

## Live at the Table Audio - February 2020 - Bell Songs

Transcriber: Addison (@guccigarantine)

Player Characters: Austin as Katya, Keith as Bartel, Art as Stoffle

*[Transcription is of the audio file only not the YouTube stream.]*

*[All **bolded** text is what is read from the Bell Songs rules]*

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### Timestamps:

Intro: 00:00:00- 00:59:45

Play Begins: 01:00:12

AUSTIN: Welcome to Live at the Table, an actual play Livestream focused on critical worldbuilding, smart characterization, and fun interaction between good friends. I'm your host, Austin Walker. Joining me today, Keith Carberry.

KEITH: Hi, my name is Keith J. Carberry you can find my Let's Plays on YouTube at [youtube.com/runbutton](https://www.youtube.com/runbutton). And you can find me on Twitter at [twitter.com/keithjcarberry](https://twitter.com/keithjcarberry).

AUSTIN: Also joining me, Art Martinez-Tebbel.

ART: Hey, you can find me on twitter @atebbel and I just wanna say that I am laser-focused tonight.

AUSTIN: You know? Me too. I think we're just gonna get right down to business today. We are playing a game called [Bell Songs](#) by RPGNatalie. Bell Songs is a game of animal adventure in the vein of Redwall, Mouse Guard, or Watership Down. You can find it at <https://rpgnatalie.itch.io>. As always you can follow me on twitter @austin\_walker and you can support the show at [friendsatthetable.cash](https://friendsatthetable.cash) and follow us on twitter @friends\_table. Um, we had some preshow conversation *[laugh]* that is not gonna make the final episode because for technical reasons we had to restart the stream. Needless to say, we're all kind of— uh, uh, we're at various levels of familiarity with the kind of adventuring animal genre. The sort of Redwall, Mouse Guard, Watership Down space. Um, and this is a game that—

KEITH: An American Tail. Is that one?

AUSTIN: An American Tail. Eh ya know I would— I would say yes. I would say it's like a modernist one of those instead of like a feudal one of those.

KEITH: Yeah, fantasy, yeah.

AUSTIN: Yeah, a fantasy, yeah. Um, so yes this is by—

ART: Wait you can't just call anything a fantasy just 'cause it's like facile.

AUSTIN: Well, I wasn't saying it was. Redwall—

KEITH: [*crosstalk*] No, I mean in Redwall they have swords and stuff and then like animal— little knights.

AUSTIN: [*crosstalk*] Yeah, kings. Not like us.

ART: Where I'm saying that American Tail isn't— doesn't—

KEITH: [*crosstalk*] No

AUSTIN: [*crosstalk*] But what you're saying it's an animal adventure which is certainly is.

ART: Oh, sure.

AUSTIN: Right? I think it fits. Anyway, I'm gonna read from the book. Um, **We work, we sing, we tread hot ground under a hotter sun, we hold each other, we cry together, we celebrate, and we must protect each other. When you are as small as we are there is nothing to do but band together. When the threats that bare down upon your world are so large that you cannot imagine them there is nothing to do but cling to each other and refuse to let go. When you have nothing you must build together, and build we shall.** So what is this game? **Bell Songs is a game of animal adventure in the vein if Redwall, Mouse Guard, and Watership Down. To play you will need one to three friends.** Which I think we have proven in the preshow tonight we have. **A number of six-sided dies and something to write with. You will play as whatever animal strikes your fancy, diving into adventure and intrigue. It's a big wide world that you live in filled with dangers undeniable and obstacles**

impassable. How will you overcome them? The game has no master you are all equally in charge here. Read the text of the game together, start at the principles and keep going. It might sound like a chore but I promise you it's the best way to understand how to play this game. Um, do we all have a copy to read from? 'Cause we can hand it off and go through it together.

[pause]

KEITH: Yep I got it open.

AUSTIN: You got it open? Alright, do you want to read the first—

ART: [*unintelligible*] What was that in?

AUSTIN: The Three Wild Principales. Which is on pages five.

KEITH: Sure, I will read The Three Wild Principals. **Wild Principals: Fill the Woods with Life, Live Dangerously; Live Passionately, and Build Together. Fill the Woods with Life: When you describe the world, the people that inhabit it, or the structures that embody fill them with history. Show the ware and care that line them. Don't assume you know you know all the stories of this place. There is more here than anyone could learn in a lifetime. Think about your character similarly. Fill them with life as well, treat them as someone you've just met whose histories and stories are only just before you. Don't assume you know everything about them, allow yourself to be surprised at the places they take you. Live Dangerously; Live Passionately: Go out into the world and find adventure in it. Don't worry about living or dying in this world, focus on the things in front of you, the dreams you carry with you, and the comrades who fight alongside you. Similarly, don't worry about if your friends will think what you say is cool, it doesn't matter just say what you find exciting and fun. Don't hold yourself back. Build Together: The world can be hard, and harsh, and unforgiving. You must do everything in your power to fight back against it. There will be injustice, violence, famine, and homelessness. You must irradiate these where you see them. You must build a world worth living in. You must also take care of your friends. If the game pushes you into content that is difficult or content you can't contend with you need to help each other. That might look like processing the things you are feeling together, taking time away from the game to resettle yourselves, or lighting certain content that is too much for someone to handle.**

AUSTIN: So as always we will be playing with the ongoing understanding that if one of us wants to pull a veil or end a scene we just have to say that. We don't need to explain it necessarily. We can if we want to explain why we are interested in stopping going down a certain route but we trust each other here and you know, the first step here is just to make sure everyone feels comfortable and safe. Um, Art do you have the book in front of you?

ART: I sure do and I've definitely had it in front of me for more than thirty seconds.

AUSTIN: Great. [*Keith laughs*] Do you wanna start reading from—

ART: [*crosstalk*] I was along the whole time.

AUSTIN: I love that. Do you—

ART: [*crosstalk*] Mouthing along as Keith talked.

AUSTIN: [*laugh*] Do you want to read from the top of page seven where it says Character Creation and Backgrounds?

ART: Page seven, it's my favorite page. [*Austin laughs*]

KEITH: One thing I love about Art is how dutiful and studious [*Keith laughs*].

AUSTIN: [*crosstalk*] Yeah. Disciplined.

ART: Yeah, I feel like I've loved this page since, since— uh, like I visited it in a dream [*Austin laughs*].

KEITH: Everyone loves Art and how much he has the book open.

AUSTIN: [*laughing*] It's my favorite trait about Art.

ART: Uh-huh, knew where the book was the whole time.

KEITH: [*laughing*] Yeah, didn't need to ask for a link that is in the discord just in case.

AUSTIN: Uh-huh.

ART: No, I mean I didn't need— oh shit I just clicked off of it [*All laughing*]. I was actually on it I had caught up.

AUSTIN: [*crosstalk*] Can we read page seven?

ART: Um, I don't know are you sure there has been enough horseplay in this stream?

AUSTIN: [*Keith laughs*] I am for many reasons, certain we need to start playing the game.

ART: Uh, **Character Creation: Pick a background, pick a gift, pick a—** are we saying raiment?

AUSTIN: Raiment. Yeah Raiment.

ART: I don't know that I know that word. **And pick a goal.**

KEITH: It's like a thing. A raiment is like a thing.

AUSTIN: A raiment is like an outfit, like clothing, like uh—

KEITH: Yeah.

AUSTIN: Yeah. We'll get there.

ART: Well shout out to them for not just saying pick a thing [*Austin laughs*]. Uh, **Backgrounds: your background is your starting place in the story. It's what you bring to the table; your history and your knowledge. Your background tells you what skills you start with. You can always learn new ones later.**

AUSTIN: We don't need to go over each of these. There's a bunch of them.

ART: There sure are.

AUSTIN: Uh, let's hop ahead. We can either— okay let's decide right now. Do we wanna do these one at a time or do we wanna pick a background and then pick a gift or do you wanna read what Backgrounds, Gift, Raiments, and Goals are or you know what I mean? What do you wanna do?

ART: I don't wanna pick a Background 'til we've picked an animal.

AUSTIN: See, I might be the other way around. I think that's partially the same question for me.

ART: Oh, 'cause see I wanna pick a fun Background for an animal to have, not pick a Background and then pick an animal for my Background.

AUSTIN: We also don't need to be the same animal to be clear. We don't all have to be mice, or all have to be badgers, or whatever.

ART: Oh, I thought we did.

AUSTIN: No.

KEITH: No, I'm gonna be a ferret.

AUSTIN: See, Keith's gonna be a ferret.

ART: See that already demands something right? Like—

AUSTIN: I think the only thing it demands—

ART: [crosstalk] You have to be in scale with a ferret.

AUSTIN: No. Why?

ART: Not at all [*laughs*]?

AUSTIN: Why?

KEITH: Because the different animals have different inherent traits.

AUSTIN: Right, but I'm saying we could live in a world in which there are ferrets and there are wolves and they know each other and are friends. And maybe the scale is the same. Weird. Or different and weird.

ART: [crosstalk] Alright we're also living in a world where like—

AUSTIN: We can decide all that.

ART: [crosstalk] All biomes are one.

KEITH: If you've read any of the Redwall books you would know that ferrets, despite in real life being forty times bigger than a mouse [*Austin laughs*], are only like three times bigger than a mouse.

AUSTIN: Right.

[*Pause*]

ART: I don't have an opinion on whether or not we should do Backgrounds before or after reading what Gifts, and Raiments, and Goals are.

AUSTIN: And Goals are. Keith do you have an opinion on this?

KEITH: Uh, I think for the pacing for the show it's better to go one by one [*Austin: Me too.*] and pick stuff as we go, but gameplay-wise it's better to know what tools you're working with as we go through so it's really a toss-up. I think go what's good for the show.

AUSTIN: [crosstalk] I think— Me too. [unintelligible] I say in general for this like for people who don't have the book in front of them— most of the people at home— maybe one of us here

KEITH: [crosstalk] And one of us here.

AUSTIN: [*laughs*] Each of the Backgrounds has like a description like Scholar is a thing knower, someone who records and rereads and has a list of three skills: reading, writing, and a Wild Card you can pick from when you go down to the Skills list. Uh, that is one page fifteen, or come up with your own. I think we choose this based more on like "I wanna play a Scholar" and then go with what's listed here we should be trying to play the meta so to speak. I want us to play from our hearts and see what that leaves us with. And that's gonna get really tricky when we get to Gifts, 'cause Gifts are very specific moves that give you special bonuses, but I want us to play the characters in our hearts. So, I think we start with Backgrounds and we pick what works here.

[00:10:16]

KEITH: Yeah. There's a lot!

AUSTIN: Yeah, yeah. Cook, Farmer, River-Walker, Guardian, Hunter, Scout, Gourmand, Artist, Forester, Bell Maker, Elder, Youngster, Bee Keeper, Scholar, Kite Sailer, Tree Runner, Courier, Carpenter, Maiden, Blacksmith, Thief, and Spear Bearer *[pause]* and Pirate *[laughs]*, and Poet, and Brewer, Mysterio, Minder, and Cartographer.

KEITH: Everyone of them has a short description except Mysterio which has three question marks.

AUSTIN: Yeah, it's mysterious.

ART: And the Mysterio skills are: riddling, sneaking, and choose one.

AUSTIN: And choose one, yeah. Why don't you go ahead and choose one ya know? Does anyone have one here that calls out to them?

*[pause]*

Keith: Yeah, I'm deciding a little bit between Courier and Tree Runner, for similar reasons, and then Youngster.

AUSTIN: Oh okay, Youngster's interesting because Youngsters only have two skill points instead of three, but they're youngsters ya know?

KEITH: Yeah, but you get to choose two instead of only choosing one.

AUSTIN: Correct, that is more flexibility.

KEITH: *[crosstalk]* So, most of the other ones they give you two skills and you get to pick one.

AUSTIN: That's true.

ART: Oh, we're the three people who were the kids in that one game.

AUSTIN: Oh wow true, I hadn't thought about that.

ART: We can't do that because—



AUSTIN: No.

KEITH: You wannabe three Youngster—

ART: Our grip on the rails right now is so tenuous.

AUSTIN: [crosstalk] We knocked the rails over.

