

Bluff City 39: America's Playground Pt. 03

Transcriber: door#2609

AUSTIN (as William, aka Big Neighbor): It looks just like the John Tyler puppet you have at home, this is magnificent work!

JACK (as Honeybear Neighbor): If anything, *better* than the puppet I have at home! Ms. Pontecorvo, I have to say, despite coming in expecting to be an angry customer, me and my family are only extremely impressed by your work so far. You'd better not blow it!

KEITH (as Federati): AAARRGGGG [bear noise].

[America's Playground starts playing.]

AUSTIN (As Big Neighbor): Yes, exactly.

JANINE (as Cattie): [laughs] That's...fantastic. Uh, okay, um, okay. So the werewolf king and the president are seated on the settee. If I could get Beethoven's Ghost to sit on this, uh, sort of, ottoman-footstool-booth thing?

[Scene change.]

JACK (as Melinda): Father, have you got a minute?

ART (as Marlon Guppy): Of course I do! Come over here by the, by the doll.

JACK (as Melinda): You're making dolls now?

ART (as Marlon Guppy): Well, I'm trying to extend the life of a puppet. A very strange family came in.

JACK (as Melinda): Huh. Dad, is it—is it wrong to steal?

ART (as Marlon Guppy): Yeah

[Background laughter, KEITH laughing the loudest.]

ART (as Marlon Guppy): I think almost everyone agrees on that, yeah.

JACK (as Melinda): Why?

ART (as Marlon Guppy): Oh, because that was someone's thing you stole.

JACK (as Melinda): Yeah, but what if it didn't belong to, like, *someone* at the time that you stole it?

ART (as Marlon Guppy): What's a thing that no one owns that you could steal? If no one owns it, then no, I suppose it's not stealing at all

JACK (as Melinda): Like a truck full of watches.

[Background laughter.]

ART (as Marlon Guppy): Someone owns that, yeah, uh-huh.

[Scene change.]

AUSTIN (as Eloise): Ah, hello?

AUSTIN: Looking around for rope.

AUSTIN (as Eloise): Do you have rope?

KEITH (as Sank): Excuse me?

AUSTIN (as Eloise): Hello?

KEITH (as Sank): Hello?

AUSTIN (as Eloise): Is anyone here? I think it's just us, Sank.

KEITH (as Sank): It smells like eggs in here, what is that scent?

[AUSTIN laughing.]

KEITH (as Sank): It's salty, vinegary.... It's....oily....

[JACK laughing.]

KEITH (as Sank): I've never smelled anything like that!

[Scene change.]

KEITH (as Sank): Good job back there.

AUSTIN (as Eloise): Ugh! I stink.

KEITH (as Sank): Mm, I like it.

AUSTIN (as Eloise): Bye!

KEITH (as Sank): I think it would be good on several different kinds of sandwiches *and* as a base for many other sauces.

AUSTIN (as Eloise): I don't agree. As a principle. I gotta go get cleaned up. If I can.

[America's Playground ends.]

JANINE: No, you're going to be like this forever.

AUSTIN: Yeah. Out, damn spot, but it's the smell of experimental mayonnaise. Uh, Pomp? You're the only person who has not had a scene yet.

ART: Yeah. I have an idea, and it might be a little much for us right now, but I'm going to get my whole idea out and talk about it.

[JACK laughs.]

ART: I think Pomp has gone and made a hand-written sign that says, "3 cents off funnel cakes to people with information about watch deliveries."

[JACK and KEITH laugh.]

AUSTIN: How much is a funnel cake?

ART: Um...I mean, oh...I think I quoted a price last episode, and I don't remember. I think like 5 cents?

JANINE: We had that menu and it was like...yeah.

AUSTIN: Yeah. Wow, that's a big—that's a big discount.

ART: Yeah, I'm giving 60% off.

AUSTIN: That's huge.

ART: But I think Pomp is about to learn what you hear a lot from, like, crime shows, which is: when you offer a reward, you're going to get flooded with bad information, right?

[JANINE laughs.]

AUSTIN: Yeah, uh-huh. You should start this by a roll—we—wait.

[JACK laughs.]

AUSTIN: I want to do a private roll for you. [Laughing,] We should do a private roll, and then play, and at the end you should tell us if it's true or not! Um.

[JACK laughs.]

ART: Um. But it's also a chance for everyone to come in and do a character trying to lie for free funnel cakes.

AUSTIN [overlapping]: Yes. It's true, it's true.

JANINE [overlapping]: Yeah.

KEITH [overlapping]: I...I do...I don't think this is actually important, but I do think you said fifteen cents for the funnel cake. 'Cause I remember everyone saying that sounds really expensive and then we looked it up and it was dead-on.

AUSTIN: Mmhmm.

JANINE: Yeah.

ART: Well, three cents is what I'm offering as a discount.

JANINE: Also, okay, what's—is a secret roll better than everyone comes in, tells their lies, and then Art rolls and has to decide which one is true?

AUSTIN: Which is true? That's more fun, you're right, yeah. I like that.

JANINE: Or if they're all wrong.

AUSTIN: Or if they're all—yeah, uh-huh.

ART: Wait, then what does the roll do?

AUSTIN: Determines if you get it right. Yeah.

JANINE [overlapping]: Lets one of them be true.

AUSTIN: You're going to pick one.

JANINE [overlapping]: Oh, yeah.

AUSTIN: One of them is going to be true, regardless. We just don't—do you know what I mean?

JACK: Oh, yeah, that's really good.

ART: So I'm going to pick one and then I'm going to do the roll.

JANINE [overlapping]: Maybe pick one and then roll. Yeah.

AUSTIN: Nono, you're going to—yeah, I guess so. Yeah yeah yes. That makes more sense.

JANINE [overlapping]: I think that's probably the way to do it. Everyone lies, Art picks one...yeah.

KEITH [overlapping]: And then the one you picked either becomes true or false....

AUSTIN: Right. Right. Who's up first?

JACK: Up comes...Hanke Cristel.

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): Hmm?

ART (as Pomp): It's a hobby?

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

ART (as Pomp): I'm a watch truck enthusiast.

[Background laughter.]

JACK (as Hanke): Oh! Well. I mean, in that case, the uh, Arbuthrout watch truck, I hear that their deliveries got waylaid up north, uh, you know, coming down, they seem to be stuck on the road, something to do with the flood. So I don't think they're going to be here for a while. You know an Arbuthrout watch truck?

ART (as Pomp): No.

JACK (as Hanke): Yeah...crummy little watch truck. Doesn't carry a lot. So, you know. If you're really in it for the big, the big—what do, what do watch truck hobbyists like?

ART (as Pomp): You know, interesting watch trucks?

JACK (as Hanke): Okay.

ART (as Pomp): Trucks in general are very new, you know.

JACK (as Hanke): You hear they got the new ones with the collapsible roof?

ART (as Pomp): Oh yeah?

JACK (as Hanke): Yeah. Well, here's my three cents.

ART (as Pomp): I think we've determined it's actually twelve cents. Three cents *off*. Read the sign.

JACK (as Hanke): You're going to tell the mall cop that I can't give you three cents? I've been working so hard all day, come on kid.

AUSTIN: He's a real cop, by the way. Just as a reminder, he's a detective.

KEITH: He's a cop at the mall.

AUSTIN: Yeah, uh-huh.

JACK: Oh, shit, okay.

ART (as Pomp): All right, all right. Get out of here. Thank you.

KEITH: As much as real cops existed in 1900. I don't think they actually did.

AUSTIN: There were police in 1900.

KEITH: There definitely were, but they weren't *real* police. It was different.

AUSTIN: [sounding defeated] Uh-huh.

ART: What is this, a scene from *The Wire*?

[AUSTIN laughs.]

KEITH: All right, who else has a lie or a truth?

AUSTIN: I have one but I'm trying to find the character for it.

JANINE: [Laughs] Um, okay. I have one. Uh.... This is a little boy, he's got suspenders, and, like, a little button up shirt, and it's clear that he had a little jacket--no, he has the jacket, but he's carrying it over his shoulder like an adult.

AUSTIN: [Laughs] Yeah. Uh-huh. Like what he thinks an adult does, specifically?

JANINE: Yes. He's seen cool adult men do this so he is also doing it. Um, but he is, like, five or six. Um, he is, like, teeny-tiny. But he's got the jacket over one shoulder, he's got his hand in his pocket. Um. This is "Crispy" Boone.

[JACK laughs.]

JANINE: [Laughs] His hair is, like, pomaded and it's one of those things where it's pomaded nicely, in a way where it's like someone probably did this for him, but it still makes him look like of like a criminal, and not like a little boy going to church. Like, it seems like there was an intention to make him look clean-cut, but there's something about the way he carries himself where he just looks like a little baby crime boy. Um, and, uh, he walks up and slams his handful of change on the stand, uh....

JANINE (as Crispy): I got information for ya.

ART (as Pomp): Yeah?

JANINE (as Crispy): Yeah. Funnel cake first.

ART (as Pomp): What is it?

JANINE (as Crispy): I want the funnel cake, and then I'll give you the information.

ART (as Pomp): Absolutely n--that's not how this works, nope.

JANINE (as Crispy): I got the money right here!

ART (as Pomp): Uh-uh. Nope.

JANINE (as Crispy): I'll give you half the information, then you give me the funnel cake, then I'll give you the other half the information.

ART (as Pomp): Why don't we hear what the half of the information is?

JANINE (as Crispy): It's about one of the *guys*.

ART (as Pomp): That doesn't sound like it's half.

JANINE (as Crispy): One of the *truck* guys. I know something about one of the truck guys. And I'm going to tell you, but I want the funnel cake. I want to know it's a good funnel cake.

ART (as Pomp): That's not half the—you told me nothing.

JANINE (as Crispy): There's no other...there's no other half! How could I give you half more than that if it's the thing about the guy? The information is two pieces: *who* and *what*. I gave you the who.

ART (as Pomp): Fine.

JANINE (as Crispy): And I'll give you the what if you...okay!

ART (as Pomp): Fine, fine fine.

JANINE (as Crispy): All right, all right all right.

ART (as Pomp): Here's your funnel cake.

JANINE (as Crispy): Thank you very much. The guy driving the truck? This is his first time driving a truck.

ART (as Pomp): [Long pause.] Oh—great, thanks.

[Background laughter.]

JANINE (as Crispy): Which is to say that he's probably not very good.

JANINE: And then Crispy leaves.

ART (as Pomp): No one's very good. [Shouting after Crispy] Trucks are very new!

[Background laughter.]

AUSTIN: [Sighs.] Um...

JANINE (as Crispy): But they're cool though!

ART (as Pomp): I agree!

AUSTIN: A, uh, extremely buff lady, let's say, 6' 2", 6' 3", denim—looks like a sailor. Uh, comes over—like, like, you know? Walks with a certain swagger over to you. Just incredible biceps. This is Josephine "Joey" Joy. Call her Joey. And she says...

AUSTIN (as Joey): Phew! That is quite a discount. What's the discount for?

ART (as Pomp): Watch truck information.

AUSTIN (as Joey): Watch truck information. Well, I'm pullin' your leg, kid. I got the best information there is. I know when the watch truck is comin', and I know when it's going to be late. And why.

ART (as Pomp): It's going to be late?

AUSTIN (as Joey): A little bit.

ART (as Pomp): Fascinating.

AUSTIN (as Joey): Tell me about this funnel cake. Why should I give *you* money for funnel cake? What's better than, uh...what's so good about *your* funnel cake?

ART (as Pomp): Uh, we're the only funnel cake on the pier...um. We make the batter by hand every morning.

AUSTIN (as Joey): By hand?

ART (as Pomp): Um, then we fry it in the oil.

AUSTIN (as Joey): Mm.

ART (as Pomp): And, I'm gonna tell you, I have a very heavy hand when it comes to the powdered sugar.

[JANINE laughs.]

AUSTIN (as Joey): Oh, now you're talking. So it's a discount and a bonus on the sugar front.

ART (as Pomp): Well, everyone gets the sugar.

AUSTIN (as Joey): What if you gave me more?

ART (as Pomp): I don't want to oversell you on the sugar.

AUSTIN (as Joey): What if you just gave me a little bit more sugar?

ART (as Pomp): Sure.

AUSTIN (as Joey): All right.

ART (as Pomp): AUSTIN: Flips you a dime and a couple pennies. Three at a time, like—boom boom boom! You know? You gotta catch them.

ART: Yeah.

AUSTIN: All right, so. Takes a bite of the funnel cake.

ART: Gets a bag that's stunningly sugary.

AUSTIN: It's mostly sugar in there.

ART: It's mostly sugar at this point.

AUSTIN (as Joey): Uh, I need this.

ART: I don't tink they count the sugar at the end of the day.

AUSTIN (as Joey): I'm going to need this because I'm going to be working—you see, I unload the trucks that come into town, including the watch trucks. And when you do this long enough, you get to know: every fifty trips—and it's been about 49 so far this year, this'll be the 50th—they, uh, the wheels fall off the dang truck.

[JACK laughs.]

ART (as Pomp): They fall off the truck?

AUSTIN (as Joey): Trucks are new. I don't know if you knew this. I know you're young, maybe they've been around your whole life, but...uh. Turns out, the salt in the air corrodes the metal. And they haven't figured it out yet. *We* have. We don't mind, though, because it means we get a longer lunch, every fiftieth incoming truck. So. Right around when—you know, it's going to drive down Pacific Ave, it's going to get past the convention hall, and somewhere around Missouri Avenue or Arkansas Avenue it's all going to fall apart. Right near the hospital.

ART (as Pomp): All right, great!

AUSTIN (as Joey): I don't know why you need to know this, but what I do know is that I love funnel cake.

ART (as Pomp): Well, I'm a—I'm a truck enthusiast?

AUSTIN (as Joey): You love trucks? You ever think about loading and unloading trucks?

ART (as Pomp): Well, watch trucks.

AUSTIN (as Joey): Just watch trucks. That's not...

ART (as Pomp): Yeah.

AUSTIN (as Joey): There's no career in that, kid.

ART (as Pomp): Sure there is! People gotta drive the watch trucks.

AUSTIN (as Joey): You *just* want to dr—you don't start at the watch trucks, though, you start with, uh, corn, or tomatoes. Maybe you work your way up to shirts.

