine (as Cattie):** All right, cool.

**Jack (as Melinda):** I'm frightened of this doll, and I am going to go and prepare to rob a watch truck. Goodbye.

**Janine (as Cattie):** All right. Have fun. You let me know if, uh, I'll keep an ear to the ground, you know?

**Jack (as Melinda):** Yeah. Yeah, absolutely. Yeah, we'll...you're on call, and uh, we'll keep in touch.

**Janine (as Cattie):** Yeah. Me and puppet here. We've gotta find a name for you.

**Jack (as Melinda):** Yeah, don't look directly at it. Bye, now!

**Austin:** All right.

**Jack:** Okay. Do you want to take the picture with the puppet or shall we cut away elsewhere?

**Austin:** Oh, I thought we were cutting the scene there, because we've kind of resolved it.

**Jack:** Yeah.

**Janine:** We can cut there and move on.

**Austin:** We know that it's gonna go well, right?

**Janine:** Yeah.

**Austin:** Like, there probably won't be hijinks, because...I mean, there might be light hijinks, but not disastrous ones.

**Jack:** Puppet seems to be way chillier.

**Janine:** Probably gonna be a "What happened to the puppet? This is supposed to be a photo series about *me* getting longer, and the puppet did it."

**Jack:** [laughs softly] Yeah.

**Austin:** [laughs softly] Right, right.

**Janine:** "What happened?" But, you know. Still probably recognizably the same puppet. And it's gregarious, so who wouldn't be charmed? We didn't really address the dripping, but...

**Jack:** Like a little trail behind it as it makes its way, as it's helped into the photo studio.

**Janine:** That's what drop cloths are for.

**Jack:** Where is Pomp?

**Art:** Probably at the funnel cake stand.

**Jack:** Yeah.

**Art:** Really hoping the puppet doesn't come. [Jack and Austin laugh softly]

**Jack:** Are you—

**Janine:** Does Pomp know about the puppet?

**Art:** I guess he doesn't *know* he's hoping that. [Janine, Austin, and Jack laugh]

**Keith:** There's just a feeling in the air that maybe there's a puppet.

**Janine:** There's a puppet afoot.

**Art:** Maybe there's an awful puppet around. [Janine laughs]

**Austin:** Did you see— you must have seen Marlon running for some reason.

**Art:** Yeah.

**Jack:** Is that Melinda's dad?

**Austin:** Warning people, grabbing people by the shoulders and saying, "Flee!"

**Janine:** In 80 years, this pier is gonna be abandoned and spooky, and only the puppet is gonna—

**Austin:** Uh huh.

**Janine:** Only the immortal puppet will be there.

**Jack:** Oh my god.

**Janine:** [laughs] It's gonna be the scariest.

**Austin:** Yeah, we need to do a follow up like the *Annabelle* movies about the cursed puppet that we've made. Except it's just a nice puppet. That's the thing, right?

**Janine:** Yeah.

**Austin:** We like this puppet.

**Janine:** He's not mean, he's just...

**Austin:** Yeah.

**Janine:** Long and wet and gregarious and lives in the moment.

**Austin:** Ugh, the wet part is not great.

**Janine:** Never drying paint, immortal.

**Keith:** What is that anyway? It's not water!

**Janine:** That's the paint. The paint makes it immortal, because the paint never dries.

**Austin:** [displeased] Mm.

**Jack:** Oh. Oh.

**Austin:** Mm.

**Janine:** Anyway, robbery.

**Jack:** Yeah, I mean, do we just...do we just begin? Do we begin with...

**Austin:** Sure, I guess. I mean, maybe given that you've set this up now, Sank, do you want to frame the beginning of this thing?

**Keith:** Um...I—

**Austin:** I guess we should also remind, we should say out loud, the four things that Pomp heard were true, which now we've determined are all true, right?

**Keith:** Right.

**Austin:** Trucks are late. Or one truck— no, yeah, trucks are late, and one of them has a collapsible roof. There are two trucks. There's a rookie driver on one of the trucks. We don't know if it's the collapsible roof truck or not. And the wheel— no, I guess they both have collapsible roofs, right? They must.

**Keith:** Probably.

**Austin:** And then, and then we don't know if the rookie driver is on the fourth— or is on the truck that has the wheels that are going to fall off of it when it bumps a certain place.

**Keith:** And that was...what street was that?

**Austin:** I'm gonna reposts those. Eh, don't worry about it.

**Keith:** Well, that's the street I'm going to.

**Austin:** Right. It's probably Atlantic or Pacific Ave, and then it might have been like Iowa or...somewhere around there. It was right after the convention center.

**Keith:** Yeah. Okay. So, I guess I don't have a super good idea of...okay, so for me, here's what I think is going to happen. Here's what Sank thinks is gonna happen.

**Austin:** Mm-hmm.

**Keith:** I'm going to trail Robbin and the Bat Man as they both rob and bat this truck.

**Austin:** Uh huh. Trucks.

**Keith:** Trucks. These trucks.

**Austin:** Yeah.

**Keith:** And I gave them some of the info that I had, enough to help them out. And I'm gonna tail them, and I think I'm going to be waiting for the hot air balloon to show up.

**Austin:** Right.

**Keith:** To help attach—

**Austin:** Well, but let's— yeah.

**[0:45:00]**

**Keith:** Attach the watches to the hot air balloon.

**Austin:** Right.

**Keith:** So that's where I am and what I'm doing. I'm tailing...

**Austin:** I think, at this point, Eloise is probably with you.

**Keith:** Okay.

**Austin:** And she's like, can't wait, because she's just excited for the hot air balloon as much as you, does not realize what's happened with it. Which, as a reminder, is that did not tie down part of it to the, you know, that part of the city where they could start pulling in.

**Keith:** Right. Only Melinda knows that. Right?

**Austin:** I don't even know if Melinda.

**Jack:** No, I don't think Melinda knows it.

**Austin:** I don't think either of us noticed it.

**Keith:** [laughs] Jack, you were being—

**Janine:** Only Luce knows that.

**Austin:** Yes, Luce understands that there's—

**Janine:** Luce saw children...children convinced her that they could tie the rope to the basket.

**Keith:** Okay.

**Janine:** And then they tied the other end of the rope also to the basket, and she said, [confused] "Okay." [laughs]

**Austin:** So there's like a big U loop coming down from it.

**Art:** Mm-hmm.

**Keith:** Here's—

**Austin:** I do have a thing for that scene. That scene I'm ready for.

**Keith:** Here's where my mistake was then, 'cause last recording session, Jack as Melinda was being very like, "Nope, it's all set. Definitely all set and good." [Jack and Keith laugh softly] And I thought that was sort of an admission that maybe they hadn't done it right.

**Austin:** Oh.

**Jack:** Oh.

**Austin:** Nope. We think it's good.

**Keith:** Okay, so everyone's expecting this to go as planned still. Got it.

**Austin:** Sank and...at this point maybe, do you come in, Melinda, and see Sank and Eloise like watching, waiting for the trucks? Like they're, you know...I was gonna say checking their watches, but I don't think we have watches yet. [laughs]

**Jack:** [laughs] No, we're going to.

**Austin:** But.

**Jack:** Well, Sank has two.

**Keith:** I have two pocket watches, yeah.



**Austin:** Oh, right. Yes, of course.

**Austin (as Eloise):** Sank, what time is it?

**Keith (as Sank):** Uh...

**Austin (as Eloise):** Shouldn't the trucks have been here by now?

**Keith:** I'm checking them both, and they are synchronized, and it is, uh, 4 p.m.

**Jack (as Melinda):** Great. And so, you're gonna—

**Austin (as Eloise):** Oh, hi.

**Austin:** Okay, Melinda's here. Okay.

**Jack:** Oh, right. Yeah, sorry.

**Austin:** Sorry, I was setting it up as you showing up, and then, but that didn't...I guess that didn't come through.

**Jack:** Oh, yeah, well, just running footsteps, braids.

**Austin:** Right.

**Jack (as Melinda):** Hi. Okay, so. Uh, I'm gonna go. I'm gonna go up in the balloon.

**Keith (as Sank):** Okay.

**Jack (as Melinda):** And I'm gonna be...and I'm gonna be ready and overhead. Or maybe you send me up when you see the trucks coming, and I can grab the stuff. And we can get it up and away in the balloon.