ART:[Unintelligible] We need someone to sit in the center of the car.

AUSTIN: Yes, yes. Uh, I've already decided I wanna be a—

KEITH: Yeah, you can't get off the boat if the boat isn't even built.

*[Keith and Austin laugh]*

AUSTIN: You're just in the ocean.

KEITH: We're just standing on planks of wood being like 'Should we get off the boat?', and it's like you're in the water, you're drowning.

AUSTIN: You're drowning yeah you're at the end of Titanic.

KEITH: I don't about you guys, but for me, I'm on day like sixteen of social distancing.

AUSTIN: Uh-huh, it's rough.

KEITH: Because I was at the cabin with Kylie for four days and then it was like Wednesday of the week where it started to get serious. Uh, so this is the most I've talked to anyone but my boyfriend in almost three weeks.

AUSTIN: Oof I feel you. Um, I'm going to pick **Spear Bearer: a candle in the night, a hand holding yours, a whispered promise. Skills are stabbing, singing, and choose one at a single dot** and that last one is going to be protecting. Um, and I am playing a badger who is kind of like a —I don't know what our culture is yet but there is mom vibes on this badger, like protective mom vibes. I'll develop more as we continue and I'll come up with a name also. Big badger mom though. Big badger mom with a big

spear, maybe not even a spear maybe just a sharp stick or— we'll see I don't know what our situation is we'll get there.

ART: I can't decide if I wanna be a Gourmand or a Beekeeper.

AUSTIN: Great choices.

[*pause*]

ART: Um, on one hand, one dot in beekeeping seems like I'm just throwing skills away.

AUSTIN: Why? [*Keith laughs*] We don't know, this game could be about beekeeping. I don't fuckin' know.

ART: It sure could and then [*stutters*] I could I just be a Gourmand with a point in beekeeping.

AUSTIN: True.

KEITH: You could also have weaponized insects if we do a combat game you could 'beekeep' your enemies.

AUSTIN: You could 'beekeep' 'em.

KEITH: 'Beekeeping' your distance from me or I'll unleash my weaponized insects [*Austin and Keith laugh*]

AUSTIN: That's good.

ART: I mean the description of Beekeeper is 'a caretaker: a friend to anything they meet'. That doesn't sound like 'I have weaponized bees'.

AUSTIN: It does not [*laugh*]. Um, Keith, you already picked. You picked ferret.

KEITH: I'm going ferret I'm a ferret.

AUSTIN: And then either child, Tree Runner, or Scout? Or Courier?

KEITH: Ya know? I'm going to be a Mysterio!

AUSTIN: Okay. Can you read me the description and skills of Mysterio?

KEITH: Yes, so, it's description is [*confused sound*] and then it's skills are ridding, sneaking, and choose one.

AUSTIN: Riddling, sneaking—

KEITH: Choose one at dot.

AUSTIN: Good. Uh, do you know what that third one is?

KEITH: No, actually where is that listing? I kind of looked through and—

AUSTIN: Well, you can look at any other class.

KEITH: Right I was also doing that.

AUSTIN: Or, you could look at page fifteen for a big list. Those are all also just examples if you have another idea you could suggest it.

[pause]

ART: Did everything go quiet or am I having a problem?

AUSTIN: It just went quiet, it just went quiet.

ART: I'm trying to find the damn screenshot I just took. I don't know where that went.

KEITH: I'm going to pick Befriending.

AUSTIN: Love it! My name is Katya. K-A-T-Y-A.

KEITH: Katya?

AUSTIN: Yeah, Katya. Apologies again to the stream if it's shaky I don't know how to fix it at this point.

ART: Alright, because Keith took Befriending I'm gonna take Gourmand.

AUSTIN: Okay.

ART: I'm gonna be [*pause*]. Hold on let me make sure this animal looks like I think it does. I have the animal Googling portion of the stream.

AUSTIN: Uh-huh good. Uh, Keith what were your skills again?

KEITH: Um, Riddling, Sneaking, and Befriending.

AUSTIN: Great.

ART: Uh, so I'm gonna be a badger.

AUSTIN: Okay.

ART: Badgers look how I thought they did. Um, what kind of a name would a badger have?

AUSTIN: Katya.

KEITH: I watched a video today where a badger was named Stoffle.

AUSTIN: Oh that's a great badger name!

KEITH: Yeah it was a video about a—

ART: [*crosstalk*] Was that like a— was that like a copywritten material? Could we— can I take that?

KEITH: No it was not it was a real-life badger with the actual name Stoffle. And it was a video about how Stoffle wouldn't stop escaping his different enclosures

AUSTIN: [*crosstalk*] So is it libel? If we— if we make [*laugh*].

KEITH: Um I mean it's not— I think that it would be libel if we printed it?

AUSTIN: Yeah that's correct that's correct. Slander is—

KEITH: It's just slander otherwise.

AUSTIN: It's just— that's all [*laughs*].

KEITH: So as long as we don't transcribe this one [AUSTIN: uh-huh] [*laughs*].

ART: We'll tell the transcription team to blackout this name.

AUSTIN: Yeah this one— don't let anyone know this one. Uh, do you have a name Art?

ART: I thought I was stealing this name?

AUSTIN: Oh, what was it? Stoffle?

KEITH: Stoffle. S-T-O-F-F-L-E.

AUSTIN: Spell that one more time?

ART: And I'll take Eating, Smelling, and Beekeeping.

AUSTIN: [*laughs*] One more time?

ART: S-T-O-F-F-L-E. Like waffle but with a "sto"

AUSTIN: As I thought.

KEITH: It is a great badger name honestly.

AUSTIN: It's fantastic. It was Eating, Smelling, and Beekeeping?

ART: And Beekeeping!

AUSTIN: Love it [*Keith laughs*] that's a great Gourmand to me.

ART: Yeah, use locally sourced honey.

AUSTIN: Alright!

KEITH: For me, terroir is the second most important thing about honey.

AUSTIN: Wait, what's the first most important thing

ART: I don't know what you just said.

KEITH: Um, I guess level of sweetness. Clarity of taste is number one and then terroir is number two.

AUSTIN: Terroir is like [*Unknown*] but for honey.

ART: How terrified it makes you.

AUSTIN: Okay gotcha.

KEITH: It's like where its planted-- if it tastes like where it's from.

AUSTIN: [*Unknown*] but for foods.

KEITH: Are we doing jokes? I can't tell.

AUSTIN: No this is-- what?

KEITH: I couldn't tell if you were doing a bit because you're breaking out.

ART: Austin was [*unintelligible*] and I'm fucking around.

AUSTIN: **Gifts: Gifts are special to you, treasure them. As you grow close to your fellows you might learn their gifts and be able to put them into practice, but you'll never lose the gift you start with.** There are a bunch of gifts. Hope, caution, insight, cruelty, kindness, brutality, unmoving, wisdom, teaching, quick, healing, shelter, intuition, thrill-seeking, aid, vision, trustee, countermand, juggernaut, open, disciplined, and plucky. Again, I think we just pick what feels right.

ART: I would like Insight.

AUSTIN: Which says?

ART: **When you ask someone a question they cannot lie to you.**

AUSTIN: Love it. Great. Uh, Keith-- wait what's your character's name?

KEITH: Um I'm still working on a name. I also can't edit my thing.

AUSTIN: Oh, I'll do it. Er, I can-- you should be able to. Can you not? It's just text if you wanna replace it or whatever you can, but-- woah I made it small. Didn't mean to do that.

KEITH: Yeah I can't delete it or change it.

AUSTIN: What would you like it to be?

KEITH: [*crosstalk*] If I think of a name I'll just put it there. I'm not sure yet I'm still working on it, but I'll let you know.

AUSTIN: [*crosstalk*] I'll let you do this and you can just put it right there. To the left of where it says 'Keith'.

KEITH: Okay perfect that makes sense. I'm thinking-- my first instinct was "Countermand".

AUSTIN: Yeah Keith? **When you ignore orders, break rules, or rebel against authority restore three rascality?** That's a thing you were attracted to [laughs]? I would have never.

KEITH: Yeah, immediately I said that and said that seems good. I'm not even a hundred percent on what "Rascality" will do but if anything-- of anything of the ones that restore rascality it seems like Countermand would.

ART: What font is this?

AUSTIN: Uh, "Light" I want to say? Uh, yeah it's "Light".

KEITH: So, but my other option-- so I'm deciding between Countermand and Open.

AUSTIN: Which is?

KEITH: **Whoever or whatever you speak to will understand you and you them.**

AUSTIN: I feel like that's a good Mysterio one, but so is Countermand. They both are.

KEITH: Yeah, I agree. Do you have one in mind?

AUSTIN: I'm torn between **Vision: Even when you are apart you know exactly what befalls the other animals in their journeys** and **Unmoving: When you roll and three or under you are no longer wounded and you restore your rascality**. I think I'm gonna go with Vision. I think Katya-- she has like a --

KEITH: The Sight.

AUSTIN: Yeah she has the Sight. She has the Sight. When it comes to our, you know, whatever our group is.

KEITH: That's the name of a young adult novel I read when I was ten about wolves on an adventure.

AUSTIN: Oh! Well, there you go.

KEITH: I loved it! When I was ten that shit rocked.

AUSTIN: You remember being ten?

KEITH: I remember reading The Sight [laughs]. Art which one did you pick again?

ART: Insight.

KEITH: Insight, [reading] they cannot lie to you-- oh that's really-- it's not Open but it's kind of the same as Open. I think I'm gonna pick Countermand. Because it's the most different than the two we already have

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Context:



AUSTIN: What the other ones are?

KEITH: Yeah.

AUSTIN: [*moving things around on screen*] I'm gonna bring these up and then bring these up. Someone wanna read Reinment?

ART: **Your Reinment is your look. It's not limited just to clothes think about it as your aesthetic, the thing that catches the eye when someone looks at you.** [Keith: Your thing.] And I picked first last time so I will not immediately grab the one that I want.

AUSTIN: I'm going to take **Cold Eyes: Closed off, calculating, and distant.** I think that the thing with Katya is that she is-- she's like the crew mom but she's like, but she not the mom in the way that a lot of fiction frames motherhood as like warm and maternal in the sense of like "I'm a big hug". She's the like, "I'm reading my hand in front of you as the car comes to a stop quickly because I don't want you going through the windshield". She is like grab you by the scruff of your neck and pull ou behind her when the wolf howls, right? And I almost went with **Scarred Arms** which is armor, powerful, damage, but I don't know if this comes from a particular sense of trauma or being wounded but it does come from— she has Vision right? **Even when you are apart you know what befalls the other animals on their journeys.** She remembers very clearly every time something bad happened and so because of that she's adopted this very— whether or not it's— I don't think she like adopted a persona like as an intentional mask or anything like that but I do think she's become the sort of like "Bad Cop Mom" if that makes sense. Where she is willing to be kind of short and kind of like for your own good this is— I'm not going to pretend to be this warm ball of joy for you I'm going to do my best to keep you alive as we go from place to place or help you with whatever it is you need help with and that I'm supposed to help you with. But that's the vibe. So **Cold Eyes: closed off, calculating, distant.**

KEITH: I'm gonna pick **Laughing Eyes: warm—** [*Art groans, Austin laughs*] sorry Art. **Warm, Jolly, Inviting.** I have an idea for the Mysterio— for my Mysterio character. I don't want— I wanna see the game get started before I say more [*Austin: Sounds good.*] but I am trying to build toward something whole here.

AUSTIN: Okay.

ART: Okay. Gimmie just a second.

AUSTIN: Yeah.

ART: Just like, I need like ten seconds.

AUSTIN: Uh-huh.

ART: This is is me just filling.

AUSTIN: You want me to do it instead? I think Art need like ten more seconds is what I would say.

ART: Well, it's not ten seconds anymore.

AUSTIN: Probably more like three seconds.

ART: I'm gonna take **Scholar's Regalia**.

AUSTIN: Oh! Which are?