ART (as Pomp): It goes corn, tomatoes, shirts? Watches?

AUSTIN (as Joey): Corn, tomato, shirt—there might be a middle one between watches, uh, we don't get everything here. Maybe you have to go up to

Philadelphia, you gotta bring up taffy. We don't get taffy delivered here because we make it.

ART (as Pomp): Sure, who would import taffy?

AUSTIN (as Joey): Ah, I don't like it myself.

ART (as Pomp): Yeah. Pah!

AUSTIN (as Joey): That's what I always say. Anyway, thank you for the extra sugar.

ART (as Pomp): Yeah, you're welcome. Have a good one.

KEITH: Alright, so we've got...just me. I've got—okay, I've got one. [Clears throat.]

KEITH (as customer): [Creaky, creepy voice.] Hello young man! Ooh!

[JACK laughs.]

ART: Oh, you're lying, this one's not true.

[Background laughter.]

JANINE: You just have to answer his riddles three and it'll be fine.

[AUSTIN laughs.]

KEITH (as customer): Oooh! Baaaah! The name is A.P. Garriot, and I know a thing or two about your watch truck!

ART (as Pomp): Oh yeah?

KEITH (as A.P. Garriot): The discount? Three cents?

ART (as Pomp): Three cents off.

KEITH (as A.P. Garriot): Fortuitous that I should have wandered into the bad pier by mistake.

[JACK and AUSTIN laugh.]

JANINE: Whoa.

ART (as Pomp): Hey now.

KEITH (as A.P. Garriot): Sorry. There's *two* trucks. They've been being stolen from, because they're not very good, and so they're sending decoy trucks now, especially for more expensive things! Watches are expensive things, so there should be two trucks. A decoy truck, and a true truck!

[Time stamp: 15:04]

ART (as Pomp): Hmm.

KEITH (as A.P. Garriot): Double the trucks.

ART (as Pomp): So this is a brand-new technology, trucks, but they're sending two?

KEITH (as A.P. Garriot): Well, what's worse, paying for two trucks or losing all your watches? I should know or my name isn't A.P. Garriot!

JANINE: Why do you sound so much like Geoge Carlin on Shining Times Station to me right now?

AUSTIN: Oh, that's not—I got, um, I got "There Will Be Blood," what's-his-face...um....

JACK: It needs a bit more, um...

ART: Yeah.

JACK [in gravelly voice]: A bit more *variance*.

AUSTIN: Yeah, uh-huh, you're right.

JANINE: Yeah.

KEITH (as A.P. Garriot): What you need to do is watch for both of trucks—

ART (as Pomp): Hey, do you—

JACK [in gravelly voice]: My son, H. W.

AUSTIN [also in gravelly voice]: H. W.

KEITH (as A.P. Garriot): My trucks.

JACK: Your trucks?

AUSTIN: Wait, are they your trucks? Is that why you know this?

KEITH (as A.P. Garriot): I do a lot of shipping myself, you see. It's a family business. [AUSTIN laughs.] My name is Alexander Pencils, and I ship pencils.

JACK: What?

AUSTIN: Wait.

JACK: Wait.

AUSTIN: I thought your name was A.B. Garriot!

KEITH (as A.P. Garriot): Alexander Pencils Garriot, you see.

[Background laughter.]

AUSTIN: I thought it was one of those Bs that you pronounce like a P! [Laughing.]

KEITH (as A.P. Garriot): A. *P.* Garriot! Alexander Pencils Garriot! Yes!

AUSTIN: Oh, 'P'! Oh, I see.

ART (as Pomp): Is that a nickname, or...?

KEITH (as A.P. Garriot): I ship pencils, so I am very familiar with these trucks. And those other businessmen who ship them, like me. Like my son.

JANINE: What's your son's name? H. B.?

[KEITH and JACK laugh.]

KEITH (as A.P. Garriot): Yes, I named him after the firmness of the pencils! Hard-brittle! Or...hh....

[Background laughter.]

ART (as Pomp): So you're a shipping magnate, and you're here giving me information for three cents off a funnel cake?

JACK: He did call it—he did call it the bad one.

KEITH (as A.P. Garriot): You don't get to where I am without saving a few pennies here and there! Like I said, I wandered onto the bad pier by mistake, didn't mean it.

JANINE: Thought I'd give away some valuable info just....

JACK: To a competitor.

JANINE: To make the trip worthwhile, yeah.

KEITH (as A.P. Garriot): I can take your three cents here and turn it into three dollars tomorrow! And three hundred the week after!

ART (as Pomp): All right. Um, okay! Let me get you that funnel cake. [Pause.] Here you go. You know, you feel free to come back later, you're a lot of fun.

KEITH (as A.P. Garriot): Oh, thank you, thank you. I believe I shall make my way down this awful pier.

ART (as Pomp): Okay, I didn't build the pier.

KEITH (as A.P. Garriot): No, not your fault, certainly no. [Long pause.] Okay, bye!

ART [overlapping]: Okay, does anyone else want to—oh, sorry....

KEITH (as A.P. Garriot): No, no, no, go ahead, go ahead.

ART: I was gonna say, does anyone else want a shot at this, or are we?

AUSTIN: I think we're good

ART: All right.

AUSTIN: Unless someone else has *another* one.

JACK: Nah, I'm good. I'm...I'm...I think we got some good truck information. Somewhere.

JANINE: Maybe.

AUSTIN: What were the other names we had? A.P. Garriot...

JANINE: Crispy Boone.

AUSTIN and JACK: [in unison]: Crispy Boone!

AUSTIN: And who else? Who was the fourth?

JACK: Uh, the cop.

AUSTIN: The cop, right right right right right. Right right right right. Um.

JACK: Who is definitely suspicious.

AUSTIN: Oh yeah. Oh yeah.

KEITH: And a little bit of a thief!

JANINE: This is also probably before entrapment was a thing, right?

AUSTIN: Oh, yeah.

JANINE: And so, he could just be feeding you a line.

AUSTIN: Um, so, what are you rolling for this, Art? Is this cred or corp?

ART: This is cred, right?

KEITH: Who you think is telling the truth?

AUSTIN: Right.

ART: I think that the truth is that the, the axle is going to fall off.

[Background laughter.]

AUSTIN: Okay. Yeah, I think this is cred. Because it's abusing your power by...this discount is going to come out of your paycheck, Art/.

ART: Yeah, uh-huh.

AUSTIN: They're going to count how many pounds of funnel cake batter are left at the end of the week and see that they're short.

KEITH: Check the tills.

ART: Maybe I'll find a way to charge more later.

AUSTIN: Right. Or put more money in the kitty because you'll have robbed a watch....

ART [overlapping]: Yeah, or 'buy a funnel cake, five cents extra, get a watch.'

AUSTIN: Get a watch!

[Background laughter.]

JANINE: Real inconspicuous.

KEITH: Steep discount on watches.

AUSTIN: All right, so is this—what is this, two?

ART: It's cred.

AUSTIN: It's cred, what are you rolling? Is it.... Where's your other bonus come from?

KEITH: If it has to do with something that you're good at?

AUSTIN: Your background. Ah, well, funnel cake stand.

KEITH: Selling funnel cakes. Yeah.

AUSTIN: I think that counts. Yeah.

ART: Yeah.

AUSTIN: So two. Two D6. Trying to get under a three. There's a three.

ART: Three exactly.

AUSTIN: Three exactly. Which again means that, "things get complicated: describe messy situation, what this success costs you, or how you need to compromise."

JANINE: Batter explodes.

[Background laughter.]

KEITH: Ah, I have a soft pitch.

ART: Yeah, sure, go for it.

KEITH: Ah, there....the wheels *do* fall off, but there are two trucks and they only fall off one of the trucks, and you don't know if it's the dummy truck or the real truck.

ART: They're really doing two trucks? That sounds like—sounds so expensive.

KEITH: I think that's a real thing, I think people have decoy trucks for things like that. I think they do it for like bank transfers or something.

ART: Sure.

KEITH: I don't know, I don't know how expensive it is to hire a truck in 1900. Seems pretty cheap to me.

ART: Well the trucks are brand new.

AUSTIN: Trucks are new.

ART: The money is lower but the trucks are new.

JANINE: Yeah, it's like hiring a spaceship.

KEITH: Yeah. Um. But is, but is—

[Background laughter.]

JANINE: Seriously.

AUSTIN: How do you know?

[JANINE laughs.]

KEITH: But is labor so much cheaper?

AUSTIN: Oh, right, it's not a union—union job yet.

KEITH: This is non-union trucking.

JANINE: Ah, yeah. One of the guys hasn't even driven before.

AUSTIN: Right, new driver. He's—probably that's the one on the—

KEITH [overlapping]: Yeah, he's a scab.

AUSTIN: Wait, now we're making all of these true.

KEITH: Yeah. [Laughs.]

AUSTIN: Oh, is that actually part of why this is messy? Is they're all true?

ART [overlapping]: They're all true?

[KEITH is still laughing.]

JACK: Oh my god.

KEITH: Yeah, they're scabs because the real truckers are on a wildcat strike.

AUSTIN: [Laughs.] Right. So—what was the first one? Jack, it was that the trucks are going to be late because of a flood. [Speaking while taking notes.] Trucks late plus—

JACK: And that they have a collapsible roof.

AUSTIN: [Still taking notes.] Plus collapsible roof.

KEITH: That's why there's only one cop around, the rest of them are at the wildcat strike.

JACK: Oh, right.

AUSTIN: Yeah, uh-huh. Two: two trucks. Three: rookie driver...on one of the trucks? Or is that part of the—

JACK: It must be, right? Because the...

ART: Yeah.

AUSTIN: Yeah. Four: Axels...wheels fallin' off. [Taking notes.] Wheels will fall off one of the trucks. [To everyone else] Am I missing something?

JACK: I think that might be it.

AUSTIN: Keith, your thing was rookie driver? Your thing was two trucks.

KEITH: Two trucks, yeah.

AUSTIN: And Janine, *your* thing was rookie driver.

JANINE: Yeah.

AUSTIN: Okay. Here we go. Trucks are late, plus collapsible roof, two trucks, rookie driver on one of the trucks, and wheels will fall off one of the trucks.

KEITH: I thought Janine's thing was uh, was the axels.

AUSTIN: No, that was my thing.

JANINE: No.

KEITH: Oh, okay, nevermind.

AUSTIN: So I think that—that to me sounds like you should move a point into cred, right?

ART: Sure, yeah.

KEITH: Yeah, I think so.

AUSTIN: [Reading out loud] Success by chaos, impulsiveness, breaking the rules? [To group] Yeah.

KEITH: Did everyone—no. Cattie didn't move one.

AUSTIN: Yeah, but I don't think that Cattie—Cattie failed.

KEITH: Right, right.

JANINE: That's because I failed both of my things.

AUSTIN: Yeah...yeah. I moved out and back in.

KEITH: Yeah, but three-three is a pretty good place to be. That's what they say.

AUSTIN: Yeah.

KEITH: Three-three is a pretty good place to be.

JANINE: Yes.

AUSTIN: They always say. Um, all right. Do we feel like that is the end of morning? Or the end of lunch? Is it—okay—is it lunch now, or is it evening? In the city.

KEITH: I—I—as much as I'm hesitating to give everyone more shit to do, that felt like morning to me.

[JACK laughs.]

AUSTIN: Yeah, that felt like morning to me also.

JANINE: Mmhmm.

JACK: Well and now we're like, hello, we've all got—we've all got our information.

AUSTIN: We've made some progress, learned something new.... [Reading aloud] "We got to work, we learned something new, and we created a plan." That feels like that was morning. Lunch is "take a break, vent about work, or progress your goals."

JANINE: Yeah.

AUSTIN: Yeah. I have a lunch scene.

KEITH: Okay.

AUSTIN: Um...will you be in the scene with me...Melinda?

JACK: Yes I will!

AUSTIN: And whoever was playing Mr. Salt of Le Luce Guce?

JANINE: Wait, what?

JACK: Mr. Salt? That's your dad.

AUSTIN: Oh that's my dad, fuck. Who's the hot—then who was the hot air balloon?

JACK [overlapping]: Luce was the hot air balloonist.

ART: Luce!

JANINE: Yeah, that was me, I was Luce.

AUSTIN [overlapping]: Ooooh, Luuuuuuuuce. Right, I remember. Right. Mr. Salt's my dad because my last name is Salt.

[JACK laughs.]

AUSTIN: All right. Um, Melinda, I show up [laughs] smelling of experimental mayonnaise.

[KEITH laughs.]

AUSTIN: And *covered* in ropes.

JACK (as Melinda): Whoa!

AUSTIN: Um....

AUSTIN (as Eloise): [Whispering] We have to get these on board the...the ship. Boat. The—ah, nope—the balloon.

JACK (as Melinda): Wait, Eloise, is this—you're actually going to do it?

AUSTIN (as Eloise): I got the rope! I have the rope!

JACK (as Melinda): But I thought we were, like, joking around!

AUSTIN (as Eloise): What?

JACK (as Melinda): Well, like, at lunch you didn't seem like you were up for it, and, you know, Sank is...how Sank is...

AUSTIN (as Eloise): Sank helped me get the rope!

JACK (as Melinda): Sank told you...I mean, no, look. I mean, look—I've already said—

AUSTIN (as Eloise) [overlapping]: We went to Hellman's and they had rope and we got the rope. And it exploded and I smell terrible.

JACK (as Melinda): [overlapping]: I don't think that shop's a real shop.

AUSTIN (as Eloise): What do you mean it's not a real shop?

JACK (as Melinda): Don't they give you, like, a weird vibe?

[Background laughter.]

JACK (as Melinda): Have you ever seen the other--have you ever seen them both at the same time?

AUSTIN (as Eloise): I just saw the one.

JACK (as Melinda): One time, I went in and I needed to buy like a small boat, and you know what she said? She said "What's that?"

[Background laughter, louder.]

AUSTIN (as Eloise): Well, they--I did notice they have lots of pictures on the wall of horses.

JACK (as Melinda): Yeah!

AUSTIN (as Eloise): And a Ferris wheel--or, Somers wheel--and not really a lot really of boats up. But they did have the rope.

JACK (as Melinda): Yeah. I mean, look. I don't mean to be--

AUSTIN (as Eloise) [interrupting]: Can you take this off me, it's so heavy.