**Keith (as Sank):** Okay.

**Austin (as Eloise):** So you think you should go in the balloon now, that way you're already there.

**Jack (as Melinda):** Well, yeah. And nobody sees—

**Austin (as Eloise):** Right.

**Jack (as Melinda):** Nobody sees the balloon. Maybe we bring Luce for like some balloon helping tips.

**Austin (as Eloise):** [concerned noise]

**Jack (as Melinda):** And I don't know, give her some pay or offer some— you don't think that's a good idea?

**Austin (as Eloise):** I'm just worried, because she might not understand that it's legal.

**Jack (as Melinda):** Yeah. Yeah. Adults have—

**Keith (as Sank):** It's not legal.

**Jack (as Melinda):** Well, no, look, we've been through this.

**Austin (as Eloise):** [sighs] We've been through this.

**Keith (as Sank):** You're out of breath. Why are you so out of breath?

**Jack (as Melinda):** My dad made a cursed doll. It's something—

**Keith (as Sank):** Excuse me?

**Jack (as Melinda):** My dad made a cursed— it's completely unrelated. I just need us to all be on the same page. We all just need to synchronize our...watch—

**Keith (as Sank):** Watches.

**Jack (as Melinda):** Our two watches.

**Keith (as Sank):** Right.

**Jack (as Melinda):** Maybe you should give me one of the watches, so I can be in the balloon.

**Keith (as Sank):** [reluctant noise]

**Jack (as Melinda):** But I'll be able to see what's going on down there, so.

**Keith (as Sank):** Yeah, this is kind of, uh, an important watch to me.

**Austin (as Eloise):** Right, we'll just pull you right in, and then, and then as soon as you're above it, you can just scoop 'em up!

**Jack (as Melinda):** Yeah, absolutely. And I took some of, uh, remember that invention that Dad made last year for getting the fish out of the deep part of the ocean?

**Keith (as Sank):** Net?

**Jack (as Melinda):** No, no, the other one.

**Austin (as Eloise):** Sticky net.

**Jack (as Melinda):** Yep, absolutely. I got one of those, and I put it in there. I kind of snuck it into the balloon when Eloise and I were prepping the ropes.

**Keith (as Sank):** Be careful, because those fish were like weird when they came out of the net.

**Jack (as Melinda):** You know, the events of today are really making me question a lot about my dad's work ethic. [Austin and Keith laugh] But, uh, so I'm just saying that I'm like, I'm just like prepped and ready. I grabbed the, um...where's our getaway location?

**Austin (as Eloise):** I thought someone else was on that.

**Keith (as Sank):** Woods, someone said woods.

**Jack (as Melinda):** I thought someone...

**Keith (as Sank):** The woods, someone said into the woods.

**Austin (as Eloise):** Oh, right, we just go to the woods.

**Keith (as Sank):** Clearing in the woods, a clearing in the woods.

**Jack (as Melinda):** A clearing in the woods.

**Keith (as Sank):** Yeah.

**Jack (as Melinda):** And I'll be able to see it from the balloon.

**Austin (as Eloise):** You'll be high up, so probably.

**Keith (as Sank):** Yeah. Yeah, yeah.

**Jack (as Melinda):** Well, you take the rope, right? And drag it kind of towards the woods.

**Keith (as Sank):** East. Sure.

**Austin (as Eloise):** Well, we'll fling it that way, [Jack laughs] and then as you descend, you'll just go into the clearing.

**Jack (as Melinda):** Yeah, okay. And I set things up with the barrel organ people to give us an alibi, so that's sorted. And also we gave out those posters that were like, balloon is going up. So no one will worry about the balloon.

**Austin (as Eloise):** I forgot we did that. That was smart.

**Jack:** Taps head three times.

**Keith (as Sank):** Yeah, good work.

**Jack (as Melinda):** Okay.

**Austin (as Eloise):** Now we just have to wait for the trucks.

**Jack (as Melinda):** Are we missing anything?

**Austin (as Eloise):** I think that that's it. Where are Pomp and Cattie?

**Jack (as Melinda):** Uh, Cattie is, um...she's dealing with the cursed doll, but she seems like she's fine with it.

**Austin (as Eloise):** The what?

**Jack (as Melinda):** And she says she will help. She doesn't...she's being very leery about this whole situation.

**Austin (as Eloise):** Yeah, I could tell at lunch.

**Keith (as Sank):** But not about the cursed doll?

**Jack (as Melinda):** No.

**Keith (as Sank):** Are you sure that it's cursed? I mean, if she's fine with it.

**Jack (as Melinda):** I don't want to talk about the doll!

**Keith (as Sank):** Okay.

**Jack (as Melinda):** It sits in the back of my head.

**Keith (as Sank):** Okay. Literally? [Austin laughs]

**Jack (as Melinda):** When I close my eyes, I can see its— I don't know! I can't tell if the thing that I see in the back of my head when I close my eyes is an image of it or is the actual doll itself. Its arms are too long.

**Austin (as Eloise):** Melinda. Melinda.

**Austin:** Taking your shoulders.

**Austin (as Eloise):** Let's just focus on the balloon.

**Jack (as Melinda):** Yeah. Okay.

**Austin (as Eloise):** You go get the balloon, and as soon as you're up, I'll see, because the rope will go up, and I'll be able to grab it.

**Jack (as Melinda):** Yep. Okay.

**Austin (as Eloise):** And pull you towards us.

**Jack (as Melinda):** Okay. And in the meantime, if one of you wants to go and see if Pomp, like, we can get Pomp involved, 'cause I don't know, we could use the help. I'm sorry. I'm a little thrown by the doll. But I'm gonna go...

**Austin (as Eloise):** The doll is not near anymore.

**Keith (as Sank):** Just try not to think about it, just in case.

**Jack (as Melinda):** Hmm? The doll's not near— yeah, okay. Good. Okay.

**Keith (as Sank):** Unless when you think about it it's real.

**Jack (as Melinda):** Stop talking. [Austin and Jack laugh softly] Okay, well, good luck. Godspeed.

**Austin (as Eloise):** I'll see you soon.

**Jack (as Melinda):** I'll see you soon.

**Jack:** Turns, runs back off down towards the beach, like a conversation in the distance with Luce.

**Austin:** Uh huh.

**Keith:** I don't know what this does, but I'm clicking the top of the pocket watch. I don't know if that's anything, but I do it on both again.

**Jack:** To make sure that they're synchronized. [laughs softly]

**Janine:** The part that opens the watch?

**Keith:** Um...I think that they're—

**Austin:** They're pocket watches, sure. In my mind, they've been wristwatches this whole time, which is like, no, of course not. That's not in yet. For men, right?

**Janine:** That's World War I?

**Austin:** Yeah. Yeah, yeah, yeah.

**Keith:** Yeah. We've definitely said pocket watch. I think it's just been a month.

**Janine:** Mm-hmm.

**Austin:** I believe you. Yeah, it has been.

**Janine:** I mean, we were saying watches a lot, and...

**Keith:** Yeah.

**Janine:** Yeah.

**Austin:** Yeah.

**Keith:** But yeah, I think I'm trying to resynchronize them, but that's not how you do it.

**Austin:** You'll get there.

**Keith:** Yeah.

**Austin:** Do we need...it seems like the roll we've built to is Melinda getting on and launching a balloon, with or without Luce.

**Jack:** [laughs softly] Okay. Unless you want to do that. Unless you want to do trucks first, or you want to go straight into get the balloon in the air.

**Austin:** I don't know. I don't know. I don't know. I have no...I have no horse in the race. I have no balloon in the flight.

**Jack:** Let's get the balloon in the air.

**Keith:** Yeah.

**Jack:** Down the beach. You know, kicking off her shoes and holding them in one hand as she goes down the sand. It's the evening. There are people on the beach having, you know, having a picnic. There are, you know, maybe strange lights coming from the photography studio. And yeah, Melinda goes up to Luce.