ART: **Clothes, academic, tidy.**

AUSTIN: Okay. Love it. Goals is the next thing. **Your goal is the thing that keeps driving you forward, the reason why you are a central figure of our story. It doesn't have to be grand. It doesn't have to be life-changing, but it must be important to you.** There are example goals here but we can come up with our own. Their examples are **recover your family's lost heirloom, rescue someone who is lost or taken, seek out knowledge long lost, protect someone, get revenge on someone who hurt you, find your lost bees, achieve or avoid your fated destiny, achieve or avoid your impending doom, find something good to eat** *[laughs]*. *[Pause]* Art do you wanna go for this one since you didn't get to go first last time and missed out on the Eyes you liked?

ART: Hold on I'm still working on my font here.

AUSTIN: Okay. Keith, what was your Gift again?

KEITH: It was Laughing Eyes.

AUSTIN: *[cross]* Counter— no that was your Raiment.

KEITH: Yeah, yeah, Countermand.

AUSTIN: I got it.

ART: I wanna take “find your lost bees”

AUSTIN: Love it! [*Keith laughs*] Like obviously.

KEITH: One point in beekeeping was not enough [*Austin laughs*]

ART: I thought I had bees here [laughs]?

AUSTIN: I’m supposed to have—where are my bees?

KEITH: Well, you could have lost only half of your bees.

ART: Yeah I’m only looking for the lost bees. The other bees? I got them.

AUSTIN: You got those.

KEITH: If anything they’re better than ever, much roomier in there.

ART: Yeah.

AUSTIN: Are these special bees that are missing?

ART: All bees are special that’s the beekeepers’ code.

AUSTIN: Couple things, one what are Stoffle’s pronouns?

ART: Um, he/his.

AUSTIN: Is it okay if you are my nephew?

ART: Sure!

AUSTIN: I don’t know how old you are, but I’m older than you. Ooo that’s a good name, Keith.

KEITH: Thank you [unintelligible].

AUSTIN: You got it?

KEITH: Yeah.

ART: Oh, you did that? Great.

AUSTIN: Yeah I got ya, I got ya. Boom. What is your name Keith?

*[Keith and Art talk over each other]*

KEITH: Oh, my name is Bartel. Also he/him.

AUSTIN: B-A-R-T-E-L?

KEITH: Yes.

AUSTIN: My Goal is to protect Stoffle. [Pause] While he is finding his lost bees *[laughs]*. Protect my foolish nephew—

KEITH: *[laughs]* “Fine if you’re going I’m coming with you”.

AUSTIN: Right uh-huh. Protect my foolish nephew, Stoffle. *[Keith laughs]*

ART: Hey, you know the first draft of that didn’t have as much editorializing. *[Austin laughs]*

AUSTIN: And then what is your Goal Bartel?

KEITH: I am going to seek out knowledge long lost.

AUSTIN: Ooh interesting. Love it.

ART: Like where are the bees going?

AUSTIN: For instance, where are the bees? Where do the bees go?

KEITH: Where are the bees.

ART: I would like to head off an ugly rumor in the chat.

AUSTIN: Which is?

ART: That Stoffle is not a honey badger.

AUSTIN: Wait, is the rumor that Stoffle is not a honey badger? Or is the rumor that Stoffle is a honey badger?

ART: The rumor is that he *is* a honey badger.

AUSTIN: But he’s not.

ART: That's a different animal I think.

KEITH: Technically, a honey badger is a kind of badger and Stoffle, your namesake, is a honey badger.

AUSTIN: AUSTIN you got tricked, Art! [laughs] I think you're a honey badger.

ART: What?

AUSTIN: It's also known as the rattle.

KEITH: Do you not like honey badgers? I know that they're a meme— they're an old meme in a way that's kind of annoying. [Austin: yeah]

ART: Hold on I have to do another Google.

AUSTIN: They must also be badgers, though or like badger adjacent?

KEITH: They're very smart— they're whip-smart honey badgers. And they're—

ART: Their coloring is a little off. I like the stripes. [Keith laughs]

KEITH: Hey, don't mess with a honey badger they're whip-smart Jack! [Austin laughs]

AUSTIN: Despite its name, the honey badger does not closely resemble other badgers species instead bears more anatomical similarities to weasels. You can just be a regular badger it's okay you don't need to be a honey badger. [Keith & Art: Yeah] Alright.

KEITH: I'm just saying if someone got the false impression you were a honey badger it probably came from that the badger I was talking about was a honey badger.

ART: I don't know that badger, I don't wanna know that badger. [Keith laughs]

AUSTIN: Damn, owned. **Skills are the basic building blocks of your character. Skills are how you avoid danger and achieve your Goals. You don't have to have a skill to do something like it, your skill just lets you guarantee that what you do works. All skills start at one dot and zero practice when you require them. You gain practice and eventually dots as you use the skill, make mistakes, and learn from them. When you roll a 3 or under, increase the practice of the skill you used by 1. When a Skill reaches 3 practice resent the practice to zero and increase the dots by 1.** I'm just going to add a zero next to those dots, that number will be our practice number. Or actually, can ya'll just do that like next to the dot? Just write a zero down ya know?

KEITH: Oh wait, sorry add what to them?

AUSTIN: A zero next to each of the dots that you have— each of the skills.

KEITH: Understood. Okay.

AUSTIN: That is your Practice points.

KEITH: Patrick Hand? That's the name of the font?

AUSTIN: No, it's just Light. Patrick Hand is basically—what do you call? What's the goofy one?

KEITH: Comic Sans?

AUSTIN: Comic Sans. Patrick Hand is more of a Comic Sans. This is not, this is a Light. There is one more thing—

KEITH: Patrick Hand is the star of the comic that Comic Sans was in.

AUSTIN: Right, of course.

ART: Patrick Hands for Comic Sans [all laugh].

AUSTIN: Signing off. What's a good token for Rascality? Is it like a smirk?

KEITH: Is there like a broken vase?

AUSTIN: Sure! Uh, no Game-Icons doesn't have one— oh wait broken pottery! Yes, it does, boom.

KEITH: Nice.

AUSTIN: What color?

ART: What are the colors?

AUSTIN: The colors that exist. I need a background-color and also a foreground color.

ART: I think all the colors that exist is too many colors for me to choose from.

KEITH: I'm gonna say— is there like a— redware color?

AUSTIN: [cross] It's all the colors, Keith. Sure. Yeah, I can get that, I think I can get that.

KEITH: Backup would be porcelain white—like a white.

AUSTIN: No I got ya. I know what you're saying. I'm picking up what you're putting down here. I just have to see if I can find it and make it happen. And what do you think the background is?

ART: Like a field gree?

AUSTIN: Like a field green, okay.

KEITH: Were breaking pots in—

AUSTIN: In a beautiful field. That's very rascally

KEITH: In a beautiful field [laughs].

ART: Yeah, in a beautiful field.

KEITH: So I was thinking like you could break a pot by being a rascal in a lot of different ways, running down hallways too fast and not being careful [Austin: Sure] is one way to be a rascal. Intentionally breaking a pot is another way.

AUSTIN: Yeah, yeah. I mean, you're not wrong. I'm glad ya'll are here for me figuring out these token colors, they'll be right with you here. Download this as a PNG. Shout out to game icons dot net. Game *hyphen* icons dot net. Let's just drop one of these bad boys into here. Come on.

ART: Shout out to the gamers.

AUSTIN: Shout out to the gamers!

ART: Unless you're at GameStop.

AUSTIN: Well, I mean you're allowed to be at Gamestop just not right now. Alright, I'm giving everyone—

ART: I'm not giving shout out to people in different times.

AUSTIN: Why?

ART: My shout outs are temporally locked.

AUSTIN: To now?!

ART: Yeah.

AUSTIN: MY shout outs are temporally locked to the past—or the future, I haven't decided which yet [laughs]. I'm gonna wait 'til I'm done and then I'll— once I'm done with shout outs I'll pick the time for which all my shout outs were aligned to.

KEITH: I think for me it's the past. I think if I'm shouting something out it's for something that's already happened.

AUSTIN: But what if I'm shouting out something that hasn't already happened yet?

KEITH: Then it doesn't deserve a shout out.

AUSTIN: But it will.

ART: How would you possibly shout out something that hasn't already happen?

AUSTIN: Because it will have happened. By the time the shout out counts which is when I'm dead.

ART: So all your shout outs are like a charged mega buster?

AUSTIN: They're an IOU.

KEITH: Hypothetical— they're potential shout outs. My shout outs are kinetic shout outs, Austin's are potential shout outs

AUSTIN: [laughing] Correct.

ART: Yeah, I think mine are also kinetic shout outs.

AUSTIN: Okay "Kinetic Shout Out". That's Cyclops doing a kinetic shout out [laughs] in X-Men VS. Street Fighter. Not in Marvel-verse

KEITH: I guess that for me that means shout out to Game Stop employees [Austin: right] would count because they *did* have to work at Game Stop even if right now they aren't.

AUSTIN: You're right. Uh-huh. Exactly.

ART: Yeah shout out to all the GameStop employees except the GameStop employees near Hofstra in the early 2000s.

AUSTIN: Oh they fucking sucked so much. [*Keith: wait what was wrong with them*] They had that copy! They had that copy of Armored Core 4 behind the counter and they said they didn't. I could see it with my eyes.



KEITH: Did you say? Did you say I can see it's right there?

AUSTIN: Yes! They said you had to, you had to preorder the game in order to get this copy of the game. I went back in the next day, it was on the shelf.

KEITH: And did you buy it then.

AUSTIN: Yes! Yes, yes I did. I shouldn't of

KEITH: That is the rules.

ART: It took us so long to reach the logical conclusion of "we should start shopping at Best Buy" it took like a year of being treated like garbage.

AUSTIN: Like trash!

ART: [unintelligible] what if I went somewhere else

KEITH: I'm not gonna defend the system, but it is the rule that if someone had preordered that you can't sell a copy that had been preordered.

AUSTIN: Right, but then they should have sat on it for more than a day. That should have still been behind the counter a day later.

KEITH: Yeah the rule is 48 hours.

AUSTIN: Yeah, I went back, 'cause it was Armored Core I wasn't going to wait two days.

KEITH: So you went on launch day?

AUSTIN: Yeah of course, of course I was there when they opened the UPS box.

KEITH: I get it, no I feel it.

AUSTIN: This is who I am. This was before you could just download— ugh anyway.

KEITH: They could have called and canceled? For a preorder?

AUSTIN: Maybe. Maybe. You have to understand this is one incident in a— this is a point in a line. You know what I mean? You know how many points there are in a line?

KEITH: Look don't—

AUSTIN: [cross] An infinite amount of points in a line!

KEITH: As an ex-GameStop employee they have you do a lot of shit that sucks, but also I worked with a lot of people that also just sucked so.

ART: I believe that there are systemic reasons behind our shabby treatment.

AUSTIN: Oh, 100%.

ART: But the person who was in charge of this was not trying to help us.

AUSTIN: No, the manager was the worst problem. The regular folks there are probably fine. The manager—

KEITH: Ain't it the way.

AUSTIN: Example skills— I said this bit already. I said this bit already. We're moving on. Playing the Game: Play has a specific structure.

ART: It's a quarter after seven.

AUSTIN: *For you.* **Play has a specific structure it follows in this game. 1) Starting Play: Begin, everyone introduces their characters then pick a home. Do you all live in a town, a monastery, a fortress, a ship, a hamlet, a city, a shrine, a prison, a nomad camp, or something else? Don't worry about defining it too deeply just yet.**

KEITH: I lean city.

AUSTIN: You wanna go city more than—

ART: Oh! Wait first I have a question and then I have a lean. What's a hamlet?

AUSTIN: Here's what I wanna tell you Art is that forty seconds ago I said "I hope someone asks what a hamlet is" and I'm glad you came forward because as we all know it's a play.

KEITH: Okay. It also is—

ART: Ohh that's not the joke I thought you were gonna go with.

KEITH: It also is a small town

AUSTIN: [laughing] It's also a little pig. [Keith laughs]

KEITH: It's also a ham omelet.

AUSTIN: Delicious. Would love one of those.

ART: We're four jokes deep and we're still not at the one I thought—and I'm not gonna do it. It's not appropriate.

AUSTIN: Oh wow, it's an inappropriate hamlet.