JACK (as Melinda): Yeah, okay, all right, give me half.

AUSTIN (as Eloise): Also it smells *terrible*.

JACK (as Melinda): It does. I don't know what that's about. Um, I'm just happy you're--like, it's fun? Like, it's fun to--you know. You always do so much work, and I think it's a good idea--even if we're like, joking around. And I talked to my dad and he thinks it's fine.

[KEITH laughs.]

AUSTIN (as Eloise): He thinks it's okay?

JACK (as Melinda): Yeah! Absolutely. He doesn't think it's--

[KEITH laughs louder.]

AUSTIN (as Eloise): Because I'm just going to give the rope—I'll be honest—

AUSTIN: And I take your hands, and I say:

AUSTIN (as Eloise): I was going to take care of the rope and then go back to work for the rest of the day. And that way it was like I contributed something—

JACK (as Melinda): [overlapping]: Yeah, no!

AUSTIN (as Eloise): And I got to hang out with you guys, but I didn't have to do the part where I had to...do the thing.

JACK (as Melinda): I thought the same—I talked to my dad—it's not even a crime.

[KEITH wheezes with laughter.]

AUSTIN: My face just, like, Drew Scanlon blinking guy meme.

AUSTIN (as Eloise): It's not a crime?

JACK (as Melinda): It's not even a crime to steal watches.

AUSTIN (as Eloise): In general?

JACK (as Melinda): Well, not if they're—

AUSTIN (as Eloise) [overlapping]: Or these specific ones?

JACK (as Melinda): These ones. If they're not being owned by somebody, and if it's—look. My dad explained it. He was trying to make an immortal doll. If the watches are in a truck—

AUSTIN (as Eloise) [overlapping]: What?

JACK (as Melinda): Nobody owns the watches, and you can just take them. They're just fair game for everybody. But like, the reason nobody does take them is that they haven't worked out how to stop the truck and everything...you know?

AUSTIN (as Eloise): Well, that's the part I don't want to do. I don't want to stop a truck, I don't want to get into a truck—

JACK (as Melinda): No!

AUSTIN (as Eloise): I don't want to have to be *near* the truck.

JACK (as Melinda): You just want to have a good time! And get watches.

AUSTIN (as Eloise): I don't—Can I tell you? Trucks...they scare me.

JACK (as Melinda): They are quite new, aren't they?

AUSTIN (as Eloise): They're big, and they're loud, they're like little trains that go wherever they want—

JACK (as Melinda): Yeah.

AUSTIN (as Eloise): I don't even understand how they move them, or how they direct them. How do they keep them from going into buildings?

JACK (as Melinda): I...

AUSTIN (as Eloise): Why aren't there just trucks up and down the beach all the time?

JACK (as Melinda): What...you're...hmm. You made a good point. We need to get these in the balloon?

AUSTIN (as Eloise): We need to tie one end to a balloon and someone else has to go tie the other end to where we think the trucks are going to be. Or where we—someone else is going to do the thing. So that we can get it over there by pulling on it or...whatever. They. You. You can do that.

JACK (as Melinda): Yeah.

AUSTIN (as Eloise): Not me. I mean, I guess if your dad says it's okay...

JACK (as Melinda): It's—it's not even a—Eloise, look at me. Look at me.

JACK: Takes your hands in hers, looks you in the eye.

JACK (as Melinda): Look me in the eye.

AUSTIN: I'm looking you in the eye.

JACK (as Melinda): It's not even a crime.

AUSTIN (as Eloise): Could we use some of the money to help the pier?

JACK (as Melinda): We can use the money for whatever we want! Yeah, of *course* we can use the money to help, to, to—like, Sank used the money to buy steak? We can use the money to help the pier, I can quit my job!

AUSTIN (as Eloise): If we could use the money to help the pier, then I wouldn't have to work so hard.

JACK (as Melinda): You wouldn't have to work so hard!

AUSTIN (as Eloise): It's like...buying a day off.

JACK (as Melinda): Yeah, exactly! Is it a crime to want a better pier?

AUSTIN (as Eloise): No!

JACK (as Melinda): No! Is it a crime to steal a load of watches? Say it after me:

AUSTIN (as Eloise): No!

JACK (as Melinda): Yeah, exactly, Eloise!

AUSTIN (as Eloise): It's not a crime to steal a load of watches!

JACK (as Melinda): Let's go to the balloon.

AUSTIN: Walk, walk, walk.

JANINE (as Luce): Hey kid, you stink!

[Background laughter.]

AUSTIN (as Eloise): [Sighs heavily.] I know. I can't—it's not—it won't come off. I don't know what to do. Anyway, um. [Whispers to Melinda] How do we...do we just ask?

JACK (as Melinda): Yeah. Yeah.

AUSTIN (as Eloise): Can I tie—

JACK (as Melinda): No, not like that.

AUSTIN (as Eloise): This ro—

JACK (as Melinda): Not like that.

[Background laughter.]

AUSTIN (as Eloise): [Carefully] My name's Eloise Salt. Hi.

JACK (as Melinda): And we've met. I'm Melinda.

AUSTIN (as Eloise): Right.

JANINE (as Luce): I recall, it was like an hour ago.

JACK (as Melinda): Mmhmm.

AUSTIN (as Eloise): Please may I tie..this...rope...to the balloon? [Long pause]
For...

AUSTIN: And I look at Melinda.

JACK (as Melinda): Mmhmm.

JACK: Nodding.

AUSTIN (as Eloise): Safety. Reasons.

JACK: Eyes wide, nodding more vigorously. [Laughs.]

AUSTIN (as Eloise): [Still speaking carefully.] We decided—the pier—

JACK (as Melinda): Together.

AUSTIN (as Eloise): That it would—together.

AUSTIN: And I put my arm around Melinda, as if to represent togetherness.

AUSTIN (as Eloise): That it would be safer if the balloon had another...rope? On it.

JACK (as Melinda): A tether.

AUSTIN (as Eloise): Great word. Vocabulary word from last year. Tether.

JACK (as Melinda): Uh-huh.

[Long pause.]

AUSTIN (as Eloise): So I'm just going to tie it on...using a knot that I learned in Scouts.

JACK (as Melinda): She's just going to do that now.

AUSTIN: I just, like—I start doing it as if I'm disarming a bear trap. [JANINE laughs.] Very slowly. Very cautiously.

JANINE (as Luce): You don't trust the other rope that's on here already?

AUSTIN (as Eloise): We have...some doubts about that rope. And where we got it from.

JACK (as Melinda): Yeah.

[Time stamp: 30:00]

AUSTIN (as Eloise): The person—

JANINE (as Luce) [overlapping]: You didn't get this rope, I brought this rope from home.

AUSTIN (as Eloise): We have some doubts about your rope and where you got it from. We heard—

JANINE (as Luce) [overlapping]: Whoa. Whoa whoa whoa whoa.

AUSTIN (as Eloise) [overlapping]: That the supplier was not very good—

JANINE (as Luce) [overlapping]: Whooooaaaaa.

AUSTIN (as Eloise) [overlapping]: And that we needed to supplement it with our own personal rope here.

JANINE (as Luce) [overlapping]: Whhooooaaaaaaaaa.

[KEITH laughs.]

JACK (as Melinda): Eloise.

AUSTIN (as Eloise): The salt water degrades ropes very quickly—

JANINE (as Luce) [overlapping]: Whoa!

AUSTIN (as Eloise): and we needed a local rope.

JANINE (as Luce): Stinky girl, you were throwing some accusations around.

AUSTIN (as Eloise): It's not about you, it's about the rope makers. I don't know who made that rope; maybe it was you and if it was you then...we do doubt your rope-making prowess and so we needed to supplement it with a local rope. Also, there's a law that says you have to support local rope businesses—

JACK (as Melinda): [overlapping]: Yeah!

AUSTIN (as Eloise): And we have to make sure we don't get in trouble with the law—

JACK (as Melinda): Uh-huh!

AUSTIN (as Eloise): Because if we do, then whatever money we make on the balloon—

JACK (as Melinda): It goes nowhere.

AUSTIN (as Eloise): We're going to lose it for lawyer fees. It goes nowhere.

JACK (as Melinda): And I've seen a cop around.

AUSTIN (as Eloise): There's a cop. [To Melinda] There's a cop?

JACK (as Melinda): Yeah, uh, they're...they're—the creepy guy.

AUSTIN (as Eloise): All right, I need to tie this and get back to work, so...thank you! And I'm just gonna tie it right now!

AUSTIN: And I begin to tie it.

JANINE: I think someone needs to roll to see if this happens.

AUSTIN: Yeah, I guess so.

JANINE: To see if Luce lets this happen.

AUSTIN: Luce—

JANINE: We've described Luce as a loose balloonist.

[AUSTIN laughs]

JANINE: Um.... hot air balloonist, but...I think there's probably a limit to that looseness.

AUSTIN [overlapping]: So is this—this is cred—doing something sneaky, this is sneakiness for sure.

JANINE: Mmhmm.

JACK: I am helping.

AUSTIN: Yeah, I don't think that I could get a third for 'nerd' or 'tryhard'—like, I'm *being* a nerd and a tryhard, but I'm not very—that doesn't help me lie. I think it makes me worse at it.

ART: We could tell.

[JACK laughs.]

AUSTIN: Um...uh-huh. Uh, so I'm trying to get under a three. I get a three! I also get a six, but I think we take the best one, right? That's what we decided last time?

JACK [overlapping]: Yeah, I think we decided that with Janine last time?

AUSTIN: Yeah.

JACK: Or did we go the opposite way and that was when Mr. St—when Mr. Arvo showed up? I don't recall.

KEITH: No, no, we decided that we'd take the best die in case of a six.

AUSTIN: Okay. Okay.

JACK: Okay.

AUSTIN: What is the complication here?

JANINE: Um....

[Pause.]

AUSTIN: Do I...make a mistake and tie both ends to this?

[Background laughter.]

AUSTIN: So that there's just a hanging rope hook?

JACK: Yes! Yes.

AUSTIN: When it lifts off.

JACK: Yes, absolutely.

AUSTIN: Do you know what I mean?

JACK: Yes.

AUSTIN: Like a U-shaped rope...instead of tying it down somewhere else, it's just hanging down so that you could grab it, for instance, from a rooftop or with a big metal hook, or something?

JACK: I don't understand how you managed this, though? Like, if the rope is so long that we're going to tie it somewhere else in Bluff City, to—to—

AUSTIN: I just it, I just tie both ends.

JACK: Yes.

AUSTIN: Like, I'm so nervous that I grab one end of it and tie it, and I grab the other end—I've already knotted them together. The three—the four ropes are already knotted into one big rope at this point, and so I just then knot both of them down as quickly as I can.

JACK [overlapping]: We're just so full of adrenaline and [laughs] you know—

AUSTIN: And fear. You know, you said the police were out there. There was a cop around.

JACK: Yeah. And so we're just like, "Oh, and that's done. We've done the rope bit."
[Laughs.] "Rope is attached to the balloon."

AUSTIN: [Laughs.] Right. Yes!

JANINE: I think—I think Luce notices and she's—she is just sort of, like, at this point, watching it happen? Like it's, the thing is like—I don't know what the fuck you kids are talking about, but you're just tying both ends of a rope to the—

[KEITH and JACK laugh.]

JANINE: To the gondola, like...?

AUSTIN: Uh-huh.

JANINE: I'm just going to eat my sandwich and watch it happen and you can leave and it'll be fine.

AUSTIN: Uh-huh. All right.

JANINE: Um. It's like an eyebrows up, indifference, like, "yeah, whatever, I don't know."

[KEITH laughs.]

AUSTIN: All right, done.

KEITH: Um...I'm gonna need Art and Austin.

AUSTIN: Oh, sure.

KEITH: To reprise the watch guys.

JACK: Oh, the—the—the marks.

AUSTIN: Which—oh, sure.

ART: Oh, okay.

AUSTIN: We didn't have names for them, did we? We did have names and I don't remember what they are, but that's fine.

ART: The real sad-sack.

AUSTIN: Yeah, uh-huh.

ART: Watch people, yeah.

KEITH: Was one of them named Benjamin? Am I just making that up?

AUSTIN: That sounds possible. Like, entirely possible.

JANINE: That does sound familiar.

KEITH: But, yeah, I genuinely don't remember and we didn't write them down, because, uh...I don't know.

JANINE: We weren't on it back then.

KEITH: Yeah, we weren't on it.

AUSTIN: It's true.

KEITH: Um, so know that we know that, uh, that we're not going to have that tether—I mean, / know, but either way, we were always going to pursue these other two, but it seems extra important now that we don't have a tether.

AUSTIN: Well, we have rope. It's just not—

KEITH: We can no longer direct the hot air balloon using the tether.

AUSTIN: Via the t—correct, yeah.

KEITH: Which was the plan.

AUSTIN: Uh-huh. [Laughs.] Well, we could, it would just be way more complicated.

KEITH: Mm. Mmhmm.

AUSTIN: We would just have to grab it from the ground and guide it somewhere.

JACK: Also we don't know this yet.

AUSTIN: Right, we don't know this.

KEITH: Yeah...

AUSTIN: None of us noticed we were doing this.

KEITH: Yeah.

AUSTIN: Anyway, we should—you should check in on this other thing.

KEITH: Right.

AUSTIN: So we're...we are...Art, you were the one who had the Civil War watch, I was the one with the presidential watch.

ART: Mmhmm.

AUSTIN: Presidentially *turned* watch.

KEITH: Right, yes, you—you one-upped the watch.

AUSTIN: Yeah.

ART: I'm not sure that that's better.

[AUSTIN laughs.]

KEITH: It definitely seems more expensive. It was jewel-encrusted?

AUSTIN: I thought it was just jewel...

ART: No, it wasn't jewel-encrusted.

AUSTIN: It wasn't jewel-encrusted.

ART: It was a different word.

AUSTIN: It was a different word.

KEITH: So, yours was jewel encrusted, and then I made up, to make the watches more expensive, that Art's was also filigree.

AUSTIN: Filigree, I see. Okay.

KEITH: But yours was jewel-encrusted.

AUSTIN: Um. Where are we at, and why are you—are you like watchi—are you, like...tailing us?