**Jack (as Melinda):** Hi, Luce.

**Austin:** Who was Luce?

**Janine (as Luce):** Hey, kid.

**Austin:** Oh, right.

**Janine:** Me.

**Austin:** Yeah.

**Jack (as Melinda):** Well. [Art laughs softly]

**Janine (as Luce):** Uh huh? You okay?

**Jack (as Melinda):** It's time.

**Janine (as Luce):** Uh huh. It's time for...?

**Jack (as Melinda):** You see the sun going down?

**Janine (as Luce):** It's time for sunset.

**Jack (as Melinda):** Yep. And I'm—

**Austin:** Ah, the summer 4 p.m. sunset. [Austin, Janine, and Jack laugh] It is Evening, so maybe it was— [laughs] maybe the watches that Sank had are actually off by a few hours.

**Jack:** Just wrong.

**Austin:** That has to be the case. Yeah, okay.

**Jack (as Melinda):** Wow, it's going down early today.

**Keith:** As long as they're synchronized, it's all relative.

**Jack:** [laughs] Yeah, that's true.

**Jack (as Melinda):** And uh, I'm going up.

**Janine (as Luce):** Okay, you want to go up in the balloon?

**Jack (as Melinda):** Yeah, yeah. Yeah, I'm gonna get a view of the sunset. I'm gonna get a view of the beach.

**Janine (as Luce):** Okay. I mean, I know I gave you the free ride a little earlier. Are you paying this time, or...?

**Jack (as Melinda):** Eeeh...I'm prepared to negotiate. [Keith laughs]

**Janine (as Luce):** Okay. What does that mean?

**Jack (as Melinda):** I don't have any money. But I am— I could— do you take payment in watch?

**Janine (as Luce):** Like, you'll give me a watch?

**Jack (as Melinda):** Yeah.

**Janine (as Luce):** Can I see it?

**Jack (as Melinda):** No, no. I'm going to give you the watch later.

**Janine (as Luce):** Listen, you're pretty young. I don't even know that you have a watch. What does later mean?

**Jack (as Melinda):** Tomorrow.

**Janine (as Luce):** Okay, so this is a...

**Jack (as Melinda):** It's a sort of an IOU for a watch.

**Janine (as Luce):** Uh huh. Give me a balloon ride today for a watch tomorrow kinda deal.



**Austin:** This is (??? 54:48)

**Jack (as Melinda):** I know it's unorthodox.

**Janine (as Luce):** It's pretty unorthodox, yeah.

**Janine:** Mm...okay, so here's my pitch to you, Jack. Is this roll...is a successful roll Luce takes Melinda up in the balloon and is like, cool, let's— whatever you say, kid. And a failure is Melinda ends up in the balloon alone.

**Jack:** Oh. [laughs softly] Oh, I hadn't thought of it that way around. Um...this—

**Janine:** Luce is a loose balloonist. We've established. She's casual. She'll go along with stuff. She's like a...she's like fancy free.

**Jack:** Yeah, um...yeah. I mean, she would be an accomp— or not necessarily an accomplice. She'd be a witness at that point, which is less good. But we might have more control of the balloon.

**Janine:** Yeah.

**Jack:** Yeah, I'll make that roll.

**Keith:** Unless the only thing she wants to witness is a few of those pocket watches.

**Jack:** Watches. [laughs softly] Right.

**Janine:** Also, if she's on the ground, she will presumably be doing something to act, arguably against Melinda, but arguably helping the child who is up in a hot air balloon alone. [laughs softly] I guess it depends on your perspective, whether that's helping or harming things. That seems likely, though.

**Jack:** Yeah. Yeah. I'm prepared to do this. Um, does this speak to my background as a scene kid barrel organ fan? [Austin and Janine laugh]

**Austin:** I don't think so, no.

**Keith:** Sorry, no.

**Jack:** [laughs] Not receiving any help.

**Austin:** And...no, and you're alone. [sighs in concern]

**Janine:** Ah— mm. I—

**Keith:** But you do have to only roll above a four— or below a four. Right?

**Austin:** Yeah. Janine, what was your...?

**Janine:** I was gonna say you could— I bet you could, um...I bet if you were like, "I'll sing barrel organ songs when we're up in the balloon," Luce might be kind of into it.

**Jack:** No, Luce— she was not at all...

**Janine:** She wasn't into the like, discussing...

**Austin:** Luce hated that.

**Jack:** [laughs] She hated it.

**Janine:** No, she— there was a— the thing she hated was that she thought that was gonna happen, and instead what she got was like barrel organ lore. She got like a Wikipedia page.

**Austin:** Mm.

**Janine:** She just wanted some tunes.

**Jack:** Nah, Melinda needs to be focused. She needs to be focused. If she starts singing barrel organ songs, she'll go—

**Janine:** Okay. [laughs]

**Jack:** She'll, you know, she'll get wrapped up in it.

**Janine:** She'll go wild. She'll, yeah.

**Jack:** Okay, yeah. I'm prepared to roll.

**Keith:** Yeah, sometimes you just get way— so into your barrel organ songs that you crash a hot air balloon and die. [Janine laughs]

**Jack:** Mm.

**Janine:** Okay, well.

**Austin:** Ah, well. [Janine and Jack laugh] Nevertheless.

**Janine:** Uh huh.

**Austin:** You rolled a six.

**Jack:** That's a six.

**Keith:** Ooh, that's as bad as it can be! [laughs]

**Art:** That's not lower than any numbers.

**Janine:** No.

**Austin:** It's, in fact, if you rolled a six—

**Art:** Well, it's lower than a lot of...

**Keith:** Yeah, it's a critical fail.

**Austin:** If you rolled a six, things are much much worse.

**Jack:** Oh, shit, they are! [laughs]

**Keith:** Oh, you forg— you all forgot.

**Austin:** Uh huh.

**Keith:** Oh no.

**Jack:** [laughs] Okay.

**Austin:** Describe how things go wrong.

**Jack:** Oh dear me. Um. [laughs] This, 'cause in any other situation, I'd say, "Oh, the balloon gets loose." But we have already established that the balloon is going to get loose.

**Austin:** Mm-hmm.

**Janine:** Mm-hmm.

**Austin:** No, the stakes that what Janine said was that like you get up there by yourself, right? Luce is not with you, in fact, so that's part one.

**Keith:** Right. So it explicitly does not get Luce.

**Jack:** Oh, it gets loose as in it is no longer tethered to the ground.

**Keith:** Mm-hmm. But it doesn't get Luce, as in—

**Jack:** [crosstalk] Luce is in the balloon.

**Keith:** Luce doesn't come with you.

**Austin:** Right.

**Janine:** Is it...I don't know if this is the way we want to go, but it's an idea of: is it worse if this happens when Luce isn't even there to notice what's happened?

**Art:** Mm.

**Janine:** To do anything where help could be initiated or like prepared in case something goes bad. It's like, she is done for the day or something.

**Jack:** And she just lets this child go up in a balloon?

**Austin:** We'd have to undo that conversation that we just had.

**Jack:** Oh, yeah. True.

**Austin:** I don't want to take that—

**Janine:** Well...

**Austin:** Is it that she steps away for a moment? Is it that...

**Janine:** Yes, yeah. It'd be more that she's like stepping away for the moment, 'cause she's been there all day and like needs to pee or eat or something.

**Austin:** Right. She's like, "All right, come back in 30 minutes, and we can go up."

**Janine:** Yeah.

**Austin:** Or something like that. But then she would still know.

**Janine:** It's just a thought of like, is that the worst case scenario is that Melinda is up there alone and also no one knows.

**Austin:** Right. Luce would know though, right?

**Jack:** 'Cause her balloon would be missing.

**Janine:** Eventually, but like...

**Austin:** Right. Right, right, right.

**Janine:** If she walked away for a bit and was...I think it would be fair to assume that a 12 year old maybe wouldn't...

**Austin:** Wouldn't have gone up by herself, yeah.

**Janine:** Steal a hot air balloon. [laughs softly]

**Austin:** [laughs softly] Fair.

**Jack:** Another alternative could be, at this point, someone else comes up and says, "I would like to redeem the ride, the balloon ride from earlier."