KEITH: Inappropriate joke, Do you need me to add a bleep sound to the soundboard and I can bleep you out as you're saying it.

AUSTIN: Yeah, please.

ART: Doesn't someone we know, know someone with that name?

AUSTIN: Horatio?

ART: Because of a job they used to have.

AUSTIN: No?

KEITH: Oh! Yes.

ART: Yes, Austin, yes.

AUSTIN: Oh! Yes, Yes, of course! That guy sucks. That guy is a piece of work. Ugh anyway. Ugh don't like that guy, anyway, a hamlet is a—

KEITH: A Hamlette spelled H-A-M-L-E-T-T-E is a small ham omelet.

AUSTIN: Right. Uh-huh, uh-huh.

ART: A one eggs ham omelet [*Keith laughs*].

AUSTIN: A hamlet is a small or very small—

KEITH: [cross] [laughing] One egg omelet! What is that! That's the worse— [*unintelligible*] one egg!

AUSTIN: It's terrible. Is it one to one ham to egg?

[Keith and Austin laugh]

KEITH: [laughing] It's like an open face sandwich where the bread is [Austin laughs] a very small piece of egg.

AUSTIN: Oh you're saying it's the egg. I was saying at this point it's like a little ham steak with an egg cracked on top [Keith laughing still].

KEITH: Crispy Canadian bacon with a small piece of flat scrambled egg. Like at that point it's just scrambled egg that's together.

AUSTIN: [laughing] I call this my Hamlette. My hamlet.

KEITH: [laughing] It's fourteen dollars have good brunch [Art laughs].

AUSTIN: The laughter of only someone who has been to too many brunches [keith laughs]

ART: [laughing] I've been to that restaurant! [*Keith laughs*] It's in Park Slope!

AUSTIN: It is! It is! Of course, it is. We went with [unintelligible].

ART: Yeah! Oh my god. This is gonna be the best game we ever played.

[All still laughing]

AUSTIN: Well, I think we decided hamlet. I think it's been decided for us.

ART: The hamlet is named Hamlette!

KEITH: Or or is the city that works at a restaurant that specializes in hamlettes?

AUSTIN: Ohh that's very good. I love this. [Art: Ohhh] I love it. I love it so much. I think that's what it is. I think we can do both right? We can be like a city—

ART: Every neighborhood a hamlet.

AUSTIN: Every neighborhood a hamlet. It's like a commonwealth it's like a not a commonwealth it's like a collection of hamlets that *originally* was a collection of hamlets and then they grew so dense and close together that they eventually became a city but now we're in a— you my foolish, foolish nephew, Stoffle works for or owns a restaurant called The Hamlette? Is that what we're saying?

KEITH: Yeah. Well, that's the—

ART: I think owns?

KEITH: The hamlets were united. They became a city because they were united by their unique regional cuisine.

AUSTIN: Right. The hamlet.

ART: The hamlette.

AUSTIN & KEITH: The hamlette.

AUSTIN: The United Hamlets of— just the United Hamlets is where we're from. And then the restaurant is just the Hamlette.

ART: Yeah. Served with biscuits and honey.

AUSTIN: Right, is that what makes yours special?

ART: Yeah, uh-huh. The local artisanal honey.

AUSTIN: I missed an "A" in restaurant. Boom.

KEITH: Which, I think we're back to *terroir* so.

AUSTIN: [laughs] Yeah, uh-huh.

KEITH: The terroir is what makes the honey and biscuits.

AUSTIN: Is this the thing? Are those the lost bees?

ART: Those are the lost bees.

AUSTIN: The bees from some— I don't know where we'll get there. Let's continue reading from the book. Um, go to the Adventure section.

ART: Oh my god.

AUSTIN: You take a breath, it's fine. We'll get through it.

ART: [sighs] There's five more pages.

AUSTIN: We don't need to go through them all exactly. Before we go to the Adventure section I'm gonna actually read Phases of Play. I know it says to read the Adventure section first but I

just wanna I wanna explain what the basic set up is and it should sound familiar to the two of you. **The game is set into two phases: Adventure and Down Time.**

KEITH: We just did Down Time.

AUSTIN: Yeah I know [laughs]. **Adventure is the part of the story where everyone goes up-out trying to achieve their goals. Down Time is the between when everyone rests, recovers, rebuilds, and learns skills. When someone achieves their Goal, when everyone returns home, or when everyone agrees that they stop and focus on taking care of themselves enter Down Time.** So that means we can enter Down Time even out in the world we don't have to come back to the United Hamlets to declare Down Time. **When you've completed Down Time go back into Adventure. Ending Play: Stop playing when you run out of time together. Don't worry about finding a specific point to stop, you can pick the story back up where you left off or restart from home.**

ART: [laughs] This game knows that we're gonna do like thirty minutes of play.

AUSTIN: Yeah, uh-huh. This game is furious at us right now, but also very loving. This game has the same exact attitude and Regiment as Katya, which is Guardian but also Cold Eyes. Just giving us the fucking means glare. **Adventure: Adventure is where you go about achieving your Goal. during Adventure everyone takes turns being the focus of the story. Whoever has touched an animal most recently goes first.** No me, I don't have a pet.

KEITH: I touched an animal within the last hour.

ART: That's you. I walked Mabel right before started which was more than an hour ago.

AUSTIN: Seventeen days go [laughs]. **When you are in focus you describe what you do as you go about achieving your Goal. You describe what you do, what you say, what you feel, and what you think. Your friends will describe the world, speak for the other characters, and judge the effectiveness of your actions. Threats, Obstacles, and Opportunities: At any point during your turn, especially when it feels like something interesting should happen, a friend can introduce a threat, an obstacle, or an opportunity. When you do something to resolve a threat or obstacles anyone can say what you do is dangerous, uncertain or both. If it is dangerous a friend will tell you how you've made yourself vulnerable. If it is uncertain, whether or not you make it based on their gut instincts. If it is both a friend will tell you how the situation escalates and becomes worse.** So, one more time, when you do something— so Keith, you're going to be the active character at first. [Keith: yeah] At any point as you describe what you're doing and what we're doing as a group— we'll figure out how that feels—but as you describe what your character is doing if you say something that feels to us like something interesting can happen, Art and I can introduce a threat, an obstacle, or an opportunity. At that point, when one of us says "what do you do" you say what you do, we can say "aha that sounds dangerous, uncertain, or both". If it's

uncertain we would explain how you've made yourself vulnerable—sorry if it's dangerous we explain how you've made yourself vulnerable, if it's uncertain we say whether or not you make it, and if it's both we say how the situation escalates or becomes worse. However, you can veto whatever decision we come up with by declaring that you're going to roll. Keith, would you explain how rolling dice works. Which is page eighteen.

KEITH: Uh, yeah no problem. And I'm glad you mean for this game specifically and not just in general.

AUSTIN: In general talk to me about little cubes, we like to call them dice.

KEITH: Well, **when you roll pick one of your skills that feels like it can help you in this situation and roll a number of six-sided dice equal to that skill's dot rating and take the highest. On a six, describe how you turn the situation to your favor despite the odds, on a four or five you describe how you turn the situation to your favor and the threat is resolved but a friend gets to say what factor complicates your situation, and on a three or below describe how the situation goes completely wrong and you are put in perilous danger, but a friend gets to say what sliver of hope still remains for you.**

AUSTIN: Art, can you the Complications and Hopes.

ART: Yeah, **Complications: It takes extra time, the danger hasn't completely left you, you are wounded, you become completely lost, some new danger is stalking you, you leave behind something precious to you.** Were my pauses good enough?

AUSTIN: Yeah.

ART: Alright.

AUSTIN: Yeah, basically. Maybe a little more. Give me a little more pause on this next set.

ART: Alright for Hopes, I'll pause more.

AUSTIN: Not too much more.

ART: Okay, we'll figure it out together. **Hopes: Someone appears to help** [long pause]

AUSTIN: Too much! Too much! [laughs]

KEITH: I could eat a Hamlette in the time between.

AUSTIN: [laughs] At least one.

ART: Does this count as pause time?

AUSTIN: You gotta pick it up now.

ART: Do you want me to read the last one?

AUSTIN: Yeah, yeah, yeah.

ART: **You are no longer wounded, you find out some important information on your goal, a threat or obstacle reveals a weakness to you, you find a reserve of inner strength you didn't know you had, restore you Rascality.**

AUSTIN: That's the last one—

KEITH: Rascality is like the most fake Mortal Kombat sounding like “did you know if you win this way with this character you can get a Rascality”?

AUSTIN: [deeper voice] *Rascality*.

ART: What do you think some of the character's Rascalities are?

AUSTIN: I think the answer is ten. I think everyone has ten Rascality. I thought it was three, but I can't find anywhere in this book where I would have gotten that from.

ART: You misunderstand me, I wanna know what the Mortal Kombat Rascalities are.

AUSTIN: Ah, I'm sorry, I see.

KEITH: Raiden can zap off all of the ninja's face masks.

AUSTIN: [deep voice] *Gotcha!*

ART: Woah!

AUSTIN: Yeah. I see your face.

KEITH: Yeah that's a Rascality.

ART: That's what he says, “*Gotcha!*”!

AUSTIN: [*deep voice*] Gotcha! Rascality!



ART: [deep voice] Gotcha!

KEITH: They cover their faces and they fall on the ground—

AUSTIN: Embarrassed, laughing.

ART: [deep voice] Rascality.

AUSTIN: But he can only do it to the ninjas.

KEITH: Right, well, each character has a Rascality that only works with certain other characters.

AUSTIN: I see. Yeah, of course, of course.

ART: This is like that arcade rumor type shit.

AUSTIN: This is that real shit. This is real. People don't know about this but I know people who worked on that game and so that means I know the truth. My uncle works for Midway [laughs].

ART: Noob Saibot has the best Rascalities, but it's so hard to unlock.

AUSTIN: It's impossible you can't yeah. I think we're all actually supposed to have ten Rascality so I'm gonna give us a bunch more.

ART: These tokens are gonna need to get smaller.

AUSTIN: No, they're not they're gonna fit.

ART: Okay.

AUSTIN: They're gonna fit!

KEITH: This is nine which is close to ten.

ART: [laugh] It's over my Gift.

AUSTIN: Boop! Look, done.

ART: *[laughs]* It's still only nine.

AUSTIN: Yeah, I'm gonna get the tenth one. The tenth one's special. You have to keep the tenth one safe. *[Art: (laugh) Oh!]* The tenth one is bigger. *[Keith and Art laugh]*

KEITH: This is your Rascality reserve.

AUSTIN: Uh-huh. This is your final Rascality. You don't wanna spend all your Rascality and I'll tell you why. Because **Rascality is your sheer determination. You have a maximum Rascality of ten.** For people listening to the podcast, I made a big one of these tokens [*begins laughing*] and put it in the bottom right.

KEITH: [*crosstalk*] It's an AUSTINard-winning reserve Rascality. [Austin: Yeah.] Competition grade Rascality.

[00:52:00]

AUSTIN: It's almost like a stamp on these character sheets. [*laughs*] Like *boop!* Here is your final Rascality, your reserve. You can spend Rascality for your various effects. **Resist an Act: You can resist a complication by spending three Rascality whatever would happen, it doesn't instead. You manage to avoid, stop, or counteract it. You can act on a sliver of hope by spending three Rascality. Pick one of the options on the Hope list. It happens and you get to say how. You can do this at any time whether or not you are rolling. Note: you cannot choose to restore your Rascality by acting— you can't spend three and then restore your Rascality. Push Yourself: You can push yourself by spending two Rascality. When you do so you roll an additional die on your roll. You can push yourself before or after you see the results of your roll. Very flexible. Help Someone: You can help someone by spending one Rascality. When you do so they roll an additional die on their roll. You can help someone before or after they see the results of the roll. Describe how you aid or assist them.** Someone wanna read Wounded?

ART: **Some effects may cause you to become wounded. When you are wounded if you spend Rascality you spend that much Rascality plus one.**

AUSTIN: Great.