KEITH: Uh, yes. I have found—I have found where you're planning? Which is, I think, just like, at a park bench. Like, ah, like a public picnic table. And, ah, you're there,

seriously planning your version of holding up this—this truck, whatever that ends up being. Um. And I walk up, and I'm just like—

KEITH (as Sank): Ah, hey guys, I don't know if you remember me.

ART (as the mark): ...Yeah.

KEITH (as Sank): Yeah. You both okay?

AUSTIN (as the onlooker): I'm not...I mean, I'm me—

AUSTIN: What was this character's voice? Gimme one second, I'm going to find these characters, I have them.

KEITH: [laughs] Okay.

JACK: They were both, like, idiots, right?

KEITH: [laughs] Yes.

ART: Yes they were.

AUSTIN: I mean, yes.

JACK: They were like, very ready to be...very excited to play a game and believe that they had fairly lost. I mean, it was sad, but...

KEITH: Right. They do...they basically tricked themselves into doing this. I was just—I was, like, expecting to take a bet for, like, a, maybe a one or a five dollar note?

AUSTIN: Right.

KEITH: Uh, and instead immediately offered up two watches. [Laughs.]

AUSTIN: I was just being loud, was this character.

JACK: [Amused] Oh, great.

AUSTIN: And, like, very hype-man-y, like, backing up whatever Art's character said.

JACK: Oh, yeah.

KEITH: So, easy to find you.

AUSTIN: Yeah, uh-huh. Yes. [Laughs.]

AUSTIN (as the onlooker): What do you want, kid?

KEITH (as Sank): Listen, I just— you know, I felt—

AUSTIN (as the onlooker): Give us our watches back.

KEITH (as Sank): No, no, no, I'm here because I felt—

AUSTIN (as the onlooker): Give them back!

KEITH (as Sank): —so bad about winning those watches fair and square, um, but I do—I did—still, I just was like, ah, they just seem like two really genuine fellows, you know? You just seem like two really, just...real...honest...

AUSTIN (as the onlooker): Authentic-like.

KEITH (as Sank): Yeah, authentic folks.

AUSTIN (as the onlooker): Like our watches were.

KEITH (as Sank): Right, exactly. Authentic like the watches were. It just struck me, I sort of was, um...I was feeling...I was feeling a bit strange about having taken these two watches off of men who I came to admire so much, um, for their boldness, their immediate boldness, uh, and obvious skill. I mean, you did best me three out of four times, which is, you know, be—way better than most people do.

Um, and I remember hearing you talk about some way that you could get yourselves more watches. Since I came by your watches honestly, I thought there was nothing I could do but help you get the other watches you were talking about.

AUSTIN (as the onlooker): What do you think?

ART (as the mark): Well, yeah, I'm just trying to replace my dad's watch 'cause he's going to be so mad about this.

KEITH (as Sank): Right.

ART (as the mark): And, you know, I've heard that this watch truck is just heavily protected with armed guards and my plan was I was just going to try to get the drop on them. Just run up to them at a stop light and, and, sorta just take them out, and then grab the watches and run.

KEITH (as Sank): Okay, and what kind of—what was the vehicle by which you were going to take out the heavily armed guards?

ART (as the mark): I was going to be on foot, I was just going to run. I think they won't be expecting it.

KEITH (as Sank): Mm.

AUSTIN (as the onlooker): And I've got a stick. Hmm?

AUSTIN: And I pick up a—it's a pretty big, it's like a piece of driftwood?

KEITH (as Sank): Okay.

AUSTIN: It's big.

KEITH (as Sank): Wow.

AUSTIN: And, like, haul it over my shoulder.

ART (as the mark): Yeah, we went and found that down by the water.

KEITH (as Sank): Hmm, okay.

AUSTIN (as the onlooker): It's not quite as good as a nice watch, but...it's pretty good. It's hefty.

ART (as the mark): That's what they say.

KEITH (as Sank): Hefty, huh?

AUSTIN (as the onlooker): I think just, *wham*, and I hit 'em with it, and, uh, then we get outta there with the watches.

KEITH (as Sank): Yeah, that's not a bad plan. I definitely feel—

AUSTIN (as the onlooker): For me it's not sentimental, it's about the monetary value of the watches.

KEITH (as Sank): Right, and that is so—

AUSTIN (as the onlooker): How much they're worth.

KEITH (as Sank): Right.

AUSTIN (as the onlooker): Monetar—in terms of currency, what I could sell them for. Maybe I go to a big city, and I set up a little booth, and I say who would like a watch?

KEITH (as Sank): And i think that is so genuine of a concern.

AUSTIN (as the onlooker): It's important these days, supportin' the economy.

KEITH (as Sank): Right. And I—you know, I just want to help you fine-tune that idea a little bit. Maybe make it a little bit, you know—take what it is a great plan, and waterproof it, you know?

AUSTIN (as the onlooker): Stick and Legs, that's what we call [Austin laughs] ourselves.

KEITH (as Sank): Right. We're just gonna reinforce the ol' Stick and Legs plan.

ART (as the mark): I'm Legs.

KEITH (as Sank): Right. And you're Stick.

AUSTIN (as the onlooker): And I'm Stick. That's right.

[JACK laughs.]

KEITH (as Sank): And that's great. That's great.

AUSTIN (as the onlooker): Smart kid.

KEITH (as Sank): Do you guys want to play that game again? [Pause] Nah, no, it's fine.

AUSTIN (as the onlooker): Nah, I think we're really focused on the gettin' these big watches.

KEITH (as Sank): Right, yes, sorry, I just get distracted when I...meet...two...really talented people.

[Background laughter.]

ART (as the mark): And we don't have anything else, as I think we've discussed—

KEITH (as Sank): Right, sure.

AUSTIN (as the onlooker): I just have this stick, and I'm not giving it up.

KEITH (as Sank): Yeah, yeah. I'm just—I know. You're in it for sentimental, you're in it for monetary, and I'm just, I'm in it for the love of the game. I just love playing that game with folks.

AUSTIN (as the onlooker): So what's your tips, kid?

KEITH (as Sank): Okay, so. Um, what is—what's the 'go' word? When is—when are you going to do your runnin' up?

AUSTIN (as the onlooker): I'm gonna look out for the, for the watch truck.

KEITH (as Sank): Right.

AUSTIN (as the onlooker): And then when I say it—when I see it—I'm going to say, "Look! It's the watch truck!"

[JACK laughs.]

KEITH (as Sank): Okay.

ART (as the mark): Yup.

AUSTIN (as the onlooker): And then Legs, I'll leave it to you, Legs, to describe the second act of our dramatic plan.

ART (as the mark): Yeah, and then I'm going to run as fast as I can, right at the guys with the guns.

[KEITH wheezing with laughter in the background.]

ART (as the mark): And push 'em over.

[JACK laughing, KEITH still wheezing.]

AUSTIN (as the onlooker): And that's where the stick comes in. [Sighs with satisfaction.] Wham!

ART (as the mark): Yup! Wham! And then we get away with the watches.

AUSTIN (as the onlooker): And that's it!

KEITH (as Sank): Okay. Now, productive question.

ART (as the mark): That's for us to decide.

KEITH (as Sank): How are you going to push over a man in a truck?

AUSTIN (as the onlooker): Legs is really fast.

ART (as the mark): Yeah, look.

ART: He runs a little bit.

KEITH (as Sank): With the doors closed, the man sitting down...

AUSTIN: [Laughs] He starts running in this room that we're in? Where are we?

KEITH: We're outside at a picnic bench.

ART: Meow! Meeeeeoow!

KEITH (as Sank): Wow, you are so...

AUSTIN: It's a 1960s Batman TV villain if I've ever heard of one!

KEITH (as Sank): You are so fast. And...I don't doubt your ability to catch the truck, it's more that the...the person will be seated inside the truck, not ab—not easily able to be pushed.

ART (as the mark): One of the, the guards are probably in the back. I'm going to run up to the back, open the door, push him over.

AUSTIN (as the onlooker): Wham.

ART (as the mark): Grab the watches and run away on foot.

KEITH (as Sank): Okay. now, here's, here's where I think I can come in. You should wait until the truck is stopped for some reason.

ART (as the mark): Yeah, I said at a red light.

KEITH (as Sank): Oh, you did say at a red light, okay, that's fair.

ART (as the mark): Yeah.

KEITH (as Sank): Then, hmm. Do you think since you're on point—

AUSTIN: Red lights aren't invented yet, we have to figure out a different thing.

ART: Do they have stop signs yet?

AUSTIN: Oof, they better, otherwise—I mean, this would explain why all those people died from cars.

KEITH (as Sank): So, make sure that the car is stopped.

AUSTIN: Stop sign probably, right?

KEITH (as Sank): It'll stop at some point.

KEITH: We—I know. I know it. Keith knows that the wheels are probably going to fall off this thing.

AUSTIN: Stop signs originated in Michigan in 1915.

JACK: You are kidding me.

[Art laughs.]

JACK: Just trucks careening all over.

KEITH: They were so slow, though.

AUSTIN: Yeah, I guess they just naturally were like, I guess I have to stop and let this other fucking car go.

[Time stamp: 45:00]

JANINE: I think the idea is that, like, when there were, like, five cars in a town—

AUSTIN: Yeah.

JANINE: It wasn't that different from like a horse-drawn cart, right?

AUSTIN: Sure, sure. Yeah.

JANINE: Which is, like, there—there would be a degree with which people would be like, well you're not going fast enough when you can't just stop. If you see something, just stop.

AUSTIN: Right.

JANINE: And as cars get faster and more plentiful, it's like, oh, actually you cannot stop in time, you're going to kill everyone.

AUSTIN: Right. This makes sense.

JANINE: That'd be my guess.

KEITH: Um, I mean—we didn't even get—what was the Ralph Nader thing, the late 70s? For seat belts?

AUSTIN: Mmhmm.

45:29

JANINE: Yeah.

KEITH: And then there was that—who was the fucking Jim Halpert guy? I think he was in the movie about mandating that everyone have windshield wipers. I don't remember...

JACK: Oh wow.

KEITH: Yeah.

JACK: You need those.

JANINE: That sounds like a real thriller.

AUSTIN: [Laughs] Get his ass, that's right.

JANINE: The movie about windshield wiper guy. Wow.

AUSTIN: Was it John Krasinski that was in that movie, or something?

KEITH: I'm pretty sure John Krasinski played the, the, you know, the hard-nosed lawyer who made Ford add windshield wipers.

AUSTIN: Oh my god.

KEITH: Or something.

JANINE: I'm not saying he's wrong—

AUSTIN: No!

JANINE: I'm just saying, do we need a movie about everything now?

KEITH: Am I right about this?

AUSTIN: Was that—A Quiet Place 2?

[JACK laughs.]

JANINE: Was that Flash of Genius?

AUSTIN: That sounds like it could be.

ART: It's quiet because they're not crashing their cars into things anymore.

JANINE: No, Flash of Genius is a Greg Kinnear movie.

AUSTIN: Mmm.

JANINE: About someone suing Ford for stealing his idea for intermittent windshield wipers. [Laughs.]

KEITH: Maybe that's just what I'm thinking of.

JANINE: We don't need a movie about everything!

AUSTIN: No, we don't. Maybe that's what you were thinking of.

KEITH: Yeah, it probably was Flash of Genius. [Quoting] "The Kearns's true story."

AUSTIN: Incredible. Anyway.

KEITH: Anyway, sorry to whoever I thought was John Krasinski, I didn't mean it. [Chuckles.]

JANINE: It was Alan Alda.

KEITH: It was Alan Alda? Sorry, Alan Alda.

AUSTIN: Yeah, wow. That's a...that's sad.

KEITH: Um.

JANINE: That's not—he's just in that movie.

KEITH: Okay, it probably—okay, yeah, it was Greg Kinnear, yeah. Um...so. I—anyway—

KEITH (as Sank): I think that when you run up, you should also have a weapon.

ART (as the mark): I don't do weapons—you don't—I don't think you understand the dynamic that we're goin' for here.

AUSTIN (as the onlooker) [overlapping]: He doesn't get it. Legs and the Stick. Stick and Legs.

ART (as the mark): Legs and the Stick. It can't be Stick and the Leg-Stick

KEITH (as Sank): Why...

AUSTIN (as the onlooker): Stick-Leg-Stick, that's definitely not right.

KEITH (as Sank): Why can't it be that?

ART (as the mark): Yeah. It sounds terrible.

JANINE: Pitch them a nickname. Pitch them a good nickname.

KEITH: Okay.

KEITH (as Sank): What about Leg-Stick-Stick?

AUSTIN (as the onlooker): That sounds sticky. Yeah.

ART (as the mark): No, that's the same. Eugh.

AUSTIN (as the onlooker) [in a tone of disgust]: Leg-Stick-Stick.

KEITH (as Sank): Leg-Stick times two!

AUSTIN (as the onlooker): I don't know multiplication.

ART (as the mark) [overlapping]: No, that sounds like we're both Legs, and we're not.

AUSTIN (as the onlooker): Yeah, let me tell you, I'm not Legs.

KEITH (as Sank): Leggy Two-Sticks!

JANINE: There are different kinds of sticks.

AUSTIN (as the onlooker): That's one person. Leggy Two-Sticks. I know him.

[KEITH laughs.]

ART (as the mark): Yeah, Leggy Two-Sticks. Yeah. From Philly.

AUSTIN (as the onlooker): He would not like us movin' in on his name territory.

[KEITH keeps laughing.]

[Long pause.]

KEITH (as Sank): Um. Hmm. If you're sure this is name-based for you.

ART (as the mark): I—yeah, of course.

AUSTIN (as the onlooker): The name derives from our natural talents.

KEITH (as Sank): Right, right.

ART (as the mark): People like Billy the Kid, they don't like Leggy Two-Sticks.
No offense to Leggy Two-Sticks.

AUSTIN (as the onlooker): No offense to Leggy Two-Sticks.

KEITH (as Sank): Wait, if you don't like Leggy Two-Sticks, then why don't you
want to offend him?

AUSTIN (as the onlooker): 'Cause he's an alright guy!

KEITH (as Sank) [overlapping]: He is an alright guy, sure.

AUSTIN (as the onlooker) [overlapping]: You know, I'm not trying to—come on!

KEITH (as Sank): Right. Um. What are your names?