**Austin:** God. And there's just someone else in there with you?

**Janine:** Oh, yeah.

**[1:00:00]**

**Jack:** There's like a family that gets in, and Luce is sort of like, all right, I'll kill two birds at once.

**Janine:** We have a family.

**Austin:** We do you have a family. [Keith laughs]

**Jack:** [laughs] I'll kill two birds with one stone.

**Art:** Mm.

**Jack:** You know how to— we went up in the balloon together. It's tethered. I'm going— like, Luce is like, this is an opportunity for me to go and get some funnel cakes or something. You would just take these people up. That's one way it could be wrong.

**Austin:** What if it's that they all get in together, and actually, you aren't the one who takes it up? What if Luce is like, "All right, everyone stay here. I have to go do something before we go up for this next one. I have to go make sure that we have enough whatever." Steps away to go take care of something, and Big...Big Neighbor just says, "I know how balloons work!" [Jack and Austin chuckle]

**Janine:** I have another suggestion that builds on this.

**Jack:** Go ahead.

**Janine:** What if Luce and Federati know each other from a balloonist society? [Jack chuckles] And Luce is like, “Oh, Federati. Oh, perfect. Well, this girl wants to go up. Your family wants to go up.”

**Austin:** Mm-hmm.

**Janine:** “You can just handle it. I gotta— I’ll go take care of some stuff. Good to see you.”

**Austin:** Sure.

**Jack:** [laughs] Isn’t Federati one of the children?

**Austin:** Federati is a child.

**Janine:** Yes, but she’s...like she’s... [laughs] She was positioned as like hyper intelligent and like very...

**Austin:** Oh, right. That’s true.

**Jack:** Yeah, sure. [Janine laughs]

**Austin:** Extremely Wes Anderson child.

**Janine:** Yeah.

**Jack:** Yeah. Absolutely. I’m up for that.

**Keith:** Wait, so in this scenario, do they go up without Melinda? Or with Melinda?

**Austin:** No, Melinda’s in there.

**Keith:** Okay.

**Austin:** But without Luce and only with the whole family.

**Janine:** Yeah.

**Jack:** And yeah, you know, Luce off down the pier to the back of her whatever. I don’t know, trucks have just come in. Has she got a balloonist’s truck or something? Her cart to go fetch something or another. Federati firing up the burner, releasing the ropes. Yeah, and I think...I don’t know that we need a scene of us realizing that the balloon is loose. But I think that it heads

up there, and it is now slowly ascending and hanging above the beach, keeping a light altitude but beginning to move as the wind begins to take it inland towards Bluff City.

**Austin:** Great. I think it's car and— okay, here's the— we don't have to get to the trucks quite yet, but I think it's Eloise time, which is: Eloise comes like huffing and puffing back over to you, Sank. The trucks still haven't shown up. And Eloise is like:

**Austin (as Eloise):** [out of breath] I can't— I can't find the other half of the rope, the other side of the rope. I can't find it.

**Keith (as Sank):** What do you mean you can't find it? Where'd you put it?

**Austin (as Eloise):** We tied it— we tied it— I can't find where the— where we tied it to. We got the rope.

**Keith (as Sank):** Okay.

**Austin (as Eloise):** We made sure it was extra long. We tied the rope together.

**Keith (as Sank):** Right.

**Austin (as Eloise):** Then—

**Keith (as Sank):** What do you mean?

**Austin (as Eloise):** We got four— okay, well, they didn't have extra extra long rope, so we got the longest ropes we could. We got a bunch of them, and we tied them together.

**Keith (as Sank):** Okay. Okay.

**Austin (as Eloise):** So it would be super duper long.

**Keith (as Sank):** Gotcha.

**Austin (as Eloise):** Then, we tied it. So that we could pull on it.

**Keith (as Sank):** To the balloon.

**Austin (as Eloise):** Right.

**Keith (as Sank):** And then?

**Austin (as Eloise):** And somewhere else. I...I don't remember where we... [sighs] I don't— I'm not— [defeated] Hmm.

**Keith (as Sank):** You lost the other end. You don't know where it's tied.

**Austin (as Eloise):** I can't find it. And...

**Austin:** And then, I think, in the distance, the balloon is up, and there is just the dangling rope in this long U shape hanging down. [Jack laughs] You know, extremely long, but not long enough to just reach up and grab.

**Keith:** This is my, uh, this is my bad screenplay moment.

**Austin:** Yeah.

**Keith:** You see Sank look at the rope and be like:

**Keith (as Sank):** I think I found it.

**Austin:** [laughs] God. "That just happened." [Keith and Art laugh]

**Austin (as Eloise):** [panicking] Oh no. Okay. Um...we have to get that down. We have to hook it.

**Keith (as Sank):** We have to hook and pull down the entire balloon? [Jack laughs]

**Austin (as Eloise):** Well, we could just— we don't have to pull it, we could—

**Keith (as Sank):** Is that a whole family up there?

**Austin (as Eloise):** Oh no!

**Jack:** [laughing] The sounds of the Neighbor family in the distance. Also like, real quick tiny cut away to somewhere down the road, a man we've never seen before is starting up the truck.

**Austin:** Yeah.

**Jack:** Someone outside slapping the back door.

**Austin:** They fill up the gas or whatever, and yeah, uh huh.

**Austin (as truck person):** Did we really need to make this stop?

**Austin (as truck person 2):** Well, we were already late anyway. [Jack chuckles]

**Keith (as Sank):** What are we gonna hook it with?



**Austin (as Eloise):** There's gotta be something!

**Keith (as Sank):** No, there doesn't!

**Austin (as Eloise):** Okay. Okay. I remember when we were in Hellman Sisters' Boating Emporium that they had... [Jack chuckles] They had fishing rods and harpoons and all sorts of other stuff that had rope attached to it. We could just go get one of those and hook it.

**Keith (as Sank):** Who's gonna pull it down? How are we gonna get it down?

**Austin (as Eloise):** I know how to fish. Dad taught me.

**Keith (as Sank):** But you've got— you have to weigh— you would have to weigh more.

**Austin (as Eloise):** No, that's a— there's a reel mechanism. You just reel it in. It's, uh, you know, physics. There's a lever in there or something.

**Keith (as Sank):** Is that physics? Is that what physics is?

**Austin (as Eloise):** Yeah. It's when a big thing can get pulled by a smaller thing. That's physics. Anyway, I need you to help me get a fishing rod or distract them while I get one.

**Keith:** Sank is trying to figure out if this is true.

**Austin (as Eloise):** We're just borrowing it. We're just borrowing it. We don't have to steal it.

**Keith (as Sank):** I don't...that distinction is not important to me.

**Austin (as Eloise):** But they own it, which means it would be illegal if we stole it!

**Keith (as Sank):** Yeah.

**Austin (as Eloise):** 'Cause it's already in the shop.

**Keith (as Sank):** Right, yeah.

**Austin (as Eloise):** So I can only borrow it. Or you could— could you give them one of the watches? That way it's like—

**Keith (as Sank):** No, we'll just steal it.

**Austin (as Eloise):** No! [hushed] It belongs to them!

**Keith (as Sank):** Right. I have to...this is not the time, but I have to tell you right now that whatever Melinda told you is wrong. [Jack laughs]

**Austin (as Eloise):** I'm gonna go get the rods! I'm gonna go get it. I'll just deal with it myself, if you're not gonna help.

**Keith (as Sank):** I said I'll help! I'll steal them. I'll just steal them!

**Austin (as Eloise):** Aah! Stop saying it! Find a different word!

**Keith (as Sank):** Take.

**Austin (as Eloise):** That's an improvement. It's not ideal. Let's go.

**Austin:** And begins to run down the road to the Hellman shop. Have they already started doing more experiments in there?

**Keith:** There's—

**Austin:** More emulsions?

**Keith:** Yeah, there's definitely a garlic smell. There's more vinegar and black pepper.

**Janine:** They've invented the Soda Stream, but they've hooked it up to what looks like a piping bag, but the piping bag is full of mayonnaise.