ART: **Ending the Turn: When anyone feels like the current action would make a great cliff hanger they may end the turn. Move onto the next person's turn and give them the focus. When it comes back to your turn pick up from where you left off.**

AUSTIN: Great. And then we'll get to Down Time when we get to Down Time. There's like a handful of Down Time actions including Feast and Build and Lick and Chronicle and some other ones. We'll get there when it's time for Down Time. I'm ready to start an adventure.

ART: Is it gonna be on this recording? No!

AUSTIN: It might be! We don't know how long— listen, have I told you that in *Blades in the Dark* that the way that John Harper plays *Blades in the Dark* a heist is like five rolls total? A score.

ART: That sounds like a terrible podcast.

AUSTIN: Well, you know this is why we do it the other way where we all roll too many dice and everyone takes scars and it's fine.

ART: I'm gonna tell you, I didn't know who the person you said was and there was a moment there like "oh no I hope this isn't a podcaster" [*laughs*]

AUSTIN: Oh no no no. It's the person who made Blades in the Dark.

ART: Ah well. [Austin laughs] Sounds like someone who doesn't need to create audio content.

AUSTIN: Right, 'cause they already made a really good game uh-huh. So, Keith!

KEITH: Yes.

AUSTIN: Lets set this up a little bit cleaner. We've left the United Hamlets as a trio?

ART: Yeah, I assume yeah.

AUSTIN: Bartel, you're with us? Bartel or [dif. Pronunciation Bar-Tell]?

KEITH: Bartel.

AUSTIN: Bartel. I'm guessing we've left the United Hamlets. The bees are missing, the special bees are missing, Stoffle's special bees who produce the special honey for the special Hamlette with biscuits and honey. Biscuits are safe. Question mark?

ART: Yes, I mean. The biscuits are made differently.

AUSTIN: Okay, that's fine. I just wanted to make sure the biscuits were safe.

KEITH: And daily, I bet.

AUSTIN: Right. And daily. Daily biscuits, yes. Not daily honey. That seems like too much.

ART: Yeah, you'd get a bunch. Honey keeps ya know? Biscuits don't. [*Keith: Famously*]

AUSTIN: Where are we now? Are we in a big forest? Have we left the city behind? Are we at the border between like the wilds and the lands that we've done agriculture to? What is it where are we?

KEITH: Ya know, I think that's exactly what it is, that's what I was gonna suggest. Which is we're clearing a— ya know you have a farming community and typically those farms are [*Austin:*

*Right]* away from the city probably a mile out 'cause you don't want people walking like eight miles just to go farm.

AUSTIN: Right, and a mile is really big because we're like ferrets and badgers.

KEITH: Yeah, okay I guess well then it's to scale. It's a mile to scale so I bet we're a mile and a half out of the villages, clearing the last of the farms maybe two miles out clearing the last of the farms.

AUSTIN: Okay. Are you leading us? Like is the vibe here that you know the— did Stoffle come to you and say where do I go to get these bees?

KEITH: Yeah.

AUSTIN: Stoffle does that sound like a thing you would do?

ART: Sure, yeah.

AUSTIN: I guess one last thing, we should introduce our characters one more time for the people listening for the ease of this. I am playing Katya. Katya uses she/her pronouns, she is a badger Spear Bearer. She has stabbing, singing, and protecting. Her Gift is Vision: even when we are apart I know exactly what befalls the other animals in our journies. I have Cold Eyes as my Raiment: closed off, calculating, distant. My Goal is to protect my foolish nephew Stoffle and I'm joining Stoffle on that journey for that reason. Stoffle, how about out?

ART: Stoffle uses he/him pronouns. He is a badger, Gourmand. Did you do Skills?

AUSTIN: Yeah, do Skills. Do it all.

ART: Skills are Eating, Smelling, and Beekeeping. My Gift is Insight: when someone a question they can not lie. My Raiment is Scholar's Regalia which are clothes, academic, and tidy. It's important to point out that I'm the only character wearing clothes.

AUSTIN: [laughs] That's true. Well, no your Raiment—

KEITH: I don't think that having Laughing Eyes precludes me from having clothes.

ART: All the— [unintelligible] if you wanted clothes you had to take a clothes.

AUSTIN: It says though, this is more like the thing that catches the eye when someone looks at you. It means we just have plain clothes.

KEITH: It's a thing like what I said at the beginning.

AUSTIN: Yeah it's just a thing. It's like a vibe. You know, that's what it is it's a vibe.

KEITH: It's your vibe yeah.

AUSTIN: You, you look at you you go woah Stoffle's vibe is the regalia is the scholar's regalia.

KEITH: Your vibe is in your clothes. Our vibes are in our eyes.

AUSTIN: Right.

KEITH: We have eye vibes.

AUSTIN: We got eye vibes.

ART: So your clothes are garbage and my eyes are very small.

AUSTIN: Kinetic vibes! Yes.

ART: My Goal is to find my lost bees.

AUSTIN: Your lost bees.

KEITH: Kinetic eyes but potential clothes.

AUSTIN: [laughs] But potential clothes. Bartel, can you tell me about you?

KEITH: Yeah, my name is Bartel. He is a ferret. His background is Mysterio. I imagine him as someone that the people of the United Hamlets go to when they have a question.

AUSTIN: Yeah, that's what I was imagining.

KEITH: And sort of as like a last thing.

AUSTIN: Like with a sigh like "I guess we can go to Bartel".

KEITH: Yeah and I don't think people don't like Bartel, but Bartel might charge you money.

AUSTIN: [laughs] Okay! Good.

KEITH: Bartel might as you— Bartel might sell you the information you needed to know

AUSTIN: So this not a—

KEITH: He might just tell you!

ART: “You’ll eat free hamlettes for a month!” [Austin and Keith laugh]

AUSTIN: Is that the deal? Have you promised Bartel free hamlettes for a month if he can guide us to your bees?

ART: All the hamlettes you can eat.

AUSTIN: Love it.

KEITH: That’s a great prize.

ART: Limited to five per day.

AUSTIN: Yeah, good.

KEITH: Skills?

ART: That’s how many you can eat, five per day.

KEITH: My Skills are Riddling, Sneaking, and Befriending. My Gift is Countermand: when you ignore orders, break rules, or rebel against authority restore three Rascality. My Regiment are my Laughing Eyes which are warm, jolly, and inviting. And my Goal is to seek out knowledge long lost.

AUSTIN: Love it. Love it. In this case, that knowledge is Stoffle’s bees. Which have wandered into the forest apparently. And that is where we come in, Stoffle—Keith, as the last person who has touched an animal what is Stoffle doing as he leads us into the woods? Paint me a picture.

ART: Wait you have the names backward.

AUSTIN: I’m sorry. Bartel, not Stoffle. Bartel.

[1:00:12]

KEITH: One of the things you have to be careful about when you’re heading into the forest is being surprised. You don’t want to be surprised in the forest because there’s trees all around and so I think Bartel is in the threes sort of being a guide/lookout. Like you gotta sort of move around— bounce around those trees before you get a feel like do we have a straight shot? Do

we have to go around something? Is there something out there? And so that's what Bartel is doing now.

AUSTIN: I think it's uncertain whether or not you will find a threat in the woods but I do think that having the skill Sneaking um ya know in my gut I think that—

KEITH: In my gut of guts.

AUSTIN: In my gut of guts I think that you would succeed at this. That you would succeed at getting us into the woods past any threats. Are there any threats you got us around? If so how do you point them out to us?

KEITH: I don't think I do point them out. 'Cause I don't need to. I think there's like a sort of double thing like I don't need to worry you if you're following me [Austin: Right]. If you're following me I don't need to tell you like oh there's like quicksand over there. There's maybe a poison swamp [Austin laughs]. Maybe there's a pack of crows. A pack? A heard? A flock? A flock of crows in some trees. Crows can be trouble they can not be trouble why bother. But also it's like well I'm the one that guides people through the forest when they need to go through the forest.

AUSTIN: Right. So yeah I think we stick close to you. Have we had interactions before Bartel? I'm older ya know? How old is Bartel?

KEITH: Sorry I do want to spell out the implications there. I don't want to worry you, but I also don't wanna let you know how to get through the forest by yourself.

AUSTIN: I see.

KEITH: Without coming to me. It's both.

AUSTIN: Right, it's both. Are you in fact leading us in a way that could get us— like are you leading us in not a—

KEITH: No, I'm being genuine. I am leading you the best way to go.

AUSTIN: Okay, okay, okay.

KEITH: So like yeah I'm not taking steps to make sure that you never could repeat this route, but I'm not gonna tell you like oh we're going this way because there's a poison swamp over there. Sorry so how familiar are we with each other?

AUSTIN: Yeah! How old are you, Stoffle? In like the human equivalent?

KEITH: Yeah. We're gonna do a lot of default human equivalent. [Austin: Yeah]

ART: Like 26.

AUSTIN: That sounds right.

ART: Like old enough to have a restaurant if you like really backed into it but like too young to be doing a good job.

KEITH: Are you not doing a good job?

ART: I'm making one egg Hamlettes. [Austin and Keith laugh] Fourteen dollars.

AUSTIN: Yeah fair. So you're doing very well for yourself then.

ART: I mean, we got lines but it's not great.

AUSTIN: Right. Yeah, the margins just aren't that good.

ART: It's sort of just being in a caught area.

KEITH: You make a lot on the bottomless mimosa which is one mimosa but it's a human-sized glass so no one can finish it.

ART: And then I'm just refilling other people's glasses.

AUSTIN: You just lift it up and pour it in someone else's glass yeah. What do we care we're animals fuck it. I think that I'm in my— you're 26? I think that I'm in my mid-forties. Forty-sixish? Twenty years your senior. Bartel where are you compared to that and how long have you and I known each other?

KEITH: I think I'm right in between that. I think I'm in my mid-thirties. And I think that we all know each other for the same reason which is that as a sort of "Do It Guy" information broker you have to hang out in public places so that people know where to find you. And I think I just sit— one of my spots is the restaurant.

AUSTIN: Okay. Love it.

ART: Sipping a bottomless mimosa

KEITH: Yeah, I'm the only guy who's ever finished one.

ART: Wow!



AUSTIN: Incredible. That's already enough for me to trust you then.

KEITH: It was watered down.

AUSTIN: AUSTIN fuck.

ART: Of course it's watered down [Keith and Austin laugh]! It's a lot of mimosa!

AUSTIN (as Katya): [Russian accent] You are supposed to say it has ice in it, Stoffle, not that it is watered down.

ART (as Stoffle): It's an ice-cold mimosa.

AUSTIN (as Katya): Yes

ART (as Stoffle): Ice-cold.

KEITH (as Bartel): It was very cold it numbed my mouth.

ART (as Stoffle): That's good! That's how you know it's working! It's a mimosa!

KEITH (as Bartel): It's supposed to numb your mouth? I couldn't taste the food.

ART (as Stoffle): Mimosa is French for mouth-numbing.

AUSTIN (as Katya): Then it is working you do not wish to taste the food.

ART (as Stoffle): Ay! People come from all over to have our Hamlettes. Hamlette in the Hamlet. It's a real mouth bender.

AUSTIN (as Katya): Yes, I wish I could bend my mouth away from your Hamlettes.

KEITH (as Bartel): I like 'em fine. Surprisingly the star I think is the pork.

ART (as Stoffle): We have really good sourcing.

KEITH (as Bartel): There's not much to do about the honey but I think the best part is the ham cracker it comes on.

AUSTIN (as Katya): Speaking of the honey, can we continue looking for it.

KEITH: Yeah, I think um, if we're getting through the forest [*pause*] I think we're at the part where it's time to make a straight shot through [*Austin: Okay*]. We've been working our way into it and now it's time to go straight like let's get from here to the other side it's faster here there's probably nothing going wrong and I'm gonna come down from the trees and guide from the floor with you.

AUSTIN: Oh there has to be something wrong here for sure. Art, I wanna be a hundred percent clear you are also someone who can jump in and introduce threats, obstacles, or opportunities as it seems appropriate.

ART: You got it.

AUSTIN: But I do think during this straight shot is a great moment for a roll of dice or for something that is maybe is again— I think this is probably dangerous. I think that this straight shot through the center of the woods— it gets so dense here that we lose the sun it just becomes like night in the center of the woods basically. That is how dense the canopy is. And there is some sort of like— the Coalition of Owls has divvied this place up as their hunting ground. The Coalition of Owls, of course, is a loose coalition at best their rival—

KEITH: The Federation of Birds.