AUSTIN (as the onlooker): Ugh, how many times do we have to go over this. He's Legs and I'm The Stick!

KEITH (as Sank): Okay. Leggy...right.

AUSTIN (as the onlooker): That's what we go by now. We're [lowers voice] we're doin' a heist, no real names.

KEITH (as Sank): How about—what about a plank? One of you has a stick, one of you has a plank.

AUSTIN (as the onlooker): Like the yoga pose?

KEITH (as Sank): No, like a—like a two-by-four.

ART (as the mark): Yeah, I can't move very fast if I'm planking at all.

KEITH (as Sank): No, like a two-by-four.

ART (as the mark): All low.

KEITH (as Sank): You'd be like—

ART (as the mark): No legs in that.

KEITH (as Sank): You'd be like, uh...

AUSTIN (as the onlooker): Your center of body is just all off, it's not in the right place for movement.

KEITH (as Sank): Leg-club and the Stick-man.

AUSTIN (as the onlooker): Leg-club doesn't sound very fast at all.

ART (as the mark): Leg-club?

AUSTIN (as the onlooker): Sounds like he's been hit in the dang leg!

ART (as the mark): With a club! That's someone who's slow!

AUSTIN (as the onlooker): I do like the Stick-man, though.

KEITH (as Sank): Okay!

AUSTIN (as the onlooker): Well, actually, no I don't. It makes me sound like a little insect bug-guy.

KEITH (as Sank): Oh. The Club-man, then?

AUSTIN (as the onlooker): The Club-man sounds like I play a horn. Really well.

KEITH (as Sank): How about a Bat-man, then? You could get, like, a baseball bat. You could be Bat-man.

AUSTIN (as the onlooker): Hmm, Bat-man?

KEITH (as Sank): Yeah.

AUSTIN (as the onlooker): The Bat-man.

KEITH (as Sank): Yeah.

AUSTIN (as the onlooker): I like it.

KEITH (as Sank): [Trying not to laugh] And then you're stealin' from these guys, so you can be Robbin'. So you're Robbin' and the Bat-man.

AUSTIN (as the onlooker): Robbin' and the Bat-man. Robbin' and his sidekick, the Bat-man. I don't see how this changes the bit about who carries the stick, though.

KEITH (as Sank): Well, then, because his name isn't Legs anymore, so he can carry whatever he wants, because he's Robbin'. He does whatever it takes to do the robbin' right.

ART (as the mark): This is a lot to explain, 'cause people are going to think that you're talking about the bird. And I'm deathly afraid of birds.

AUSTIN (as the onlooker): Okay, but wait a second. He should roll. [KEITH starts laughing.] Some dice. And see if this sticks. I'm Sticks.

ART: I think we should just do this scene for another forty minutes.

KEITH: I think this is maybe the stupidest thing I've ever said on Friends at the Table.

[AUSTIN cracking up with laughter.]

KEITH: I don't think there's been a stupider thing that I've said than Robbin' and the [starts laughing] Bat-man.

AUSTIN: Aah, I'm actually light-headed. I'm a little light-headed from laughing. All the oxygen has left my lungs. I'm a little dizzy, genuinely. Like actually. I'm okay, I'm holding onto my desk. Oh.

[AUSTIN cracks up laughing again, JACK starts chuckling. KEITH has been laughing this whole time.]

JANINE: You just got there so organically.

[AUSTIN still laughing.]

KEITH: I—I mean, I did—I did come up with “the Bat-man” and then was, oh no that's Batman, and then went, I don't care.

[JANINE and JACK laughing gently; AUSTIN still cracking up in the background.]

AUSTIN: I'm laughing but there's no more anything to come out!

[JACK laughing.]

AUSTIN: Oooh. You have to roll dice!

KEITH: Okay, so this is definitely two dice, and it's definitely cred.

AUSTIN: Oh it's definitely cred, yeah. So under a four.

KEITH: For 2d6.

JACK: God, in, like—

KEITH: Two!

AUSTIN: Oh, there you go, there's a two.

JACK: In like 80 years, Goldfinch and Waxwing are going to show up.

[AUSTIN and ART laughing.]

AUSTIN: Fuck, if only we had a better set of names.

[KEITH laughing.]

AUSTIN (as the onlooker): I'm tellin' ya, Robbin', 'cause you're good at it.

KEITH (as Sank): Yeah, 'cause you're going to be robbin' people.

AUSTIN (as the onlooker): Robbin' people.

ART (as the mark): All right, I'll go get a weapon.

AUSTIN (as the onlooker): Get—no, you take the stick. You go get me a baseball bat, because of how I'm going to be the Bat-man.

ART (as the mark): Baseball bat? I thought it was going to be a cricket bat!

[KEITH and JACK chuckling in the background.]

AUSTIN (as the onlooker): You know, that's not a bad idea. It's a little more like a paddle.

KEITH (as Sank): It's definitely got a striking look.

AUSTIN (as the onlooker): It does.

ART (as the mark): And it strikes people!

KEITH (as Sank): And it strikes people.

AUSTIN (as the onlooker): And it strikes...

ART (as the mark): Wordplay!

AUSTIN: All right!

KEITH (as Sank): You guys are sharp! You guys are two sharp guys.

AUSTIN: Ooh, god. Deep breaths.

ART (as the mark): We could have been the sharps.

AUSTIN (as the onlooker): We could have been the sharks. No, we're Bat—we're Robbin' and the Bat-man. In the morning.

[Pause.]

[KEITH and AUSTIN laughing.]

AUSTIN: Sharp-man sounds like I stab people, Janine, I can't be sharp-man.

[JANINE laughing.]

KEITH: I don't care if this guy stabs people.

AUSTIN: I do! Anyway, all right. That's another scene. That's two scenes down in this new round. How are we feeling?

JACK: Hmm.

ART: I'm having a wonderful time.

JACK: Um....

KEITH: Yeah, this never-ending game is a blast.

ART: Yeah.

KEITH: That we're sort of not even playing by what the rules are.

AUSTIN: We're playing by the rules!

KEITH: This is—it is so abstracted [JACK laughs] from what the game is meant to be.
[Laughs.]

AUSTIN: [Chuckling] You don't know that!

KEITH: Okay, okay.

AUSTIN: You could rob the mall, probably. In one of these games.

KEITH: Yeah, yeah, you totally could.

JACK: It's that we decided *immediately* that it was going to be about robbing a watch truck.

JANINE: It's Bluff City, what do you want?

JACK: As soon as Art said the words.

KEITH: The original decision was to not make it about, like, '90s mall kid life, but instead to be about 1890s mall kid life.

JACK: [Laughing] Yes.

AUSTIN: And what do the 1890s mall kids do? Rob watch people!

JACK: Rob the watch truck. It's not even a crime!

KEITH: Yeah, they hadn't invented laws yet.

[Background laughter.]

JACK: Okay. Do you have a scene in mind, Janine?

JANINE: Um...not really. I'm still thinkin'. What are—what's the stuff for this period? It's like rest and scheme...

JACK: Yeah, it's like resting and scheming I think.

JANINE: Dream. [Laughs] Resting and scheming.

KEITH: Uh, it is: “take a break, vent about work, and progress your goals.”

JANINE: Okay.

AUSTIN: I just want to say, there is—the word heist is in this document.

JACK: Okay!

JANINE: All right.

AUSTIN: *Three* times. Twice it is how it’s Honey Heist, which this a hack of. Once—

JANINE: But the third time it’s saying “absolutely do not do a heist.”

[Background laughter.]

AUSTIN: Uh, one of the pre-made setting is a So-Cal mall that is—maybe it’s like an outdoor mall?—and it’s rainy and so there are—there is nobody here, the mall is, like, empty, and one person, Narin, it says, “slow day in the restaurant so it’s heist time! Can they acquire a quart of the restaurant’s delicious smoked pineapple habanero salsa to bring in for the AP Spanish class fiesta tomorrow?”

[JACK and JANINE start laughing.]

AUSTIN: Much different stakes.

JACK: Robbing an armed truck and stealing 600 watches.

[KEITH and JANINE laughing.]

AUSTIN: I will say, it does say that, “the city police are bored and for some reason the on-duty cops have gravitated toward the mall. You better keep an eye out, they’ll probably bust you for untied shoes or something.” So the police are a factor in this setting. Maybe not as much as [laughs] the one in which we’ve created armed, uh—whatevers, but yeah.

JANINE: Goons?

AUSTIN: Armed goons.

KEITH: They are definitely goons at this point.

[Long pause.]

AUSTIN: [Sighs] Yeah.

KEITH: Are you upset that they're goons?

JACK: No, I'm—

AUSTIN: No, I was thining about the armed, uh, the—guards, not the goons.

KEITH: Ooh, okay.

AUSTIN: When I said armed, I meant the guards.

KEITH: Gotcha, sure sure sure.

AUSTIN: Both sides are now armed, but at different tiers of armed, I think.

JACK: Okay, I need an alibi. We need an alibi. And I am going to, um—I would like to go and pay a visit to one of the neighboring barrel organ performers.

AUSTIN: Who's got a barrel organer?

ART: Um...oh, I guess I did the last...

AUSTIN: Was there another barrel organer?

KEITH: Yeah, I feel the same way. I would do a barrel organ guy, but I just did a long scene, so.

ART: And I was just the dad, I was just—I don't want to be every person in—the world of life.

AUSTIN: Let me get my, my breath back. [Deep breath.]

JACK: (laughs) Austin, nearly keeling over.

AUSTIN: All right, I'm a barrel organer. What's my name?

JACK: Your name is—

JANINE: Can the first name be Girhard?

AUSTIN: Yeah.

JACK: The first name?

JANINE: Yeah.

AUSTIN: Yeah, sure.

JACK: Yeah, um—Girhard—

KEITH: [overlapping] Or Gir-home.

[Wheezing in the background.]

AUSTIN: [Snorts] Oh, this energy.

JACK (as Melinda): Girhard! Hi!

AUSTIN (as Girhard. He sounds world-weary and smooth.): Eh...the Guppy kid, right?

JACK (as Melinda): Yeah yeah yeah! You remember my name!

[Laughter in the background.]

AUSTIN (as Girhard): Yeah, the Guppy kid. We all know you.

JACK (as Melinda): Mm! Then you know—you know how I've been by your side, all...all this time?

AUSTIN (as Girhard): Well, I've seen you around...

JACK (as Melinda): Oh, come on Girhard! [**AUSTIN as Girhard** chuckles.] Stop messing about.

AUSTIN (as Girhard): I know you're a fan.

JACK (as Melinda): Yeah yeah yeah. You got those new disks in yet?

AUSTIN (as Girhard): Can't tear yourself away from—yeah, you know I did.

JACK (as Melinda): Do you think you could put one on now? We could hear one of the new things while we talk?

AUSTIN (as Girhard): We should wait until there's a little bit more of a crowd. You don't want to blow one of the new disks on uh, just a one-on-one.

JACK (as Melinda): Yeah, yeah.

AUSTIN (as Girhard): Plus, I know you're not gunna tip. No offense, kid.

JACK (as Melinda): That's—that's how it is, you know? I just—I feel like we—

AUSTIN (as Girhard): I appreciate it. Listen, you're being out here, your excitement, it spreads, infectious.

JACK (as Melinda): Yeah!

AUSTIN (as Girhard): I respect that. That helps build a crowd. But I need a couple more people around before I put on a *new* disk. I'll put on one of the good ones, one of the old ones.

JACK (as Melinda): Yeah!

AUSTIN (as Girhard): Which one was your favorite again?

JACK (as Melinda): "Old Mister, Old Mister."

AUSTIN (as Girhard): "Old Mister, Old Mister." Yeah, I'll dial that one right up for you.

JACK (as Melinda): Oh, great. So here's the thing.

AUSTIN: [laughs] As “Old Mister, Old Mister” plays.

JACK (as Melinda): You and I know how, you know, the barrel organ—the barrel organ crew, they can get the word up and down the beach like, as fast as lightening, right?

AUSTIN (as Girhard): Of course.

JACK (as Melinda): And nobody does it better.

AUSTIN (as Girhard): No one on the planet.

JACK (as Melinda): Yeah. I—I gotta ask you a favor.

AUSTIN (as Girhard): [Breaths deep] Okay.

JACK (as Melinda): Some friends of mine, and I—you know—I’m not going to mention any name because it’s, you know, barrel organ code. You know. Um.

AUSTIN (as Girhard): Yeah.

JACK (as Melinda): But we’re going to try to—try to take the evening off work. You know? We’re gunna try and skip the pier, maybe go see—maybe go cause a little trouble at the gold standard or whatever the fuck that thing’s called.

AUSTIN (as Girhard): [Chuckles] Like the characters in one of my favorites, uh, “The Scamps are About.”

JACK (as Melinda): Ah, yeah! “The Scamps are About.”

AUSTIN (as Girhard): [overlapping] Let me put that one on for you, give me a second here. Yeah, uh-huh. Sing it for me.

[Timestamp: 1:00:00]

JACK (as Melinda): It’s gunna be a rout.

AUSTIN (as Girhard): That’s right.

JACK (as Melinda): Yeah, the scamps are about, it's gunna be a rout. The scamps are about, it's gunna be a rout. Everybody watch those scamps go!

AUSTIN (as Girhard): That's it.

JACK (as Melinda): Yeah.

AUSTIN (as Girhard): I don't even need to play it, really.

JACK (as Melinda): And then the chorus—oh, but it's good to hear it, isn't it? So the scamps are gunna be about at the golden standard or whatever the fuck that pier's called, and, uh, you know—if, if—we want the word to get around that we were here, you know? We were talking to you! Or we were...

AUSTIN (as stranger): Hey, is that "The Scamps are About?"

[JACK chuckles.]

KEITH (as second stranger in a Muppet-like voice): Hey everybody, he's playing "The Scamps are About!"

AUSTIN (as first stranger): We gotta go—let's go dance to "The Scamps are About."

KEITH (as second stranger): That's my favorite one!

AUSTIN (as first stranger): Woo!

JACK (as Melinda): So, uh, you know—

AUSTIN (as Girhard): Ah, sorry kid—I gotta really make sure we nail "The Scamps are About" here, can you hurry up?