**Austin:** [pained] Ah. Great.

**Jack:** Behind the desk is one of the Hellman sisters, uh, leaning on the closed door to the back room. And as the bell rings, she says:

**Jack (as Hellman):** Hello. Welcome to the Hellman Sisters' boating shop.

**Austin (as Eloise):** [awkwardly] Hi. I think, um...we just want to look around. The shop.

**Jack (as Hellman):** Of course, yes, absolutely. Any kind of fishing...gear. Any kind of boating...ephemera.

**Austin (as Eloise):** That's what we're—

**Keith (as Sank):** And we're allowed to just try before you buy, right?

**Jack (as Hellman):** Uh, within—

**Keith (as Sank):** As is custom.

**Jack (as Hellman):** Within the shop.

**Keith (as Sank):** Mm.

**Jack (as Hellman):** We've got it all.

**Austin (as Eloise):** What about...okay.

**Austin:** And like grin, a huge grin as if she's like, you know, found the biggest loophole.

**Austin (as Eloise):** What about...so, as long as it's within the premises of the building, we can try it.

**Jack (as Hellman):** Yeah. Uh huh. Absolutely. Within this fishing shop.

**Austin (as Eloise):** Within or within the premises?

**Jack (as Hellman):** I don't know what you mean.

**Austin (as Eloise):** Just, well, because fishing is not an indoor activity, is it?

**Jack (as Hellman):** No. Uh, is it?

**Austin (as Eloise):** See, no! You said no. [Keith laughs] Right away. Which means we can try them on the roof.

**Keith (as Sank):** Why do you not know what fishing is?

**Austin (as Eloise):** Me?

**Keith (as Sank):** No, the...whichever one of the Hellmans this is.

**Austin (as Eloise):** [crosstalk] Miss Hellman.

**Austin:** Yeah.

**Jack:** Um...actually, so far, I don't know if you know that they're twins, [laughs] because they look identical.

**Austin:** Oh, right. We think there's only one. Yeah, of course, right. Miss Hellman.

**Keith:** We only know that we've seen one. Yeah.

**Austin:** Yes.

**Keith:** But we also know that the shop is...the sisters.

**Austin:** [laughs] It's called Hellman Sisters' Boating Emporium.

**Keith:** [laughs] It's called Hellman Sisters' Boating...

**Jack:** And she introduced herself as the Hellman sisters.

**Jack (as Hellman):** Is fishing, uh...

**Keith (as Sank):** It's outside.

**Jack (as Hellman):** Is fishing something you do—

**Keith (as Sank):** [crosstalk] Yes.

**Jack (as Hellman):** —on the roof?

**Austin (as Eloise):** It can be.

**Jack (as Hellman):** Well...

**Keith (as Sank):** Yeah, it totally can be.

**Austin (as Eloise):** My uncle's house, during the last big storm, got a little underwater for a while, and during that time he fished from the roof, and that's how he wound up to be okay. So, in a situation like that, it's very important to know if you can fish from the roof.

**Jack (as Hellman):** Yeah. Abs—

**Austin (as Eloise):** And this, you don't know, maybe this is a gift for my uncle.

**Jack (as Hellman):** Absolutely. Uh, which one of these is the fishing rod? So that I can...

**Austin (as Eloise):** What? [Austin and Keith laugh]

**Austin:** And I grab the one that seems like it has the most line in it currently.

**Jack (as Hellman):** Oh! Uh huh. Yeah.

**Austin (as Eloise):** This one.

**Jack (as Hellman):** Okay. Well, so, to get to the roof, we have to go outside. And then we have to climb up the ladder on the outside of the ice cream shop, and then there's just a little jump over. We don't know how you access the second floor of this building, and there's no need to come back through this door where the stairs might be.

**Austin (as Eloise):** [confused] Okay. Well, you have fun with the dressing. We'll be right back after we test this. We promise. We're just testing it.

**Keith (as Sank):** I like the pepper.

**Jack (as Hellman):** Uh...mmm.

**Austin:** [laughs] Take it out. You know, the bells ring again. We climb the ladder. It's very awkward to climb a ladder while carrying a fishing rod.

**Jack:** The balloon is really up there now.

**Austin:** [sighs] It's really up there.

**Keith (as Sank):** Do we have to just go on the roof? Can't we just go? They won't know.

**Austin (as Eloise):** We should at least stay on a roof.

**Keith (as Sank):** Why does that matter?

**Austin (as Eloise):** 'Cause that was what we said!

**Keith (as Sank):** I just fundamentally don't care. I just don't care, and I don't know why it matters to you. I don't know why it makes it better.

**Austin (as Eloise):** It's like my dad always says: Eloise, the Salt family motto is that—

**Keith (as Sank):** Don't steal, but anything else is fine!

**Austin (as Eloise):** No! It's: Your word is the number one thing you can give someone, so make sure to be honest—

**Keith (as Sank):** It's pliable.

**Austin (as Eloise):** I'm still going.

**Keith (as Sank):** Okay.

**Austin (as Eloise):** Be honest in all circumstances, especially those that would benefit you if you had lied. [Art laughs] And keep in mind that if you do lie, you're a bad person.

**Keith (as Sank):** That's so long.

**Austin (as Eloise):** It's in Latin, but I don't know the Latin. It's probably shorter though. Anyway, we should try to...

**Keith (as Sank):** But you did lie.

**Austin (as Eloise):** When?

**Keith (as Sank):** The uncle thing.

**Austin (as Eloise):** That was real!

**Keith (as Sank):** That was real?

**Austin (as Eloise):** My uncle Kit, yeah. In Margate last year.

**Keith (as Sank):** Kit in Margate?

**Austin (as Eloise):** [enunciating] Kit. Uncle Kit.

**Keith (as Sank):** Uncle Kit in Margate.

**Austin (as Eloise):** In Margate. Yes. [Keith laughs]

**Keith (as Sank):** Okay, fine. I don't care. I'm annoyed that this—

**Austin (as Eloise):** That's all I needed to hear. All right.

**Austin:** And I guess I'm gonna try to...I guess I'm gonna try to hook a balloon.

**Keith:** Okay.

**Austin:** I hope I don't ruin the balloon. I'm not hooking the balloon. I'm hooking the rope that's underneath the balloon. And I'm doing that by casting as hard as I can, upwards.

**Jack (as Melinda):** [distantly] Is that you down there, Eloise?

**Austin (as Eloise):** [shouting] It's okay! Just— it's fine! It's fine!

**Jack (as Melinda):** The balloon got loose!

**Keith (as Sank):** Who are those? [Jack and Austin laugh]

**Austin:** I'm trying to think of what, uh, what the dad would say in this amazing moment.

**Jack:** William.

**Keith:** Boisterous? Oh, okay.

**Austin:** Yeah, uh huh.

**Austin (as William):** Another adventure for the Neighbor family!

**Jack (as Melinda):** I don't know!

**Art (as Muscles):** Huzzah! [Austin laughs]

**Keith:** I don't remember how I talked as Muscles.

**Austin:** Who was who? I don't—

**Art:** I was—

**Keith:** Oh, you were Muscles.

**Austin:** Yeah, Art was Muscles. Were you Honeybear?

**Keith:** Was I Honeybear?

**Jack:** No, I was Honeybear, your wife.

**Austin:** You were Honeybear.

**Austin:** Right, I'm sorry.

**Austin (as William):** I'm sorry, wife dearest. The height.

**Keith:** I was the wife? No!

**Austin:** No!

**Keith:** I was the daughter.

**Austin:** You're the daughter. You're Federati.

**Art:** You're Federati.

**Keith:** I'm Federati.

**Austin:** Yes.

**Keith:** Of course.

**Austin:** Yes. Yes.

**Jack:** Ballooning expert.

**Art:** And you're— I don't know if they're still in costume, as...

**Austin:** [laughs] Oh my god. I hadn't thought about that.

**Keith:** As...

**Art:** Vicious grizzly bear mid-kill, Federati. [Art, Keith, Austin, and Jack laugh]

**Austin:** All right. I'm rolling two dice. I'm guessing you've helped me, you're helping me with this, Sank?

**Keith:** Yeah. Because the thing that—

**Austin:** You're like, "Left."

**Keith:** I cannot imagine that a failure is anything other than you floating away on a balloon, hanging onto a fishing pole.