AUSTIN: Right [*laughs*] exactly. They are kind of rival noble owl lords and one of the ways— instead of going to war like they used to that they compete is by racking up kills here in the dense woods. Whoever ends up with the most in any given time period gets kind of bragging rights and gets to have a little more sway in the court. And so we are unfortunately the trophies up for grabs here. I think we've made ourselves vulnerable because we're trying to do this— I think there's no way not to be vulnerable here, right? I don't know there's not a— this is part of what this trip is.

KEITH: Yeah. You wouldn't need a guide if you didn't have to get a guide. You have to get a guide.

AUSTIN: Exactly.

KEITH: What are the owls called?

AUSTIN: I said the Coalition of Owls.

KEITH: The Coalition of Owls.

AUSTIN: Yeah. The Cowlition. [*pause*] Not good.

KEITH: No.

AUSTIN: So it goes. I can't say the Court because that's a Batman thing. Isn't it?

KEITH: Yeah. [unintelligible]

AUSTIN: The Court of Owls. It really doesn't matter were gonna deal with these owls and get past them and we're never gonna see them again hopefully. What did you say? The what empire?

KEITH: The Owley Roman Empire.

AUSTIN: Great, good. They're still Roman [*laughs*].

KEITH: [*laughs*] Yeah, well, they're not Roman but they took the word.

ART: We're not doing great at what syllables are.

AUSTIN: No, it's always been bad for syllables.

ART: We peaked at Tompa— [*Keith laughs*]

AUSTIN: We can't even get back to it!

KEITH: Tompa uh. The Tompa Bray—

AUSTIN: Bray [mumbles buccaneers].

KEITH: Yeah Tompa Bray Buccaneers.

AUSTIN: That was where it fell apart we couldn't even get through that one with syllables. Alright, so given the Cowl— hm. [Austin and Keith laugh]

ART: The Cowl of Owls.

AUSTIN: The Cowl of Owls. I think we are vulnerable at this point and it puts all of us in trouble Bartel. Again I'm just gonna read from the rules here. If it's dangerous a friend will tell you how you've made yourself vulnerable— I guess it's also uncertain: a friend will tell you whether or not you make it based on their gut instincts. If it's both a friend will tell you how the situation escalates and becomes worse. I think that an owl slams down into one of the trees you're running on and knocks you into the dark in such a way that we become separate from you. The two of us are now separated from you in the dark. [*Keith: Okay*] You can veto that by declaring you're going to roll. [*laughs*] Or you can let it happen and we can roll forward.

KEITH: Let's see. I wanna find out in this scenario the owl's intent is to just to fuck with us?

AUSTIN: No, no they're going to eat us. Or kill us and bring us home as trophies right yeah.

KEITH: Right, okay so I know what I wanna do and I wanna veto.

AUSTIN: Okay. You can veto the decision by—

ART: Hey Keith? Great call. [*Austin: (laughs)* Yeah]

KEITH: Thanks.

AUSTIN: **Veto the decision that they would make by declaring you're going to roll. When you roll pick one your Skills that feels like it would help you in this situation and roll a number of six-sided dice equal to that Skills dice rating and take the highest.** What are you using? Riddling, Sneaking, or Befriending?

KEITH: My gut impulse? Befriending.

AUSTIN: Oh! Okay. How does this look?

KEITH: In the scenario where I veto this I'm jumping back so that this owl is not um.

AUSTIN: Doesn't hit you?

KEITH: Doesn't hit me. You had me on a tree branch. Fictionally I had come down onto the ground. Knowing that this was the Coalition of Owls' territory. But, I've been in these woods and so I look up at the owl and— how does inventory work in this game? Does it matter?

AUSTIN: What do you want? I don't know I feel like if it's in line with your Raiment it makes sense to me. Do you know what I mean?

KEITH: Right, well, it's not in line with my Raiment as much as my background.

AUSTIN: Okay, sure.

KEITH: And I hope up a pretty nice sized owl pin and I go:

KEITH (as Bartel): Hey there!

AUSTIN: Uh, I think you have to roll to see how Befriending works. [*Keith: Yeah*] So give me a die. You can push yourself— you can push yourself afterward if you want to I guess. So you have 1d6 to begin.

KEITH: Yeah. [*Pause*] Oh, I rolled and it just didn't go anywhere.

AUSTIN: That's not good. You rolled in the Roll20 right? I heard something.

KEITH: Yeah, yeah.

AUSTIN: I thought that you maybe had rolled a die [*laughs*].

KEITH: Okay, it worked that time. That's a one!

AUSTIN: It sure did! On a three or under—

KEITH: [*cross*] So I'm gonna—

AUSTIN: Oh yeah go ahead.

KEITH: I'm gonna push myself.

AUSTIN: Okay. So roll one more. So that means you lose three or do you—

KEITH: Two.

AUSTIN: Two Rascality. I'll delete them.

KEITH: Six!

AUSTIN: There's a six. Good push, look at that push [*Art: Alright!*] On a six you describe how you turn the situation to your favor despite the odds.

KEITH: The owl recognizes the pin!

AUSTIN: What's this owl's name and Art can you voice this owl?

ART: Yeah, hold on I need a second to get in the owl space.

AUSTIN: Yeah this is an owl who knows Bartel or who at least recognizes Bartel's pin.

ART: Uh-huh, hold on I got this.

AUSTIN: Yeah, I believe in you.

ART: Sometimes you need to just take okay [*sigh*]... Wait do I know him or do I know the pin?

AUSTIN: Bartel rolled a six, Keith?

KEITH: Um, you know the pin. You do not know me.

ART (as OWL): Where did you get that pin?

KEITH (as Bartel): I was AUSTINarded the pin! For bravery.

ART (as OWL): From *who*?

AUSTIN: [*groans*] Love it.

KEITH: What was your owl's name? Do we have an owl name?

AUSTIN: We didn't give an owl name.

ART: This owl's name?

KEITH: That's fine I don't need this owl's name I just didn't want to do a totally different name from the already named owl.

KEITH (as Bartel): Cowl. Cowl the owl.

ART (as OWL): Cowl gave you that? Hm. Cowl is a wise owl.

KEITH (as Bartel): I was passing Cowl by and he was having some trouble in the quicksands.

ART ( as OWL): Uh-huh.

KEITH (as Bartel): And I rigged up a system to pull him out. So he gave me the pin and said if you ever have any trouble with an owl— if you ever need safe passage through the forest show them this pin and they'll give you anything you need. Those are his exact words. "Anything you need".

ART (as OWL): What do you need?

KEITH (as Bartel): Not to be food and oh do you have lamps? Do you have a light? Do you have something? It's dark and all we have are bug lamps.

ART (as OWL): I am nocturnal. I can see just fine.

KEITH (as Bartel): Yeah, I figured that was the case.

ART (as OWL): I'm sorry.

KEITH (as Bartel): That's fine the bug lamps will have to do and also just safe passage.

ART (as OWL): [*uncertain*] Oh okay. I'm gonna— I'm gonna let you go

KEITH (as Bartel): Can I keep the pin? Or is it a one-off?

AUSTIN: [*laughing*] This is like a PBA card they take it from you [*Keith laughs*]

ART (as OWL): There's a lot of argument in our community whether or not the pin is a one-time thing or a permanent thing [Austin laughs]. And while I wouldn't say there's consensus I think it's up to Cowl really. I'll ask.

KEITH (as Bartel): Oh don't even worry yourself about it when I get across I'll write him a letter and if I shouldn't have the pin I'll return it on my way back.

ART (as OWL): Well, someone with a pin like that I can only take at their word. Safe travels, Bartel.

KEITH (as Bartel): Thanks, you as well.

ART (as OWL): You are very brave.

KEITH: I'm hurrying along I'm giving a "hurry along" symbol.

AUSTIN: And I kind of shove Stoffle from the back lightly ya know? And I think we keep moving up.

AUSTIN (as Katya): A friend of yours, Bartel?

KEITH (as Bartel): No, never met him.

AUSTIN: Stoffle, as the last person to have touched an animal after Keith, it is now your turn.

KEITH: Oh wait, I do have one more thing. I'm gonna yell back:

KEITH (as Bartel): Hey, what's your name owl?

AUSTIN: Good, great.

KEITH: Just in case.

ART: Uh, uh, uh what's an owl name? *[laughs]* I was like looking around my room for inspiration.

AUSTIN: Love it.

KEITH: I wouldn't have put you on the spot, but I do think it would be useful to have this name.

ART: I was looking around the room for inspiration and the first thing I saw was a bag of chips that says "Scoops" on it *[all laugh]*.

AUSTIN: Scoops the owl!

KEITH: Scoops the owl.

KEITH (as Bartel): Thanks it was a pleasure.

AUSTIN: I think that that's a good turn. Not that we couldn't have multiple turns inside of a single encounter to be clear because the way a turn ends is when anyone feels the current action feels like it would be a good cliff hanger you may end the turn and move onto the next person's turn and give them the focus and when it comes back to your turn pick it back up where you left off. I don't think we needed to do the kind of around the table thing there because of the early success. Hey, Stoffle *[Art: Yeah]* you have the focus at this point. Now Keith and I are in the sort of friend— uh uh you know. I almost said friend zone and stopped myself, 'cause that's not a thing.

ART: We're still friends before right now

KEITH: No the friend zone is a thing and it specifically the part of a role-playing game where you're not the character in focus that is the only thing the friend zone is.

AUSTIN: *[laughing]* The friend zone is when you can introduce threats, obstacles, and opportunities to someone you care about.

ART: Oh, this is too real.

AUSTIN: Uh-huh. Love it. Go ahead Stoffle, talk to me begin to describe to me the pursuit of your goal.

ART: So we're on the ground right? We're all on the ground?

AUSTIN: I think so, yeah. Or I don't know is Bartel still up in the trees? Or did you come down to the ground for this?



ART: I thought that was the act of coming down?

AUSTIN: Yeah, that did seem like that to me. *[pause]* Keith?

ART: Keith?

KEITH: Sorry, I was re-reading the adventure section to make sure I had everything. What was the question being asked?

AUSTIN: Is Bartel up in the trees or did Bartel end up coming down with us at the end of that last scene?

KEITH: I had already come down. That scene started with me having come down and I'm staying down.

AUSTIN: Gotcha, cool. So yeah Stoffle go ahead.

ART: Okay so we're like going through the brush and ya know Stoffle is getting a little frantic— this is way outside his comfort zone. And he starts— probably unwisely calling for the bees you know?

AUSTIN: *[softly]* Oh my god.

KEITH (as Bartel): You're sort of a nerd. *[Austin laughs]*

ART (as Stoffle): Buzz! Honeydew!

KEITH (as Bartel): What are you doing?

AUSTIN (as Katya): Why is he doing this?

KEITH (as Bartel): Why are you doing that? I don't know why he's doing that. Why are you doing this?

ART (as Stoffle): I'm calling the bees— they'll hear me and they'll come.

KEITH (as Bartel): Do they do that normally? Have you trained them to do that?

ART (as Stoffle): Well, they like talking. I go up and tell them how the restaurant's going and they're always just buzzing for more information.

AUSTIN (as Katya): Do not do puns, nephew.

KEITH (as Bartel): Can I say two things about this?

AUSTIN (as Katya): Yes.

ART (as Stoffle): Of course.

KEITH (as Bartel): It sounds like to me you're the one that likes talking.

ART (as Stoffle): [*crosstalk*] Beatrice?

KEITH (as Bartel): Hold on, please not do that. [*Austin laughs*] Because the second thing is other things also like talking because sometimes talking means eating.

ART (as Stoffle): What?

KEITH: I think what is happening is both dangerous and uncertain.

AUSTIN: What is the thing here? The thing being trying to call—

KEITH: Yelling into the dark of the dangerous forest.

ART (as Stoffle): Bernard!

AUSTIN: So how then, Keith, does the situation— [*cuts off to laugh*]

KEITH: [*laughing*] Was that Bee-nard?

AUSTIN: Bee-nard!