JACK (as Melinda): Yeah. I need you to tell everybody that I was here, and so was Pomp Circumstance, Eloise Salt, Cattie Pontecorvo, and Sank Getliffe. There were here this evening.

AUSTIN (as Girhard): You need me to tell—this evening's later.

JACK (as Melinda): Oh, yeah?

AUSTIN (as Girhard): You need me to tell—but they’re not here yet. Are they here...later?

JACK (as Melinda): I don’t understand the question. I mean, if anybody—look. Maybe some stuff’s gunna go down at The Gold Standard or whatever the fuck that pier’s called, but if you hear anybody about it, you’re able to say—no, no, no, they were here.

AUSTIN (as Girhard): Aaah. The scamps...were not about. The scamps were here.

JACK (as Melinda): [overlapping] The scamps were not about. The scamps were here. You know?

KEITH (as second stranger): Don’t seem this guy’s *focused* on the music!

[AUSTIN laughs.]

AUSTIN (as Girhard): Yeah, I’m sorry everybody, I’ll be right with you with “The Scamps are About.” [Begins to sing] The scamps are...

JACK (as Melinda): [singing] It’s gunna be a rout. [Stops singing, ART laughs.] Um, yeah! And you know—maybe, uh, maybe if you’re really good at it I’ll see if I can steal one of the fancy disks that they got out there?

AUSTIN (as Girhard): They got the newest disks there are.

JACK (as Melinda): Yeah. The new—yeah.

AUSTIN: I don’t know why I’m sliding towards Tom Waits, but I am. I think you need to make a roll. To see if I even remember this.

JACK: Yeah, this is...this is cred? Because I’m...

AUSTIN: Oh, this is cred. Oh wait, Keith, did you increase your cred last time?

KEITH: Uh, no! I didn’t.

AUSTIN: Well, you should probably do that, right?

JACK: Oh, wait, / need to increase my cred from...

AUSTIN: Yeah, everyone needs to be remembering to do this

JACK: No, wait! You only do it if it moves? You only do it...

KEITH: [overlapping] If you *succeed*, you decide if it also moves it.

JACK: Oh, right.

AUSTIN: If it follow the things, right? If Keith last time—

JACK: [overlapping] So it didn't the first time around, when I was talking to my dad.

AUSTIN: Uh, right. "When you find success in chaos or impulsiveness, or by breaking the rules, move one point." So I don't know! Do you think that that's...I think it's chaos, you found success in chaos last time for sure, Sank.

[KEITH clears throat.]

AUSTIN: And then, what was your last success? [Pause.] Melinda?

JACK: Oh, it was, uh—talking to my dad about finding out that watches aren't a crime.

AUSTIN: Right. I think that—

JACK: But I think that—I thought we decided that because I was asking for advice from my dad, there—

AUSTIN: Right, right, right, we decided not to do that. Yes. Correct.

JACK: But here I am, I am rolling cred, and I need something lower than a four.

AUSTIN: And you do not get it.

KEITH: Yeah, no, you do!

JACK: Yes I do! I got a three.

KEITH: Three.

AUSTIN: Oh, under a four! Sorry, sorry. For some reason I misread that. Um. Yeah! All right.

AUSTIN (as Girhard): All right, kid, all right. Um, you, Guppy, the Salt girl, and Cattie, and—what's the last, the kid with the old, uh...

JACK (as Melinda): Uh, Pomp Circumstance from the, uh—

AUSTIN (as Girhard): The apron kid.

JACK (as Melinda): The funnel cake—

AUSTIN (as Girhard): Yeah, the funnels. The funnel cakes.

JACK (as Melinda): And I'll throw a funnel cake in there, and, uh, Sank Getliffe.

AUSTIN (as Girhard): Extra sugar.

JACK (as Melinda): Extra sugar! I got you. I got you. Like they say in the song.

AUSTIN (as Girhard): And one of those fancy disks.

JACK (as Melinda): And one of those fancy disks.

AUSTIN (as Girhard): Yeah, all the kids were here. And then Sank. Of course. Little con artist.

JACK (as Melinda): Yeah, and where were all the kids?

AUSTIN (as Girhard): Gunna need him if you're gunna rob the old, uh—I mean, uh. [Clears throat.]

JACK (as Melinda): I don't know if we're gunna rob it, we're just gunna, you know, cause a little trouble.

AUSTIN (as Girhard): The scamps are about! [Chuckles.]

JACK (as Melinda): The scamps are about, that's what I'm saying!

AUSTIN (as Girhard): That's right.

JACK (as Melinda): Well. You know I love you guys. You know I love you guys.

AUSTIN (as Girhard): I'll put in a good word.

JACK (as Melinda): Coolest people on the beach, that's what they say about the barrel organ people. Uh...

AUSTIN (as Girhard): That's what they say. Anyway, get out of here, I gotta make some money. Hey everybody, this next one is called "What a Big Building, I Can't See the Top."

ART (as stranger): Wooo!

AUSTIN (as stranger): That one's not as good!

[Laughter in background.]

ART (as stranger): Hey, shut up, I love that one!

AUSTIN: [Laughs] Why are we so far away that we have to yell? I don't know.

JACK: Please stand back from the barrel organ performers.

AUSTIN: [laughs] Yeah.

ART (as stranger): [sounding even fainter] Is this any better?

JACK: Was that success in chaos, impulsiveness, or by breaking the rules? Fixing an alibi to go and smash up another pier...

AUSTIN: Yeah...feels like it might be breaking the rules, but...yeah.

JACK: I mean, I'm securing an alibi.

AUSTIN: Yeah. I'm—I think that that counts, right?

JACK: Yeah. Cool.

AUSTIN: Okay. I also increased mine—I went back and remembered I need to do that, because I had forgotten to do it. Um. I think that that counts, right? The thing with the ropes—or do you think it wasn't success enough?

JACK: I don't think it was success enough.

AUSTIN: Okay, so I'm going to stay at 3:3. I think that's fair. All right, who do we need still? Is that a loop?

JACK: It's, uh, Cattie, I think.

AUSTIN: Oh, it is.

JANINE: Yeah....

AUSTIN: Cattie's last, right, for this—

ART: [overlapping] Oh no, I haven't gone on this round, have I?

AUSTIN: Oh it was last round.

KEITH: Oh you're right, yeah, you haven't gone. So we're halfway through.

JANINE: Oh, right.

KEITH: Three out of five.

AUSTIN: Three out of five ain't bad.

KEITH: That's what they say! That's my favorite barrel organ song.

[AUSTIN and JACK laugh.]

AUSTIN: [singing] Three out of five, it ain't bad!

ART: I mean, I think I can just do a scene where it's just taking a break, right? I just had the big rush.

AUSTIN: Yeah, yeah, sure! I like it.

ART: For the, uh, the discount. Just like, sitting behind the thing. You know, the funnel stand is, like, closed temporarily. There's a sign on it.

AUSTIN: Is anyone hanging out with you?

ART: Bad thing to do for lunch, I guess. Um...is everyone—everyone's kind of around?

AUSTIN: Yeah.

ART: I guess I don't know where Sank went to talk to those guys.

AUSTIN: I mean, probably not far enough. You know. This city ain't that big.

ART: Sure. But yeah, I'm happy to have, just like, a little group scene, you know?

JACK: Yeah.

ART: Uh, if that would work better *after*—if you have a stronger idea, Janine, for a *thing*, we could go do that first, but otherwise I'm happy to have a group chill.

JANINE: Uh...I mean, I don't have—I was also thinking of just having some downtime.

ART: I mean, I'm not sure we strictly need to—

AUSTIN: We don't. We could do one final big scene and call that lunch. And then wrap for the night. [Laughs] In this eternal game.

[JACK laughs.]

JANINE: I think that's probably smart, I mean, at least to combine—

AUSTIN: Yeah. I think that's fair.

JANINE: Cattie and Pomp's downtime and just do it that way.

AUSTIN: One of you will still have to make a roll at some point, but yeah.

JANINE: I wonder if we could do it in a way where we each have to roll something.

AUSTIN: Yeah, I'm good with that. Should we all just get back together at the—at some spot?

ART: Yeah.

AUSTIN: Probably the stand, right? The funnel cake stand? You probably can't leave the stand in the same way Cattie can?

ART: Sure, especially at lunch.

AUSTIN: Right.

ART: Feels like a time where people would want—

AUSTIN: Whereas I bet you could put a "Out for Lunch" sign up on the photo place, or one of the owners is in.

JANINE: Yeah, that's the thing is that there's other people who work there and there's probably only one place to take the photos, so.

AUSTIN: Yeah. Right right right.

AUSTIN (as Eloise): What's this sign you put up, Pomp?

ART (as Pomp): Oh, I was trying to see if anyone would come and give information on the—I got a lot!

JANINE (as Cattie): How do you know if any of it's true? You just told them they could tell you something and then you'd give them a significant discount. It seems like a pretty unreliable way to get information.

ART (as Pomp): Yeah, I have also learned that now. Where were you an hour ago?

JANINE (as Cattie): I don't know, if I had been here I would have been offering you fake info for a cheap funnel cake, though!

[KEITH laughs.]

AUSTIN (as Eloise): Can we get the discount even if we didn't have info?

JANINE (as Cattie): You just make something up. The truck's going to be made out of...candy.

JACK (as Melinda): Yeah.

AUSTIN (as Eloise): That doesn't seem believable.

ART (as Pomp): It's not believable.

JACK (as Melinda): The....

AUSTIN (as Eloise): The truck's....

ART (as Pomp): Just go take—just go take a funnel cake.

AUSTIN (as Eloise): Just go take...[laughs] Are they pre-made now?

ART (as Pomp): No, just go make yourself a funnel cake.

JACK (as Melinda): Oh *hell* yeah.

AUSTIN (as Eloise): That's fun. FUN-nel!

JACK (as Melinda): We, uh...Eloise and I tied the rope to the balloon!

ART (as Pomp): Great!

JACK (as Melinda): So that's all, you know.

AUSTIN (as Eloise): Yeah.

ART (as Pomp): Wait...is that going to work?

JACK (as Melinda): Yeah!

AUSTIN (as Eloise): Yeah yeah yeah yeah.

JANINE (as Cattie): Of course not.

[KEITH laughs.]

JACK (as Melinda): No no, we did the math. We got the rope tied.

AUSTIN (as Eloise): There are four ropes, they're really long.

JANINE (as Cattie): Where'd you tie the other end?

JACK (as Melinda): In town. Somewhere.

AUSTIN (as Eloise): On the balloon!

JACK (as Melinda): Yeah.

JANINE (as Cattie): No, but, where—the whole thing was that you tie the balloon—

AUSTIN (as Eloise) [overlapping]: It's taken care of. No, listen, Cattie, we got our part done. It's fine.

JACK (as Melinda) [overlapping]: No, it's fine.

JANINE (as Cattie) [overlapping]: And then you tie the other—but we need to know where the ambush point is, right?

JACK (as Melinda): Where the truck is, probably.

JANINE (as Cattie): So, where did you pick for the—

AUSTIN (as Eloise) [overlapping]: It'll be wherever the truck is. Pomp, did you find out where the truck is going to be?

ART (as Pomp): Um, yeah. It's going to drive through and when it passes Arkansas the wheels are going to fall off.

JANINE: Arkansas?

AUSTIN: It's the name of a street. Arkansas Avenue. Atlantic City, all of the avenues are named after states. Or many of them.

JANINE: [Laughs] Okay.

ART: Yeah, you learn that from playing Monopoly. Or by living in Atlantic City.

AUSTIN: [Laughs] Or by living in Atlantic City, yeah.

ART: Those are the two ways.

KEITH: You may even learn it by playing Monopoly even if you lived in Atlantic City because of...

AUSTIN: That's my experience, certainly.

KEITH: As a child, I definitely knew the monopoly tiles better than I knew the streets around my house. Is that weird? That's not weird, right?

AUSTIN: A little...

JACK: I don't think so.

AUSTIN: A little weird. I'll put a little map in—

JACK (as Melinda): So we're going to do this, right? We're actually going to...we're going to do this?

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

KEITH (as Sank): Oh, it's illegal.

JACK (as Melinda) [overlapping]: Yeah, my dad said it's not a crime. What?

AUSTIN (as Eloise): What?

KEITH (as Sank): Yeah.

ART (as Pomp): It's definitely illegal.

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

KEITH (as Sank): It's definitely a crime.

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

JACK (as Melinda): My dad—

JANINE (as Cattie): Well, we're not paying for the watches so...

JACK (as Melinda) [overlapping]: I can see where—[laughs] oh right, I see. I can see why you can think that. But it's not a crime.

KEITH (as Sank): [Amused] Okay!

JANINE (as Cattie): Why not?

ART (as Pomp): That's not...

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

[Background laughter.]

JACK (as Melinda): Right, Sank?

KEITH (as Sank): No, wrong! But, okay.

AUSTIN (as Eloise): What? No! Because no one owns the watches, you said.

JACK (as Melinda): No one owns the watches.

AUSTIN (as Eloise) [overlapping]: You said your dad said that as long as no one owns the watches—

JACK (as Melinda) [overlapping]: Yeah.

AUSTIN (as Eloise): [overlapping]: It's not a crime.

KEITH (as Sank): But you're—

AUSTIN (as Eloise) [overlapping]: It's like the sand, you can't steal the sand.

JACK (as Melinda): It's like the sand! Who owns the sand? Who owns the beach?

JANINE (as Cattie): Okay, okay. No no no. Okay. Sure, but, like, you know. When I send away to Sears Roebuck for a pair of stockings, and send them the money, they're my stockings before they get to me.

JACK (as Melinda): No they're not.

AUSTIN (as Eloise): But those have a little bow on them, and they're in a package and it says—

JACK (as Melinda): Cattie.

AUSTIN (as Eloise): Cattie Pontecorvo. To Cattie Pontecorvo. That's you. And so if—

JANINE (as Cattie): You don't think the boxes of watches are going to say, like "Property of Peter's Watch Shack?"

AUSTIN (as Eloise): You think *six hundred people* in the city bought watches?

JACK (as Melinda): No no no! No way.

KEITH (as Sank): No, the *store* bought the watches.

JANINE (as Cattie): The person who owned the watch shack did. Peter.

KEITH (as Sank): The person in the factory makes the watches, the store buys the watches, the factory ships the watches from the factory to the store, and *then* people buy them at the store.