**Austin:** Oh, I can't wait.

**Jack:** [laughs] Oh no.

**Austin:** Ayy! That's a six. That's the— that's worse than you could possibly imagine. [Austin and Jack laugh]

**Keith:** No, no, four. It's a four.



**Austin:** Yeah, and I have two threes. I have a three.

**Keith:** Oh, okay.

**Austin:** I have to get under a three, so. I guess you're right. It's a four, so it's only a regular fail. We decided not to make it too painful. So, greater than the stat, you fail. Keith, I think you said it.

**Keith:** Yeah.

**Austin:** I think I am floating away. We've hooked it, and I refuse to let go of the fishing rod.

**[1:15:03]**

**Jack:** [laughs] Federati up in the balloon is just like, "To the heavens!"

**Keith (as Sank):** No, let go! [trails off as if getting farther away] [Austin and Jack laugh]

**Austin (as Eloise):** [panicking] Melinda! Melinda!

**Jack (as Melinda):** Why are you attached to the balloon?

**Austin (as Eloise):** I'm trying to pull it down, but I'm not heavy enough!

**Jack (as Melinda):** You're not heavy enough!

**Austin (as Eloise):** Just like...I think someone said this before, but I don't remember who suggested it! I'm trying to reel, but it's not helping!

**Jack (as Melinda):** Do you want me to pull the rope up?

**Austin (as Eloise):** Yes!

**Jack (as Melinda):** Okay, hold on as tightly as you can! Weird family, we need to pull the rope up. My friend has gotten stuck to the balloon!

**Austin (as William):** Oh. Everyone, grab a part of the rope. Like the time we won the tug of war Olympics.

**Jack (as Honeybear):** Come on children, we beat Greece!

**Art (as Muscles):** Ah yes, Father, our stunning patriotic win. [Jack laughs]

**Keith (as Federati):** I'll clutch the rope in my teeth!

**Austin:** This is real, by the way. The tug of war was a summer Olympic event.

**Jack:** [laughing] And the Neighbor family arrived.

**Art:** Yeah, and did they just let random families go into it?

**Austin:** You know, prove that they didn't, honestly, you know? The first— you know what? This— we're, in fact, prepping for the Summer Olympics. Or wait, what year— it's 1899. Next year, 1900, it's happening.

**Jack (as Honeybear):** Come on, children, we're in fine form.

**Art:** That's the first— no, the first Olympics were in at 1896, right? So we're...

**Austin:** But they didn't have the tug of war.

**Art:** Oh.

**Austin:** We did it there, but as a exhibition, you know? They didn't— it wasn't a medaled event.  
[laughs]

**Jack:** [laughing] The Neighbor family.

**Art:** It wasn't planned, either. We just showed up, and we were like, people better...

**Austin:** Exactly. [reading] A country could enter more than one club in the competition, making it possible for one country to earn multiple medals.

**Keith:** No way.

**Austin:** This happened in 1904, when the United States won all three medals. [Austin and Jack laugh] Ah, incredible.

**Jack:** That's really good. Uh, do the Neighbor family need to make a roll to get...?

**Austin:** No...? No.

**Keith:** No, they're strong.

**Art:** They're Olympic athletes. It's not...

**Austin:** They're Olympic athletes. That's right. Exactly.

**Jack:** Yeah, that's true. Just like, this terrifying wobbly ascent. The balloon is now beginning to float, uh...wait, hang on. Uh, west over Bluff City?

**Austin:** West over Bluff City, yeah.

**Jack:** Yeah.

**Austin:** Yeah, you got it.

**Jack:** Looking down, you can see the streets, and slightly above them the panicked face of Eloise Salt as she is hoisted into the balloon.

**Jack (as Melinda):** Okay, Eloise. Uh, you good?

**Austin (as Eloise):** Yeah, I... [sighs] This isn't going the way I thought it would go.

**Jack (as Melinda):** No. Why wasn't the balloon attached?

**Austin (as Eloise):** Someone must have detached it? Or if we didn't do a good job.

**Jack (as Melinda):** No, someone absolutely must have detached it. [Jack and Keith laugh]

**Austin (as Eloise):** That makes more sense.

**Jack (as Melinda):** It does, doesn't it? That someone detached it and now we are stranded in the balloon. But I'm glad that we mana— and also like, good work with the fishing rod.

**Austin (as Eloise):** Who are all these people?

**Jack (as Melinda):** This is the Neighbor family. They're the strangest people I've met in my life.

**Austin (as William):** Hello, child!

**Austin (as Eloise):** [uncertain] Hello.

**Jack (as Melinda):** All of them talk like this.

**Keith (as Federati):** A new cohort!

**Austin (as Eloise):** Hi, I'm Eloise— is not my name! That's not my name. [hushed] We need to have fake names.

**Jack (as Melinda):** [hushed] Yeah, absolutely. [normal volume, stilted] My name is...Belinda, and this is my friend...

**Austin (as Eloise):** Emma Pepper.

**Keith (as Federati):** You're a pepper?

**Austin (as Eloise):** I'm a Pepper. I'm a Pepper. I'm, uh, Emma Pepper.

**Art (as Muscles):** We know the Peppers. Father, the Peppers are our neighbors!

**Austin (as William):** Of course they are! Now, which part of the Pepper clan are you from, little girl?

**Art:** I'm sorry to make you act with yourself.

**Austin (as Eloise):** [cautiously] The East Peppers.

**Jack (as Honeybear):** Ah, indeed! The finest of the Peppers! Why are you two children trapped in this balloon?

**Austin (as Eloise):** We're going for a ride. Probably. Like you!

**Jack:** I think Melinda is leaning over the edge of the balloon with a pair of binoculars and trying to see [laughs] if she can see where Sank and/or some trucks are. There are seagulls passing below us.

**Austin:** Yeah. We should probably cut from this scene at this point, since I've rolled already, and...

**Jack:** Yeah, yeah, yeah.

**Austin:** Melinda rolled already, and yeah.

**Art:** Can I frame a scene?

**Austin:** Please.

**Jack:** Yeah.

**Art:** I just need to get Pomp back in this plot, as much fun as I'm having just picking up random characters. [laughs]

**Jack:** Playing NPCs.

**Austin:** [laughs] Uh huh, yeah.

**Art:** And I think we have Pomp like trying to get some sort of like getaway vehicle to the woods.

**Austin:** Mm.

**Jack:** Mm.

**Art:** Which I feel is like a very Coen Brothers-y staple, right? The like...

**Austin:** Mm-hmm.

**Art:** And maybe it's like a funnel cake truck, or like borrowed the sugar, the powdered sugar delivery vehicle.

**Austin:** Yeah. What if it's a horse? With a cart?

**Art:** Sure, a powdered sugar horse? [Keith laughs]

**Austin:** You know, or something.

**Art:** Yeah. [Keith laughs]

**Jack:** Yeah, Princeton the Powdered Sugar Horse.

**Austin:** Yeah, Princeton, the Powdered Sugar Horse.

**Keith:** He's an immortal horse.

**Art:** Yeah.

**Austin:** [singing] Princeton, the Powdered Sugar Horse!

**Jack:** [singing] Bud-a-dum, bud-a-dum bum bum bum.

**Austin:** Yeah.

**Janine:** He's got one of those horse blankets with like the logo on it and is in local parades.

**Austin:** Yeah, exactly. Everyone loves Princeton.

**Art:** Yeah.

**Janine:** Yeah.

**Art:** Everyone loves Princeton, the Powdered Sugar Horse. [Art and Austin laugh] We regret to inform you that Princeton is racist.