ART: [*laughing*] No there was still an R.

KEITH: Oh, Beer-nard?

AUSTIN: Beer-nard? Okay, good. Keith, how does this situation escalate and become worse?

KEITH: As we're trying to convince Stoffle to stop yelling [*ART (as Stoffle): Stripey!*] Stop yelling!

AUSTIN: What was that last one? I missed that last one.

ART: Stripey.

AUSTIN: [*laughing*] Stripey?

AUSTIN (as Katya): There is not even consistency.

ART (as Stoffle): You try naming three hundred bees!

AUSTIN (as Katya): I simply would not. [*Keith laughs*]

ART: That's cold.

AUSTIN: [*laughing*] Beer-nard would of won, anyway!

KEITH: We are paying more and more attention to the yelling and more and more attention to our surroundings and I'm paying less and less attention to where we're going.

AUSTIN: Oh, good!

ART (as Stoffle): Yellowjacket!

AUSTIN (as Katya): That is just the name of a kind of bee. In fact, suspect—

KEITH (as Bartel): It's not a kind of bee. It's a kind of wasp.

ART (as Stoffle): It's ironic.

AUSTIN (as Katya): Uh, I am not the beekeeper.

AUSTIN: So is the escalation here that we've wandered off path into a new area that you don't even know? Or that you don't know as well?

KEITH: Yeah, I don't know where we are. It's hard to see. I might know this area.

AUSTIN: Uh Stoffle would you like to veto this decision? Or would you like to suddenly wander off the path?

ART: Um let me look at my Skills really quick.

AUSTIN: Right you would [*laughs*] you would have to use Eating, Smelling, or Beekeeping to stay on path.

ART: Alright, I will resist this with smelling.

AUSTIN: Oh, okay. So 1d6. Gimmie that roll and tell me what it looks like.

ART: I'm smelling for honey.

AUSTIN: Alright, that's a failure right now. Do you want to push yourself or that's it. You can resist a complication but I don't think you can resist a straight-up failure.

ART: I will resist.

AUSTIN: Or you will push?

ART: I will push.

KEITH: Oh, wait did you not— there's no pushing?

AUSTIN: You can push yourself after that's what you did last turn. [pause] Well, that's a one so it doesn't fucking matter.

ART: I can't just keep pushing myself?

AUSTIN: I don't think so. I'm gonna say no, I'm just gonna house rule no.

KEITH: Can I help?

AUSTIN: You can help after the fact. I will also help after the fact if you fail this one.

KEITH: So, I need to lose one—

AUSTIN: You'll lose one Rascality. Boop I got you I'm on Rascality duty. How are you helping— Oh my god that's another one. [*Art laughs*]

KEITH: Alright.

ART: We should still hear how you're helping.

AUSTIN: Yeah, I do wanna hear how you're helping, Bartel.

KEITH: I think we both smell something.

AUSTIN: But you don't because you failed.

KEITH: Right we smelled something and it didn't help. It made things worse.

AUSTIN: **On a three or under you describe how the situation goes completely wrong and you are put in perilous danger, but a friend gets to say what sliver of hope still remains for you.** At three one one I am not gonna help I feel like I need to let this roll. Because a three one one tells me that the dice gods want us to have failed this one.

KEITH: Okay, alright. What is my job to describe right now, not the sliver?

AUSTIN: It's either you or me. It is, it is— I guess so. I can describe the sliver of hope here, but you tell me— I like where you were going with like you smell something really bad, right?

KEITH: I was thinking we smell something good and thought it would help us get back on track. We smelled something we thought was familiar.

AUSTIN: Okay, I know what it is.

KEITH: What is it?

AUSTIN: Uh but then I'll have to come up with the sliver of hope also, right? The thing that you wander into— that sickly sweet smell that you thought was maybe honey— suddenly you see the reflection in the dark of a big bulbous eye. And then another, and then another, and then another and then a bunch of other pairs. We've wandered into the den of a bunch of poisoned sweet frogs, they lure in passers-by with their smell. I wanna be clear, I'm picturing bi-peddle frog-people who have armor on and like broadswords and shit. And they kinda step into the light of our— you described us as having bug lanterns, right?

KEITH: Yeah, yeah, like glow worms.

AUSTIN: Yeah. I think one of them like shoots out one of their tongues and grabs my lantern. My lantern is on a pole on my backpack above me that way it's always on but I don't have to carry it. You know what I mean? And it's not like behind my butt where my big butt is gonna block it [*Keith laughs*]. But [the frog] grabs it and smashes it against the ground and the glow bugs flutter away into the sky and then a different frog grabs one of the glow bugs out of the air with its tongue and eats it.

ART: And what hope are you...

AUSTIN: I think we find out some important information on our Goal and what it is is one of the sweet frogs says:

AUSTIN ( as Frog Leader): If you are looking for bees you are in the wrong place! This is not the cavern of—

AUSTIN: What's a good cavern word?

KEITH: Bees!

AUSTIN (as Frog Leader): Of Bees! [*Keith and Art laugh*] To the West. If you were looking for the Cavern of Bees then you are thirty half miles off pace.

ART (as Stoffle): Fuck why didn't we start at the Cavern of Bees? I didn't even know there was a cavern of bees!

AUSTIN (as Frog LEader): The Cavern of Bees is only a night's journey away, but unfortunately in a much shorter time you will wind up on the end of my stick.

AUSTIN: And the leader of these frogs charges us.

KEITH (as Bartel): Why?

KEITH: Oh, we don't even get to ask why?

AUSTIN: I mean again, this is a dark and dangerous wood I don't know. I think this is probably the end of that turn for you Stoffle. I think it rotates.

ART: This feels like a cliff hanger to me

KEITH: Yeah, this feels like a Katya turn.

AUSTIN: Katya steps forward. Let me tell you, Katya is ready— actually what I think Katya is doing, Katya says:

AUSTIN (as Katya: Nephew, um Scam Artist, run!

AUSTIN: And like drops her backpack and pulls out this sharpened spear stick and like takes a defensive stance and then just starts whipping her spear around in a circle, like around her head to make distance and try to keep them away while y'all just bounce and try to run away.

ART: That sounds dangerous.

KEITH: I don't run away and I don't think I let Stoffle run away.

AUSTIN: Oh my god. Wait, how do you stop that from happening?

ART: How do you— yeah?

KEITH: Just grab his like nerdy scholar collar

ART: Stylish scholar collar.

AUSTIN: Please. You said this is dangerous which means you will tell me how I have made myself vulnerable.

ART: While you were barking orders that gives the frog an attack opportunity.

AUSTIN: I'm gonna veto this with Singing. And I'm going to roll a die for my singing skill. That's a six.

KEITH: Wow, nice.

ART: What the fuck? You get a six, Keith gets a six, and I get three, one, one? [*Austin laugh*] Fuckin' horse shit. [*Keith laughs*]

AUSTIN: Katya kicks into a song about the founding of the United Hamlets. And it's like a counting song. It's like Ninety-nine Bottles of Beer on the Wall except it counts up. And it's like:

AUSTIN (as Katya): [*singing*] The first Hamlet was the one to the North!

AUSTIN: And then like swings the spear down and hits the ground.

ART: To the North!

AUSTIN: Right, to the North! To the North!

KEITH: It's like a song for six-year-olds

AUSTIN: Yeah, exactly one hundred percent. This is the thing with the United Hamlets we lost count of how many Hamlets there were and so this is like the national anthem and [*ART: National Ham-them*] depending on how long you go— yes National Ham-them thank you [*Austin and Keith laugh*]. Depending on how long you go shows how patriotic you are at any given event and it's like you know what I mean? Like when there's a standing ovation you're like oh wow they really kept clapping except for this it's like how many rounds of this song can you go. And so I think the singing I think throws them off balance and I just smush this first frog giving all the opportunity to run away and I say:

AUSTIN (as Katya): Go! I will find you.

AUSTIN: And I have Vision. Listen, you know that I will know where you are. I have that vision of you and I'm telling you, please, try to escape. [*Laughs*] Thomas Whitney in the chat says: If the National Anthem listed all fifty states. I think I'm handing off to Bartel at this point, right?

KEITH: I'm still not running away.

ART: Stoffle is trying to run away as hard as he can [*Austin laughs*].

KEITH: Yeah I don't think I'm letting Stoffle run away. We're gonna sneak.

ART: But did stop to chant "To the North!"

AUSTIN: To the North! [*Keith laughs*] Thank you.

ART: You can't not sing the song.

AUSTIN (as Katya): My nephew is a fool but he is a patriot.

KEITH: This is not just a skill of mine, but this is my Gift.

AUSTIN: Oh, true. You get your three—

ART: The second of the Hamlets is to the east! To the east!

AUSTIN: To the east!

KEITH (as Bartel): I always hated that song.

AUSTIN: [*laughs*] So you get three Rascality back because you're breaking rules and disregarding orders. What are you doing though?

ART: It's still am maximum of ten right?

AUSTIN: Yeah it's still a maximum of ten.

KEITH: If you gave me control over [the Rascality tokens] I could move them off to the side.

AUSTIN: Oh sure I'll do that.

ART: [*singing*] And the third Hamlet it was kinda in the middle.

AUSTIN: In the middle! In the middle! In the middle! In the middle!

ART: In the middle!

KEITH (as Bartel): It really breaks down after three? [*Austin laughs*] They really couldn't make a catchy song that lasted it goes to like— I've heard the song go to like one hundred and twenty and it's bad after three.



AUSTIN: One hundred and twentieth Hamlet it was red! It was red!

ART: They love bread!

AUSTIN: They love bread!

KEITH (as Bartel): It doesn't even make sense. There isn't even a part of the city where the whole place is red. It doesn't exist.

AUSTIN: It originally was "they're well-read" but over time... [*Keith laughs*]

ART: Yeah you've been to the Red Hamlet lately? They ain't reading no books.

AUSTIN: [*laughing*] I think the frogs are— I don't know what the frogs are doing. Keith has the floor. Keith? You have the floor what are you doing?

KEITH: If Katya is gonna keep singing the song and keep whacking the frogs, Bartel is more interested in seeing exactly what Katya can do [AUSTIN: Okay]. And I'm not concerned, right now, by the frogs.

AUSTIN: There's a bunch of them I want to be clear.

KEITH: I might end up being wrong, but I'm feeling confident. I'm gonna dart into the woods and cut up and across to hide behind the frog. I think Stoffle who I am making sure is not going to sing any more of the song.

AUSTIN: I think that is the part that seems difficult to me. The part of you sneaking does not seem uncertain or dangerous, but it does seem uncertain if Stoffle would be quiet and let you actually be sneaky. And it says a friend will tell you if you make it based on your gut instincts but I think that's up to Stoffle. Stoffle, do you think Bartel is able to do this with you in tow?

ART: No I got this thing about the fourth Hamlet where they got nice clothes and it shows and it shows and it shows! [*Austin and Keith laugh*]

KEITH: So, do I have to resist you singing "and it shows"?

AUSTIN: No, because this just says— I guess so yeah. Yes, you do. You have to resist that. You have to resist Stoffle being Stoffle and being loud and obnoxious [*laughs*] and patriot, and a good nephew at heart.

AUSTIN (as Katya): But don't tell him I said that.

KEITH: Okay, so here's what's definitely going to happen. Definitely I am going to hold my hand over his mouth. Maybe that's going to work, but definitely I am going to do it.

AUSTIN (as Katya): And in the seventh of the Hamlets where they were really quiet. Really quiet. Super quiet. You couldn't hear a word they said.

KEITH: And obviously Katya is helping.

AUSTIN: That is me helping! That is me helping one hundred percent!

KEITH: I should roll 2d6. That's not how the song goes.

ART: It's really quiet in the seventh Hamlet and it's super annoying.

KEITH: That's another six!

AUSTIN: That's another six! I love it. I love it. I think you still have it. I don't think that's a cliff hanger.

KEITH: So we get behind them and hm. How does acting without having the skill work?

AUSTIN: You just describe it. You just keep telling me what you do and then the thing it ends up being—

KEITH: Eventually I have to roll but I have to roll a skill I don't have.