JACK (as Melinda): No, it doesn't work like that!

KEITH (as Sank): ...Okay.

JACK (as Melinda): You think you're smarter than my dad or something?

KEITH (as Sank): Oh, no, not—I never did before, anyway!

[AUSTIN laughs.]

JACK (as Melinda): He invented the thing that lets you look at the fish! The reverse periscope!

KEITH (as Sank): And that is great. And I really think that he's good at that.

JANINE (as Cattie): Hey, did he fix my puppet?

JACK (as Melinda): Oh, that was your puppet?

JANINE (as Cattie): Well, it's the studio's—it's like a prop puppet, we usually give it to, like, babies?

AUSTIN (as Eloise): It's not a real puppet?

JANINE (as Cattie): It's like a prop puppet. It doesn't have strings or whatever.

AUSTIN (as Eloise): [Muttering] It's not a real puppet.

JACK (as Melinda): Why did he say he was trying to make it immortal?

JANINE (as Cattie) [overlapping]: Because you can't give it to babies if it has string, 'cause it'll—sorry, what?

[ART laughs.]

JACK (as Melinda): He said he was trying to make it immortal. I didn't understand.

JANINE (as Cattie): See, this is why your dad's idea of what is legal and illegal is not holding a lot of water with half the table.

[KEITH bursts out laughing.]

JACK: Blushes bright red.

[KEITH keeps laughing.]

JACK (as Melinda): Well now, hold on. Hold on.

JANINE (as Cattie): I'm sorry. I'm sorry.

JACK (as Melinda): I don't understand how these things are connected. And I don't appreciate you talking to me like that, Cattie.

AUSTIN (as Eloise): Are you saying that my friend's dad is stupid?

JACK (as Melinda): Yeah, are you saying that my dad is stupid?

JANINE (as Cattie): I'm saying your dad's trying to make an immortal puppet and told you that stealing six hundred watches is totally legal.

JACK (as Melinda): Because it is.

KEITH (as Sank): And it's awesome that we have a lot of different kinds of people on the pier.

[Background laughter. Pause.]

AUSTIN (as Eloise): Maybe I'll go untie the ropes.

JACK (as Melinda): Yeah, maybe we'll go untie the ropes!

KEITH (as Sank): No, no, definitely don't.

AUSTIN (as Eloise): What did either of you two do, either? We at least—we're making progress.

JACK (as Melinda): [overlapping]: And I got us an alibi!

AUSTIN (as Eloise) [overlapping]: We found out that it was legal—

JACK (as Melinda) [overlapping]: I didn't even tell you this, Eloise.

AUSTIN (as Eloise) [overlapping]: And we got the rope!

JACK (as Melinda): I got us an alibi!

ART (as Pomp): What's the alibi?

JACK (as Melinda): They think we're all just going to be on the pier, listening to the—on the beach, listening to the barrel organ guys! I talked to Girhard about it.

JANINE (as Cattie): That's a public place, other people would be a witness to that if we were there.

JACK (as Melinda): But everybody believes the barrel organ guys.

[Pause.]

JANINE (as Cattie): Do they?

KEITH (as Sank): I do!

JACK (as Melinda): I'm getting a lot of negative energy.

KEITH (as Sank): Those guys have eyes and ears all over the place.

ART (as Pomp): I think you might be overestimating the esteem the barrel organ people have.

JACK (as Melinda): I am not overestimating the esteem the barrel organ people have! Eloise, let's go and untie the ropes.

KEITH (as Sank): No no no no no, hold on, I helped you get the ropes, then I helped—

AUSTIN (as Eloise) [overlapping]: Good luck with the watches!

KEITH (as Sank) [overlapping]: convince those goons to help stand up the truck—they're going to start their—they go, you know, Robbin' and the Bat-man, they go by, and they're going to attack the truck ahead of us and sort of, you know, be a sort of first wave and then we're going to come in [tongue click noise] and sweep them up afterward.

AUSTIN (as Eloise): What was that? I missed a part of that.

KEITH (as Sank): That was like a click, like a [makes tongue click noise again]. Like, like, right away—

AUSTIN (as Eloise) [overlapping]: But what's that represent?

KEITH (as Sank): But with your tongue. [Makes click noise again.]

AUSTIN (as Eloise): But what am I *doing* during—I'm not doing anything, I've already done my part actually.

KEITH (as Sank): They get the stuff—

AUSTIN (as Eloise): Sure.

KEITH (as Sank): Or at least disorient the truck drivers. And then we grab it after that.

JACK (as Melinda): And we swoop down in the balloon!

KEITH (as Sank): And I will say, in a way, taking it from the thieves, that's almost not a crime.

ART (as Pomp): Hey, don't you think they're just going to get shot?

KEITH (as Sank): Uhhhhhhh...

[Pause.]

AUSTIN (as Eloise): There are guns?

KEITH (as Sank): Mmmmmmm...

JACK (as Melinda): There are guns?

KEITH (as Sank): I don't know the situation. Which is why they're on point and we're not.

AUSTIN (as Eloise): Wait, did anybody tell you—Pomp, did anybody tell you if there were guns?

KEITH (as Sank): Not anyone that is believable or trustworthy.

AUSTIN (as Eloise): Hmm.

ART (as Pomp): I heard rookie driver...

JACK (as Melinda): Yeah, great.

ART (as Pomp): Um, there's going to be a collapsible roof and the trucks might be late...

AUSTIN (as Eloise): I hope they don't...

ART (as Pomp): The wheels are going to fall off the trucks at Arkansas and there are going to be two trucks, a regular truck and a decoy truck.

AUSTIN (as Eloise): Oh no.

JACK (as Melinda): I would think—no, Eloise, it's okay. Eloise. Eloise. They're all trying to scare you because they don't believe in it like we do.

AUSTIN (as Eloise): Okay.

JACK (as Melinda): Remember what we said about making the boardwalk better with the watches?

AUSTIN (as Eloise): We're going to make the pier better.

JACK (as Melinda): Yeah! We're going to make the pier better.

AUSTIN (as Eloise): It's our right as American citizens to improve. Things.

JACK (as Melinda): And you know what it's also our right to do as American citizens?

AUSTIN (as Eloise): What?

JACK (as Melinda): Take six hundred watches from the truck.

AUSTIN (as Eloise): Right, it's not illegal at all.

JACK (as Melinda): It's not a crime. It's not a crime. We tied the rope—

AUSTIN (as Eloise) [overlapping]: If we get in trouble we can say that your dad wasn't a crime.

JACK (as Melinda): And we *won't* get in trouble because [lowers voice] everyone will think we were talking to the barrel organ people.

AUSTIN (as Eloise): [Whispering] Right.

JACK (as Melinda): I got that all sorted, Eloise, it's fine. We tied the ropes down—you don't even have to do any more than this. You did great, Eloise. We're just gunna steal—

AUSTIN (as Eloise) [overlapping]: I'm just gunna work.

JACK (as Melinda): You're just gunna work, we're just gunna steal all the watches. [Raises voice pointedly] Right, Pomp?

ART (as Pomp): ...Yeah?

JACK (as Melinda): Yeah. Right, Cattie?

JANINE (as Cattie): Uhh...I guess, except for the American stuff, I was actually born in Windsor and we moved here when I was little.

AUSTIN (as Eloise): Huh. That counts.

JACK (as Melinda): Yeah, I think that counts.

JANINE (as Cattie): Okay.

JACK (as Melinda): And I mean, I know Sank's on board, because he's...he's a fucking creep.

KEITH (as Sank): What?

[AUSTIN laughs.]

JANINE (as Cattie): Whoa, hey, hey—

KEITH (as Sank) [overlapping]: What the fuck?

AUSTIN (as Eloise) [overlapping]: Did you just call my friend a creep?

JACK (as Melinda): Wait, no, wait, I'm sorry. I take it back. Sorry. I was just—I was just—he took those watches from the—

JANINE (as Cattie) [overlapping]: Caught up in the moment?

JACK (as Melinda): I was caught up in the moment. I [JACK laughs] was caught up in the moment. [JANINE laughs.] I was caught up in the moment.

KEITH (as Sank): This was all my idea!

JACK (as Melinda): No no no, Sank, look—I'm, look, it's fine, I'm not going to tell—

AUSTIN (as Eloise): Let's give Sank credit. Sank had a good idea and we're all contributing, we're all trying to do our best.

JACK (as Melinda): And I'm grateful for Sank for giving us this opportunity. Thank you.

KEITH (as Sank): I like the barrel organ stuff too. Like, it's fine.

JACK (as Melinda): Good...good! Why, why wouldn't you?

KEITH (as Sank): Yeah, right? I mean. Yeah. Yeah. Why wouldn't I?

JACK (as Melinda): Yeah. [Pause] I'm going to have another funnel cake now.

ART (as Pomp): Go ahead.

AUSTIN (as Eloise): Two!

ART: Well if you don't know what you're doing maybe you don't make a big enough one.

AUSTIN [overlapping]: Yeah, I guess so, maybe you make a little one first, yeah sure.

JANINE (as Cattie): Can you deep-fry anything in this thing?

ART (as Pomp): I mean...anything you can fry.

AUSTIN (as Eloise): I'm sorry I smell.

JANINE (as Cattie): What about caramel?

KEITH (as Sank): I'm not sorry that I smell.

JANINE (as Cattie): You smell? Oh.

AUSTIN (as Eloise): I thought maybe you were talking about food because of how I smell. I thought you were taking a cheap shot at me.

KEITH (as Sank): It doesn't smell bad, I can barely smell you.

JANINE (as Cattie): No.

ART (as Pomp): Oh, is that—that's you?

KEITH (as Sank): No, I think what you're smelling is the pickled onions. Which would be me.

[AUSTIN and JACK laugh.]

JANINE (as Cattie): Yeah, everyone kind of...everyone here kind of has their own stink. I just thought you were trying a new one.

ART (as Pomp): Yeah, it's...

KEITH (as Sank): You smell like weird chemicals.

JANINE (as Cattie): Yeah, I was going to say you don't smell great either.

[AUSTIN laughs.]

KEITH (as Sank): Pomp smells great.

AUSTIN (as Eloise): Yeah, like sugar.

KEITH (as Sank) [overlapping]: Like sugar, like cinnamon sugar.

ART (as Pomp): No, I assure you, you grow to hate it.

[AUSTIN laughs.]

KEITH (as Sank): No, I bet, but like...

JANINE (as Cattie): Until you do, boy howdy.

KEITH (as Sank): Anyway, so we're going to do this, right?

JACK (as Melinda): Yeah. Yeah.

KEITH (as Sank): So the plan is, right?

JACK (as Melinda): Yeah, talk us through it.

KEITH (as Sank): I think they're going to make their move when—I didn't tell them the tire info, but I *implied* wait for them to be stopped, like fully stopped, and they wouldn't do that unless something happened to it, like the wheel falling off. And then they're going to go in, and they're either going to succeed or fail, and then we're going to go in, and then get it—do it the last bit. Grab it [clicking nose] and get out of there. Hopefully in the balloon, right? 'Cause we'll have the—

JACK (as Melinda): Yeah.

AUSTIN (as Eloise): We'll have the balloon there.

KEITH (as Sank): It'll be tied there and we'll be able to steer it and...

JACK (as Melinda): We come down from the balloon to grab the stuff, right? We fly the balloon over, we see them take it—

KEITH (as Sank): Hook it.

JACK (as Melinda): Or, or lower it, right? Hook it or lower it. Hoist it up.

KEITH (as Sank): Yeah.

JACK (as Melinda): Hoist up the watches.

KEITH (as Sank): Hook it, hoist it.

JACK (as Melinda): Yeah. And—oh—we should say something like “balloon ride is going to happen this afternoon” so people don’t look at it and think it’s gotten loose.

KEITH (as Sank): Balloon ride *is* going to happen this afternoon.

JACK (as Melinda): Yeah, but it’s just going to go up—

AUSTIN (as Eloise) [overlapping]: Balloon ride is happening all day.

JACK (as Melinda): It’s just going up and down!

AUSTIN (as Eloise): Oh, you’re saying like a balloon *tour*. Of the city.

JACK (as Melinda): Yeah, like a balloon *around*, right? Because what we really don’t want, right, is that the balloon goes up and they think it’s gotten loose and they panic, right? We want them to just be totally calm, right? Just, like, “Off goes the balloon.”

KEITH (as Sank) [overlapping]: Okay, so then we’ll put “Loose balloon rides”.

[Background laughter.]

KEITH (as Sank): “Loose Luce balloon...”

JACK (as Melinda): Yeah.

KEITH (as Sank): And we’ll put those up. We’ll put posters up.

ART (as Pomp): “The Luce Goose is Loose.”

KEITH (as Sank): Right, “The Goose is Loose.”

JACK (as Melinda): What about, “Luce Goose Loose Goes.”

KEITH (as Sank) [overlapping]: “Hey, the Goose is Loose!” “Luce Goose Balloon Rides.”

AUSTIN (as Eloise): Can you start writing this down perfectly, Pomp? Because you’ve already made these other signs so you already know how to make signs? Can you make a bunch—a couple of them so we can spread them around? Just, like, all of these words exactly right.

JACK (as Melinda): Yeah.

ART (as Pomp): Yeah.

JACK (as Melinda): Hey, I’m sorry I got heated earlier, I just care about you all and I care about the boardwalk and I care about the barrel organ music and I felt like I was getting a lot of negative energy about our—about the plan. But I’m sorry.

KEITH (as Sank): You’re right, I apologize, I didn’t mean to make the negative energy feel in any way having to do with you.

JACK (as Melinda): Okay.

[Long pause.]

AUSTIN: I think we need a roll.

ART: “Luce Goose is Loose.”

[KEITH bursts out laughing.]

ART: “For inquiries, ask for...Bruce.” But there is no Bruce.

AUSTIN: There is no Bruce, that’s a little confusing.

KEITH: It’s a wild *goose*.

ART: So they won’t find anyone.

JANINE: Oooh.

[AUSTIN laughs.]

ART: It's a wild goose...chase.

AUSTIN: Goose.

JACK: [Laughs.] So, what's the role here?

AUSTIN: It's weird that "chase" and "chuse" are just one letter apart.

JACK: Yeah, just the one, huh?

KEITH: And they're my two favorite words!