**Austin:** No! [Austin and Jack laugh]

**Jack:** Um, you want to...you want to just be on the way? You want to find a problem there? Or do you want to make the problem getting the horse? You know, the three kinds of—

**Keith:** Or is the problem the horse itself?

**Jack:** Yeah.

**Art:** The horse will not do crimes.

**Jack:** [laughs] It's a very moral horse.

**Art:** [laughing] Princeton the Powdered Sugar Horse will not participate in crimes.

**Austin:** You just need Princeton...

**Keith:** I deal in sweets only.

**Art:** So I guess I'm looking for like a *Mister Ed* episode.

**Austin:** [laughs] Oh my god.

**Jack:** [laughing quietly] I do not know who that is.

**Austin:** What?

**Art:** Whoa!

**Keith:** *Mister Ed* is a very old—

**Art:** Well, this episode just got 20 minutes longer.

**Keith:** —TV show about a talking horse named Mister Ed.

**Jack:** Okay, I'm looking up a picture.

**Austin:** You really—

**Keith:** He's a horse.

**Art:** Uh, see if you can find the opening credits.

**Austin:** That's, yeah, yeah, yeah, yeah, yeah.

**Art:** See if you can listen to that theme song.

**Austin:** Yeah, yeah, yeah, yeah, yeah. Here we go.

**Keith:** You're right. That is really all you need.

**Austin:** That's the play. Yeah.

**Jack:** Let me find this.

**Austin:** *Mister Ed* intro. Here we go. I got you. I got you.

**Jack:** Cheers.

**Austin:** Get you a little link here.

**Keith:** And then we can give you— we can all simultaneously give you the fun fact of why—

**Austin:** Yes. Yes.

**Keith:** How they got Mister Ed to talk.

**Austin:** Yeah, we sure can.

**Jack:** What the fuck? This is a live action horse?

**Art:** It is a live action horse, yeah.

**Jack:** [laughs] This fucking rules.

**Art:** Wait, I thought he talked at the end of the opening?

**Austin:** I guess he didn't. Well, just click on another different *Mister Ed* video. Not the one where he sings metal.

**Janine:** [overlapping] "Mister Ed Sings Metal"? Oh.

**Austin:** Not that one. I don't think that that's...

**Janine:** "Mister Ed Plays Baseball"?

**Austin:** Yeah, that sounds...that sounds viable. Is that on there? I don't have that one.

**Art:** Yeah, it's on my recommended.

**Austin:** Oh, I see it.

**Janine:** There's also "Mister Ed Drives" from Ed the Chauffeur with 1964 Studebakers.

**Austin:** No. It's gotta be the one— it's got a "Mister Ed Plays Baseball."

**Janine:** From a Studebaker fan YouTube channel. Okay.

**Austin:** It's gotta be.

**Art:** "Mister Ed Plays Baseball" is great. I'm only eight seconds in, and I'm having a wonderful time.

**Austin:** This music's great.

**Janine:** We also gonna do a count in here?

**Austin:** Sure.

**Janine:** No?

**Austin:** All right, ready?

**Art:** Oh, sure. I'll start over, yeah.

**Austin:** Three. Are we ready?

**Keith:** Yeah.

**Austin:** Three, two, one, go.

**Jack:** I don't like the way he talks.

**Austin:** Yeah, well. [pause] It's wild how baseball players all still just look like this.

**Jack:** [laughs] Yes.



**Art:** Yeah, uh huh. [Austin and Jack laugh] Also, bold not to bring in actors. [Keith laughs]

[pause]

**Jack:** Pitch at this horse?

**Janine:** Is it okay if Sandy throws a baseball at your horse?

**Austin:** [laughs] At a horse! He said nice and easy. Aw, look, he's picking up the bat. These are all famous.

**Art:** And this is Sandy Koufax?

**Austin:** It's Sandy Koufax. I was gonna say, I think this is Sandy Koufax, yeah.

**Jack:** I cannot wait to see how they're gonna do this. [Janine laughs]

**Art:** Who did not come to set the same day the horse was there.

**Austin:** [laughs] No.

**Art:** Oh. [laughter]

**Keith:** Wow. I thought they were gonna fake it, but they didn't.

**Austin:** No, they— [loud laughter]

**Janine:** Wow.

**Jack:** Wow, he's good! [laughter increases]

**Janine:** Was that just a frozen side of beef?

(??? 1:24:03): Oh, god. [laughter continues]

**Jack:** It's just incredible.

**Austin:** Got him! Ah! Actually, maybe—

**Janine:** What the fuck was that thing that slid into home? [laughter continues]

**Austin:** That was a horse. That was Mister Ed. What's wrong? That was Mister Ed.

**Janine:** I...

**Austin:** I don't know what it was!

**Jack:** I'm going for a freeze frame.

**Janine:** I can see that— oh my god. Hang on, hang on.

**Austin:** Oh my god!

**Janine:** Uh huh. There's like...it's on a skid.

**Austin:** [laughs] It's on a...

**Janine:** It's on like a thing.

**Jack:** It's on a sled.

**Janine:** There's like props.

**Austin:** It's a really bad prop.

**Janine:** Also, it's like...it's like all skeletal and horrible.

**Austin:** Yeah.

**Janine:** It looks very bad.

**Austin:** What's that— Jack, what's that bone horse? The ritual bone horse from England?

**Jack:** Oh, the Mari Lwyd in Wales?

**Austin:** Yeah.

**Jack:** The hooded horse?

**Austin:** That's what it looks like this is.

**Jack:** Yeah.

**Austin:** Yes, exactly. Sorry, Wales. Yes. God. [Jack groans]

**Art:** Do you think that's the real horse on this sled?

**Austin:** No!

**Janine:** No! I hope—

**Keith:** No, it's a mannequin or something.

**Janine:** It can't— if it is, that's upsetting. Look at this!

**Austin:** It has to be a mannequin.

**Keith:** You can hear the sled. [Austin laughs]

**Jack:** Oh my god. Wow.

**Austin:** This is the height of comedy. It's unbelievable. They've solved comedy, whenever *Mister Ed* was on.

**Jack:** That was legitimately way funnier than I thought it was gonna be.

**Janine:** This...I coincidentally recently watched a few people criticizing like bad cryptid YouTube videos.

**Austin:** Uh huh.

**Janine:** And this thing looks more like a cryptid than 90% of that shit. [Janine and Austin laugh]

**Jack:** Holy shit.

**Austin:** So, Keith, how did they make Mister Ed talk?

**Keith:** Uh, they put like peanut butter up in his gums, and he just sort of like moved his lips all around to get the peanut butter out.

**Austin:** Mm-hmm.

**Jack:** [imitates horse eating peanut butter]

**Janine:** Mm-hmm. Yeah.

**Jack:** Did the horse like peanut butter? Or do you think he got sick of it after a while?

**Keith:** Oh, yeah, I'm sure they do.

**Austin:** I have to imagine. I have to imagine. Peanut butter's great.

**Janine:** Hey, here's— I mean, listen. I like peanut butter. I don't like when peanut butter is jammed and bunches up in my gums.

**Austin:** No. Oh, absolutely not. Like, I am certain that the treatment of animals in the 1950s and 60s on TV shows was not good. But.

**Keith:** I'm prepared to be wrong about this, but I feel like if I was a peanut butter liking animal, like if I was a dog, and you just like stuffed some peanut butter up in my gums, I'd be like, "Nice treat. Love this." [Jack and Janine laugh]

**Austin:** Yeah. Anyway, that's Mister Ed. He's no Princeton the Powdered Sugar Horse, that's for sure.

**Jack:** How do you want to interact with this horse, Art?

**Austin:** Yeah, good question.

**Keith:** And is it talking to you like Mister Ed?

**Jack:** I don't think there are talking animals, at least—

**Art:** Oh.

**Jack:** I mean, are there in Bluff City?

**Janine:** There's a living puppet.

**Keith:** Yeah, there's an immortal doll.

**Austin:** I was gonna say, there's an immortal puppet. [Keith laughs]

**Janine:** There's a puppet that's alive.

**Austin:** But there couldn't be talking animals.

**Jack:** I feel like we'd have seen 'em already. I feel like...in my brain, the living— something has happened to this puppet that has come from Blough City.

**Austin:** Right. Sure.

**Janine:** Mm.

**Keith:** I was gonna say something has happened to this year in this place.

**Austin:** Yes. Yes.

**Jack:** Yeah, the A plot in Bluff City in 1899 is wild, and we're all side characters in it. [Austin and Art laugh]

**Art:** It's about this horse versus the doll.

**Jack:** [laughs] Um, okay.

**Art:** What was the name of the horse, again? I forgot.

**Jack:** Princeton the Powdered Sugar Horse.

**Art:** Princeton, the Powdered Sugar Horse. Who I got an agreement to borrow. But Princeton can tell that I'm using them for evil.