[AUSTIN laughs.]

KEITH: My two favorite, equally real...

AUSTIN: Commonly used.

JACK: Do we want to—it could be—hmm. If we want to cause problems for Cattie, we could reintroduce Mr. Willacker.

KEITH: Mmhmm.

JACK: If we want to cause problems for Pomp...we could test the effectiveness of the sign?

ART: Yeah, I was going to roll corp on making this sign, right?

JACK: Spreading the sign.

ART: Or is it cred?

AUSTIN: [Sighs] I dunno.

ART: What's making a fake sign that looks real?

AUSTIN: Um...corp is when you want to "do work, impress a customer, deal with management, or follow the rules..."

JANINE [overlapping]: Yeah, corp would be for making a good sign that's true.

[JACK laughs.]

AUSTIN: Yeah...

ART: But I want it to be good, a good sign.

AUSTIN: Well, that means *succeeding* at a cred roll.

JANINE [overlapping]: Yeah, doing—yeah cred doesn't mean, like, the shit you make is ugly and wrong.

AUSTIN [overlapping]: We're all going to end up at six cred at this rate, and it's just—we're all going to have to, like, become evil.

JANINE: I'm fine.

KEITH [overlapping]: I very quickly need to appease an authority figure.

AUSTIN: Right, well that's the thing, right? That maxing out means that you "give everyone the finger and walk out."

KEITH: Yeah. But I'm the only one that's super super close right now.

JACK: No, I think I'm in the same place.

AUSTIN [overlapping]: No, that's not true, Mel-Guppy is also, yeah.

JACK: I also need to start working my way back down, but [laughs] I have to figure out how.

JANINE: Um...

KEITH: I haven't done my actual job yet? So maybe that's...

AUSTIN: [Laughs.] You should do that.

KEITH: Yeah. Or just fail a role there.

JANINE: Well, that's the thing, where I'm in the opposite position, where honestly I have not contributed at all—

AUSTIN [overlapping]: Yeah. At *all*. Yeah. Uh-huh.

JANINE: To this plan. Except for in conversation just shooting ideas down, basically.

[KEITH laughs.]

AUSTIN: Yes, I pointed that out.

JANINE: Cattie has just otherwise been doing her thing because she wants to get promoted.

KEITH: Mmhmm.

JANINE: The only advantage to her getting some watch money is, like maybe she can publish her own photography book and get a little bit of clout, but—

AUSTIN: Right, right.

JANINE: It's kind of—I don't think she really gives a shit about this place in the same way that some other people do—

AUSTIN [overlapping]: Oh, *definitely* not.

JANINE [overlapping]: Or, um.

AUSTIN: I think I'm the only—wait wait wait—I think I'm the only person who gives a fuck about this place.

KEITH: Yeah.

JANINE: Yeah.

AUSTIN: I don't think anyone else gives a fuck about this place.

[Pause.]

AUSTIN: Maybe Melinda, because of liking the barrel organs.

JACK: *Because of liking the barrel organs.*

AUSTIN: Yeah.

JANINE: Mmhmm.

JACK: Uh, and, I think just having an in-built hatred and distrust of the other pier.

AUSTIN: Right, sure.

KEITH: We don't—

JACK: But nowhere near the way you feel about it.

JANINE: Um...

KEITH: I guess we don't know either way for Pomp, but I think we know because we don't know yet.

AUSTIN: Pomp feels like Pomp's about to leave.

ART: Yeah, Pomp's about to get out of here.

AUSTIN: Like, go and—yeah, you just graduated, right?

KEITH [overlapping]: Oh, okay. Did I forget that from a previous thing?

AUSTIN: I think so, yeah, a small detail.

[Pause.]

JANINE: Um, I think, so—Pomp's roll is for making this sign. I think Cattie's roll might be for, is she able to actua—I want her roll to be something for the next step of this, like is she able to finally be like, okay I should contribute to this, or does she get dragged back to work, because she has sort of made that her priority. Um, which like would only be valid for the next scene, obviously, because we don't want to tie our hands completely—

AUSTIN [overlapping]: Yeah.

JANINE [overlapping]: *But*, um, I think maybe that's the way do that? Is in terms of, like, paying off what her priorities so far have been. But that's not really a thing she's trying to do, necessarily, that's more of like a fortune—how does luck fall—kind of roll. Which makes it hard to be like, oh, is the background affecting it, you know?

AUSTIN: Right.

JACK: That makes sense, though, to—also to have some sort of, like, fairly grounding threat of like, no we actually do need to go back and do our jobs.

JANINE: Oh!

JACK: Oh yeah?

JANINE: I think I know what it is. It's a thing that allows for are people helping and background stuff is, Mr. Willacker walks by the funnel cake stand.

JACK: Mm!

AUSTIN: Mm.

JANINE: And has seen the picture.

JACK: Mmhmm!

AUSTIN: Right. Sure.

JANINE: And it's a thing of, Cattie ducks to hide, does that succeed or not?

JACK: Yeah.

JANINE: Because if it doesn't, she's going to get dragged into a whole thing fucking thing—

AUSTIN [overlapping]: Yeah, yeah, yeah.

JANINE: With Arvo and Stacks, right?

AUSTIN: Yeah, yeah. Um, sure! Mr. Willacker shows up, right? You can hear him walking down—what's his distinctive walk? Is there a hum he does, is there a—

JANINE: Squeak, squish, squeak, squish—[JANINE and JACK laugh] I still picture him as Squidward.

KEITH: His tap shoes.

AUSTIN: Oh, right. Yeah [laughs] his tap shoes.

KEITH [overlapping]: Very distinctive walk.

AUSTIN [overlapping]: Up and down the—very distinctive.

JANINE: [Laughing.] This is—I was going to say, he's playing a saxophone, just—there's no reason—no, I don't know?

AUSTIN: Oh, okay—I didn't know if this was a Squidward thing.

JANINE: No, no reason. No, he plays clarinet. I just...I just—

AUSTIN: This is most I'm an old millennial not a young millennial thing is, like, missed Spongebob, which is probably upsetting our listeners as I say this.

JANINE: Yeah, who cares.

[AUSTIN laughs.]

JANINE: Uh, does anyone help hide Cattie?

AUSTIN: Uh, but how does—

JANINE [overlapping]: Or does Cattie just duck down and everyone's just like, "What the fuck is happening?"

AUSTIN: Yeah, you have to explain why you need us to hide you.

JANINE: Uuhhh. Pomp knows, right? Wasn't it Pomp's, like, prompting that, like—

ART: Yeah, but I—Pomp wasn't there for the—

JANINE [overlapping]: There was a conversation.

ART: For the later conversation of who does and doesn't like big heads.

JANINE: No, but this is still the thing of Cattie's plan was, I'll make his head look really big—

ART [overlapping]: Oh, right, yeah yeah yeah yeah yeah.

JANINE: And now she's hiding from him.

AUSTIN: Right, yeah yeah yeah yeah.

ART: Yeah, I'll help you with it, yeah.

JANINE [overlapping]: I feel like there's a thread of continuity there.

ART [overlapping]: Just get behind the funnel cake stand.

[AUSTIN laughs.]

JANINE: Is there like a tarp you can throw over me?

ART [overlapping]: Duck down. Uh, yeah, it smells like oil, though.

JANINE: I'll live. Okay! I got a five and a two.

AUSTIN: What are you trying to beat? A three.

JANINE: Um, three. Yes, three.

AUSTIN: Yeah, you did it! Yeah. Um, so I think Willacker is just, like, um—

AUSTIN (as Mr. Willacker): I'm here—

AUSTIN: I don't remember his voice at all, but—

AUSTIN (as Mr. Willacker): I'm here for my *after-lunch* funnel cake.

[KEITH laughing in the background.]

JANINE: This guy's teeth have got to be shit.

ART: Everything about this guy is shit.

[KEITH laughing.]

ART (as Pomp): Um...yeah, uh-huh.

AUSTIN (as Mr. Willacker): Whole bunch of you kids here, huh? Any of you see, uh, Pontecorvo lass? She...did a *terrible* job on my photograph.

JACK (as Melinda): Surely not!

ART (as Pomp): No!

AUSTIN (as Mr. Willacker): Let me show you.

AUSTIN: [Laughs.] Making the worst mistake of his life! [KEITH laughs.] Giving his enemies weapons, immediately. And reveals the photo of himself with the biggest face you've ever seen.

JACK (as Melinda): I don't—it looks great!

ART (as Pomp): Yeah, what's—yeah, this is a fantastic photo!

KEITH (as Sank): It's *extremely* slimming.

[Pause.]

[Timestamp: 1:30:00]

AUSTIN (as Eloise): Your face is so big!

JACK (as Melinda): Oh no.

AUSTIN: Says Eloise.

ART (as Pomp): I think it looks exactly like your face.

AUSTIN (as Mr. Willacker): [Angry growl] Hrmmm! The funnel cake, Circumstance. Quickly!

ART (as Pomp): Yeah, sure.

JANINE: He didn't pay for his last one, and he has the nerve to show up again.

[JACK and KEITH laugh.]

JANINE: Being, like, [angry] "give me another funnel, cake, *child!*"

KEITH: He can just blame all of the discounts on this guy, being like, [AUSTIN laughs] "Oh he got *three* funnel cakes that day, instead of the normal *two* that he steals."

JANINE: And this time he told me to look for it on my midterm.

AUSTIN: I was going to say, yeah.

KEITH: [Laughing] That is so fucking—[laughing].

AUSTIN: Look for it on your summer reading list. [JANINE laughs.]

ART (as Pomp): Um...great.

AUSTIN (as Mr. Willacker): What are all these signs you're making? Hmm? Hmm? Hmm? What's this about a goose?

ART (as Pomp): Well, not a *goose*.

AUSTIN (as Mr. Willacker): But it says goose a whole bunch of times.

ART (as Pomp): Yeah, it's...it's French. [With a bad French accent] Geuse. *Geuse*.

AUSTIN (as Mr. Willacker): Hrmm.

ART (as Pomp): I thought you knew French.

JACK (as Melinda): Yeah, didn't you—

AUSTIN (as Mr. Willacker): Yes, of course I know French.

JACK (as Melinda): Uh-huh.

AUSTIN (as Mr. Willacker): I teach it!

JACK (as Melinda): Bonjour!

[Pause.]

AUSTIN (as Mr. Willacker): Oui.

JACK (as Melinda): He does, he does speak French.

ART (as Pomp): Wait.

KEITH (as Sank): Wow, you're really good. Your accent is *outstanding*.

AUSTIN (as Mr. Willacker): I've been.

KEITH (as Sank): Where?

AUSTIN (as Mr. Willacker): To France.

JACK (as Melinda): Ooh!

ART (as Pomp): Ah!

KEITH (as Sank): How did you find it?

AUSTIN (as Mr. Willacker): Via boat.

KEITH (as Sank): No, I-

ART (as Pomp) [overlapping]: That's quite a trip!

AUSTIN (as Mr. Willaker): It was transatlantic.

ART (as Pomp): Did you really like being on the deck and having the mist in your face?

AUSTIN (as Mr. Willaker): I don't appreciate the small talk, Circumstance.

JACK (as Melinda): No, we just thought, because of the size of your face.

[AUSTIN laughs.]

AUSTIN (as Mr. Willaker): That I would appreciate the mist?

ART (as Pomp): Yeah, because there's more face to get mist on!

KEITH (as Sank): Does it run hot?

AUSTIN (as Mr. Willaker): I have it in my right mind to take these signs and turn them in.

JACK (as Melinda): Oh, no, no, you shouldn't do that.

KEITH (as Sank): Right, because we're helping out...

ART (as Pomp): Yeah, this is peace-work.

KEITH (as Sank): Yeah, this is help for the pier.

AUSTIN (as Mr. Willaker): I don't understand what this has to do with peace at all.

KEITH (as Sank): Ah, so you don't speak French.

[AUSTIN and JANINE laugh.]

AUSTIN: I think you need to give me a roll to convince uh, Mr. Willaker to leave y'all alone and just fuck off, and not dig in too close to why you're making signs about some shit that isn't currently planned for.

ART: That's corp?

AUSTIN: I...I guess...I?

KEITH: I'm willing to appease.

AUSTIN: I think it could go either way, right? Yeah, because, like, if you just do a good job as to just getting him his funnel cake quick, impressing a customer, that's corp, right?

ART: Yeah. Um. Yeah, and I want to take a background die—good at school—impress a teacher.

AUSTIN: Impress—yeah, uh-huh, sure.

ART: Someone help me? I'd really...

KEITH: Yeah, I'll—

JACK [overlapping]: Yeah, I'll help. Oh.

AUSTIN: Yeah, I'm sure we can all help. Three is still the cap, but yeah. Oh my god!

JANINE: Nice.

[ART laughs, one loud HA.]

KEITH: The greatest roll of all time.

AUSTIN: That's the best roll I've ever seen in this game. Yeah, two one one, beating your two corp.

JACK: Wow, we got a crit, here, right? This has to be—

AUSTIN: Yeah!

KEITH: Yeah, he's dead, we killed—he's dead.

[Background laughter.]

AUSTIN: No, I think he's like...

AUSTIN (as Mr. Willaker): I do give you a hard time sometimes, Circumstance, but I...it's nice to see you contributing to your local community and, well, you make a damn good funnel cake.

ART (as Pomp): That'll be 15 cents.

AUSTIN (as Mr. Willaker): Absolutely not.

[Background laughter.]

AUSTIN: Takes it and walks away!

[Background laughter continues.]

KEITH: I think it's even less than he paid before! I think he at least paid for some of it the first time. Am I wrong?

JACK: No, I think, I think—I don't know.

AUSTIN: I think you're right, I think he paid a dime or something for fifteen cents, or a nickel or something, yeah.

[Background laughter again.]

KEITH: This guy's a menace!

AUSTIN: He sucks! He's a miserable person. I don't like him. All right! Well, that's lunch. [America's Playground starts playing.] We did it, we got through than more than we would get through, somehow.

JACK: As much as a surprise—

ART [overlapping]: We got through, like, nothing!

JACK [overlapping]: Is that we do seem to have actually constructed a plan and put measures in place to execute it.

AUSTIN: Uh huh.

JACK: Which is pretty impressive for us.

[America's Playground keeps playing through to the end.]