**Austin:** Mm.

**Art:** And is...

**Janine:** Horses are good at that.

**Keith:** It's not evil. It's just a moral gray area.

**Art:** Sure.

**Keith:** Is what I would say to the horse, who...

**Art:** Yeah, I guess like, what kind of sitcom scene are we're looking for? Is this someone trying to convince a horse that what they're doing is ethically right? Is this someone just struggling to control a horse? Is this someone getting lost in the woods with a horse and wondering if the horse is trying to sabotage their plan?

**Keith:** I like that.

**Art:** Great. So we open—

**Austin:** You've already gotten the horse, at this point. You know this horse.

**Art:** Yeah.

**Austin:** This is a powdered sugar horse? You know this horse.

**Art:** Yeah, this brings the powdered sugar every three days.

**Austin:** Right. You're tight with this horse.

**Art:** Yeah.

**Austin:** Who's playing the horse?

**Art:** Princeton and Princeton's caretaker...Kingston. [Austin makes sound of disapproval, Keith and Jack laugh]

**Janine:** I'll play a horse. Wait, is it talking or did we decide not talking?

**Art:** I thought we decided not talking.

**Janine:** Okay.

**Art:** But we can still change that.

**Keith:** Right.

**Art:** I'm not married to any...

**Janine:** I can emote as the horse. I can just say how the horse emotes.

**Austin:** Yeah.

**Janine:** That's fine.

**Austin:** The emote has— er, the horse has feelings. We've noticed this. We know this.

**Jack:** And a distinct moral inflexibility.

**Austin:** Right. [Keith laughs]

**Art:** Maybe.

**Keith:** What if the horse's dad says it's okay, it's not stealing?

**Jack:** [laughs] It's not stealing. It's not a crime. [Janine laughs]

**Art:** So it's like:

**Art (as Pomp):** I think it was that last right. Why wouldn't you go right? I pulled on this, on the...horse cord. [others laugh] Uh, reins.

**Keith:** Confused at why it's not working. I pulled the horse cord!

**Art:** [laughs] I pulled the horse cord!

**Janine:** I was on this horse for three stops, and it wouldn't stop, and I needed to stop and get off. [laughs]

**Art:** I said, "Ding, let's go right." I don't think that exists yet, right? That's the...

**Austin:** [laughs] No.

**Keith:** What is "Ding, let's go right"?

**Art:** The like, when you pull on the little cord on a bus to make the bus stop.

**Keith:** Oh, that. Okay, gotcha. Yeah, yeah, yeah.

**Austin:** Trucks were just invented, so...

**Janine:** I think the horse snorts.

**Art (as Pomp):** All right, I just...I really think we need to start heading east. We need to find the clearing by the well, and that's where we're meeting up.

**Janine:** Is the—

**Art (as Pomp):** Look, it's...you just have to...you gotta hear it the way that Melinda put it. These don't really belong to anyone. They're transit watches.

**[1:30:00]**

**Janine:** [sighs] I think the...are you wearing a hat or anything?

**Art:** Uh huh. Full cowboy getup. [Keith laughs]

**Janine:** [laughing] Is that a serious answer or not?

**Art:** [laughing] You need to look right to ride a horse.

**Janine:** Okay. Uh. I'm trying to think. What does this horse need from you? I think the thing this horse needs is like decisiveness, right? Like, I think the horse is sensing to some extent that there is uncertainty.

**Keith:** Oh, horses are very sensitive to uncertainty.

**Janine:** Yes. The horse needs to know that, like, you're in charge. And I think, to that end, they kind of just stop in the road and like look back at you with big long horse eyelashes.

**Art:** Big long horse eyelashes. Got it.

**Janine:** Another snort.

**Art (as Pomp):** [sighs] My friends really want to do this, and this is my last chance. I'm gonna go north to...well, ironically, Princeton. And, but, you know. And then I'm not gonna...I'm not gonna be on the boardwalk anymore. I mean, the boardwalk's probably gonna fail. But this moment for me is over. And I need this connection. I need this...I need this moment to carry me through that time.

**Janine:** I think the horse is convinced.

**Austin:** Wait, don't we need a roll?

**Janine:** Well, I'm wondering, yeah, I'm wondering is the roll to convince the horse or to succeed despite convincing the horse?

**Austin:** Mm.

**Janine:** That's a good question. Where's the drama?

**Art:** Well, I mean, I can convince the horse and we could still not end up in the right place, yeah.

**Austin:** True. True.

**Janine:** Exactly. That's, yeah.

**Austin:** True.

**Janine:** That's what I mean, is like, where's...

**Keith:** I guess you could roll first and figure it out.

**Janine:** Where's the better...



**Keith:** See what you want to do with the roll.

**Austin:** Well, what—

**Janine:** Yeah.

**Austin:** We should know what we're rolling for is the thing, right?

**Art:** I think it's rolling whether or not Pomp is there in time.

**Austin:** Okay. Okay.

**Art:** When it's time, are Pomp and Princeton—who are gonna have to be the getaway horse for like four people?

**Austin:** [laughs] And a family of...

**Janine:** And some boxes, I guess?

**Austin:** And some boxes.

**Art:** And yeah, and some boxes?

**Austin:** Oh.

**Janine:** I'm sure that'll work out.

**Art:** Well, that's a different roll for the future. [Janine laughs]

**Austin:** Mm-hmm.

**Janine:** Mm-hmm.

**Art:** It's one D6. I can't think of anything that helps except, perhaps— [laughs]

**Austin:** You know the horse.

**Keith:** Yeah, that's two.

**Janine:** I mean, yeah, I was gonna say.

**Art:** I know the horse.

**Janine:** You totally— you know this horse from work.

**Austin:** Yeah, it's a work horse.

**Keith:** Yeah, this is your coworker.

**Austin:** Yeah.

**Art:** Yeah. Uh huh. And I have a cowboy outfit, so.

**Austin:** This is where we got the phrase "workhorse," by the way. It's from knowing a horse from work.

**Janine:** Mm-hmm.

**Keith:** Yeah, good point.

**Jack:** There were a lot of horses at work in those days. Old careers.

**Austin:** Mm-hmm.

**Art:** All right.

**Austin:** Hey. Is that— that's a success, right? Your Cred's four.

**Art:** Yeah, this is Cred, right?

**Austin:** Yeah. Full success.

**Art:** But I don't think it increases Cred, because it's so earnest.

**Austin:** Yeah, I don't think that you are, uh...you are finding success via chaos or impulsiveness?

**Keith:** A tie is messy, right?

**Austin:** Yeah, but this isn't a tie.

**Art:** It's not a tie. It's under four. It's two.

**Austin:** Pomp's Cred is four.

**Keith:** Oh, it's two. Sorry, yeah, I was just seeing the sum and being...

**Austin:** Yeah, yeah, yeah. Yeah.

**Keith:** Being forgetful.

**Austin:** So yeah, I think that that makes sense. It's very earnest. This is not like "Yeah, Cred."  
But I guess your focal point— eh, I think you're right. I think you're right. We don't need to linger.

**Art:** Yeah. It's not Corp, but it's not further in Cred.

**Austin:** Right.

**Janine:** Corp would be "Take me back to work," or some shit like that to me.

**Austin:** Right.

**Janine:** But you can still...you're still engaging in a...the thing you're doing is Cred, right? But the way you're doing it is not. Right?

**Art:** Yeah.

**Austin:** I guess so. Yeah. You're trying to fit in with other employees. That's Cred. Yeah. So you rolled the right thing. So, what happens?

**Art:** You know, I think we get lo— we poke around the woods a little more, and we arrive at the clearing just in time for the rest of the whoever is gonna show up here.

**Austin:** Oh, which we don't—

**Art:** Whatever's gonna make sense after the next scene.

**Austin:** Oh, okay. Yes.

**Art:** That's who walks into the clearing, as Pomp and Princeton the Powdered Sugar Horse come in.

[music plays: "America's Playground"]