AUSTIN: Well, you won't even have to roll— right. You could veto something because of that. As a note, you could also act by spending three Rascality out right here, and when you do that you get to do one of the hope things even though you haven't failed a roll. So that could be a thing you're looking at here maybe.

KEITH: Okay. So yeah, I'm gonna do that. I'm gonna spend the three Rascality that I just got back. That seems like a pretty good trade.

AUSTIN: You could do this, but I'm gonna do it anyway, sorry.

KEITH: That's fine. I could probably copy these now that I can move them.

AUSTIN: Yeah you should be able to mess with them. But you did just spend three of them, right?

KEITH: Yeah. You did the right thing by deleting them.

AUSTIN: What are you doing from this list of Hopes, which is someone appears to help, *someone appears*— hm. Do you see that? Someone appears [*pause*] to help. Not someone *appears* to help [*laughs*].

KEITH: Yeah it's not very helpful if someone looks like they're helping but isn't.

AUSTIN: Also yes, Art, Thomas Whitney in the chat notes "Art should make his failed roll" definitely. Art do you wanna— I got it 'cause I don't think you have access to doing this. Your Smelling is now at one practice point.

ART: Great.

AUSTIN: Someone appears to help, you are no longer wounded, you find out some important information on your Goal, a threat or obstacle reveals a weakness to you, or you find a reserve of— oh you can't do that one. You can't spend three Rascality to get Rascality back.

KEITH: Yeah, right, exactly. So I'm deciding between a threat or obstacle reveal a weakness to you because we are in a really tough spot with these frogs, there are a lot of them.

AUSTIN: But you did sneak behind them which feels like maybe there's like a weakness opportunity here.

KEITH: Yeah, I may have learned a weakness without needing to have spend Hope on it. Which is that they're not so good at resisting sneaking. It's just tempting to find some important information on my Goal.

AUSTIN: It is.

KEITH: It's very tempting. I think I'm going to do that.

AUSTIN: Okay What do you find? What's the information? We can obviously suggest things here but if you have something— 'cause your Goal is "seek out knowledge long lost", right?

KEITH: Right. It is not specifically the bees.

AUSTIN: What if you learn something from looking at the frogs from this new angle maybe are they being controlled by like a plant nearby which is tied to some ancient plant mystery? Is their armor stamped with a sigil that reminds you of something? From the height that you've reached can you see something in the distance that you couldn't see before that like you thought was long lost? Do you hear me move on to the next verse of the song that you thought you hated but now actually the long lost knowledge is "I really love Hamlets ten to twelve" [*Keith laughs*].

KEITH: Oh yeah were way past five I guess. God, maybe I can't do this because I don't have a good enough idea about what I want to know.

AUSTIN: Damn, isn't that the way? [*Keith: yeah*]

ART: If you need to think about it for a second, Austin and I could try and come up with more verses to the song. [*Austin and Keith laugh*]

KEITH: No, you know what? I think I'm gonna switch to a threat or obstacle reveals a weakness to you. 'Cause we did already learn some information about a Goal, Stoffle's Goal.

AUSTIN: Yeah, the Cavern of Bees.

KEITH: Yeah we just got that info so now we know Stoffle told me the wrong place to guide him to.

AUSTIN: Ah, okay sure.

KEITH: So I think that they are—

ART: That's not fair. I didn't know about the Cavern of Bees

KEITH (as Bartel): Aren't you a scholar? Don't you have access to a library?

ART (as Stoffle): I have scholarly clothes. [*Keith and Austin laugh*]

KEITH: You're like a poser.

AUSTIN: You know what? Fair, fair.

KEITH: I think that they're guarding something.

AUSTIN: Ooo interesting.

KEITH: And they're guarding something that's not interesting to me. It's explicitly not interesting to me.

AUSTIN: Is it something you see and you're like "of course they're guarding one of these".

KEITH: Right, and I think if I steal it I can lead them away.

AUSTIN: Yeah good call.

KEITH: I can just make them run and then I can lose them 'cause they're frogs and I'm a ferret.

AUSTIN: Right. So what is it? What's the thing? What are they defending?

KEITH: They're probably hired to work for someone.

AUSTIN: I like that, yeah.

KEITH: And so it's probably just something they were paid to guard.

AUSTIN: Is it like a different traveler? Someone going back east back to our—

KEITH: I was thinking it was like merchant documents, but they're merchant documents in a boring way where they're not explicitly—

AUSTIN: They're not bonds.

KEITH: Right. It's not money it not like routes. Or like maybe it is routes, maybe it's just trade routes I already know.

AUSTIN: You're like "yeah of course".

KEITH: Or it's trade routes that I helped establish already. Like I already I know these because I made them.

[1:41:33]

AUSTIN: 'Cause you made them. Yeah, yeah, yeah totally. Are they in some sort of big carrying— are they in some sort of case? Are they in some sort of um...?

KEITH: I think it's in like the biggest tent, like one of their tents is— so I looked in the tents and sAUSTIN like "oh that's that guy's box. I know this box".

AUSTIN: Alright, and now it is time to try to run away from them.

KEITH: Yep.

AUSTIN: This is the moment where I think we again get to um... I think this is— I think that this is dangerous 'cause now you're drAUSTINing the ire of these people.

KEITH: Yeah, I am intentionally drAUSTINing them away.

AUSTIN: And the way you've made yourself vulnerable is, you're right that you're faster than these frogs and you're better at sneaking but there is the matter of their tongues that give them a little extra reach and also a couple of them know how to tongue-swing and so they're literally swinging after you like Spider-Man but with their tongues.

KEITH: That's very cool.

AUSTIN: It's very cool!

ART: Thanks, I hate it.

AUSTIN: Uh-huh. And they're getting—

KEITH: Wait.

AUSTIN: What?

KEITH: Sorry, so the thing about Spider-Man, is Spider-Man has two hands [Austin: I know] because he got a rope, they have to hold each other, and they do left and right.

AUSTIN: [laughing] They're paired you're right, one hundred percent. Yes! Absolutely, they're duos and one of them is left and one of them is right. It's like a three-legged race when you're a kid on Field Day. Except it's with tongues.

KEITH: Branches and tongues.

AUSTIN: Branches and tongues. And so, I do think this is still dangerous. You have made yourself vulnerable because you're not as fast as you thought you were.

KEITH: Right, especially with the box.

AUSTIN: Yes, especially with the box of documents. What are you doing to try and— again you still have control of this sequence I'm not asking you to roll yet. I guess you could actually, you could say "no, I still get away from them right now". I guess that is the case, I'm still trying to internalize where roll come in here and I guess it's whenever one of us says something you disagree with.

KEITH: Yeah.

AUSTIN: Also! Also, because it's two of them. They also speak back and forth as they're chasing you. Art do you want to be Frog A or Frog B?

ART: I'll be Frog B.

AUSTIN: Okay.

KEITH: Wait, they're playing the improv game where they trade words?

AUSTIN: Yes.

KEITH: Playing the— what's the? I can't remember the name of it.

AUSTIN: Because whichever one doesn't have its tongue in their mouth can speak. Or the one who's not swinging—

AUSTIN (as FROG A): Hey!

KEITH: Afterwards they play Zip Zap Zop.

ART (as FROG B): Stop!

AUSTIN (as FROG A): Right!

ART (as FROG B): There!

AUSTIN (as FROG A): !!

ART (as FROG B): Will!

AUSTIN (as FROG A): Get!

ART (as FROG B): You!

AUSTIN: Yeah, okay good. [Keith laughs]

ART: You were supposed to say sucker, but good work. [Austin laughs]

AUSTIN (as FROG A): Sucker! [Keith laughs]

AUSTIN: [slurp sound] And then like a big tongue slap.

KEITH: So, my plan... I'm imagining actually there's more than just these two chasing me. There's like ten or like six. 'Cause I wanna distract as many as I can.

AUSTIN: Yeah, yeah, yeah definitely. Sorry, to be clear when I was like oh there's some keeping up with you, I think a lot of them came your way and you lost most of them and that probably

gave Katya and Stoffle the time to kind of like get away. But these are the ones that kept up with you, but I do think you drew a bunch away.

KEITH: So here my plan—

ART: Six frogs or six pairs of frogs?

AUSTIN: Six pairs. Six frogs? Three pairs?

KEITH: I was thinking like four pairs and like four or five on foot.

AUSTIN: Okay, sure. Yeah, fine that's a bunch I don't care that's good. Animal Adventure.

KEITH: Yeah, what I had in my head was not all of them are doing the duo thing.

AUSTIN: Right, right, right I gotchu.

KEITH: So, my plan here...

ART: All the one's with line are gonna be though. [Keith laughs]

KEITH: I'm gonna be throwing documents as I run.

AUSTIN: Good.

KEITH: To try and be like they've gotta go and pick them up.

AUSTIN: Is this Riddling? Or is this just actually uncertain: a friend tells you if you made it. I think maybe you just make it; I don't know that we need a roll here.

KEITH: Yeah, I think this is a solid plan

AUSTIN: Yeah, for what you are that works for me. I think that's probably the end of that sequence, right?

KEITH: Yeah.

AUSTIN: and now Katya and Stoffle are together in the dark— I guess we still have Stoffle's bug lantern, right?

KEITH: Yeah, and there might be more around. They had a camp going.

AUSTIN: I say:



AUSTIN (as Katya): [wrong accent] Stoffle, cover your bugs.

KEITH: Did you lose the accent?

AUSTIN: [trying to do a Russian accent] Yes. [Keith laughs]

KEITH: This is a whole new person! The frogs replaced Katya.

AUSTIN: Katya— ha yes. [trying to do the Katya accent] I am clone Katya.

AUSTIN (as Katya): Stoffle, cover your bugs.

ART (as Stoffle): But Aunt Katya how are we going to see?

AUSTIN (as Katya): *Cover your bugs.*

ART (as Stoffle): [sighs] Okay.

AUSTIN (as Katya): You must trust in the Vision. Hold my hand.

ART (as Stoffle): [disgruntled] Okay.

AUSTIN: And now I am going to wander through the woods trying to follow the Vision as best I can to where Bartel had gotten to someplace safe. This is a dangerous thing because it is pitch dark, but I shouldn't have said it was dangerous— [laughs]

KEITH: [sarcastically] Um, I'm gonna say this is dangerous.

AUSTIN: [laughing] Oh, fuck! How have I made myself vulnerable?

KEITH: You said that you were doing something dangerous.

AUSTIN: Oh, fuck. I'm wandering through the dark trying to find Bartel. I think it is dangerous for sure uh...

KEITH: You have to get through— there are now frogs scattered through this forest.

AUSTIN: Yeah. Whew boy do I not have a skill for this.

KEITH: I was gonna come back and get you but we're here now.

AUSTIN: We're here now. We gotta roll with it you know what I mean? I am going to um...

KEITH: You're nocturnal.

AUSTIN: I am. I am. I'm gonna spend three Rascality here is what I'm gonna do to get a threat or obstacle reveals a weakness to me which is that they have really bad peripheral vision. I think we step on a twig and it cracks but we've hidden somewhere where we would of definitely been seen if they had good peripheral vision, but they didn't see us. And in that moment, I realize "okay, I can find a path through these frogs even without our light based on looking at the glint in their eyes" and building a path based on where they cannot see. And so yeah, I find my way to Bartel and three of us are together again.

KEITH (as Bartel): Good work team! And Stoffle. [Austin laughs]

ART (as Stoffle): Hey!

AUSTIN (as Katya): Do not forget Stoffle helped by smelling us into trouble in the first place. Also, I've fucked up my microphone.

KEITH (as Bartel): I smell the trouble too [static].

AUSTIN: Woah! Let me fix this mic [more static].

KEITH: —fixed?

AUSTIN: I'm sorry. We're good. We're good. We're good.

KEITH: Okay, what was that? What was happening?

AUSTIN: I need to fix my— I bought a new mic stand— [sigh]. The XLR cable that goes into the mic stand is fucked up so any time I touch it, it does that. I have a new XLR cable and a new mic stand I just need to set it up.

KEITH: Oh, okay. If it's possible, sorry, if it's possible that this is the microphone like thing getting loose, they do sell like these little things that are like blue rubber pieces that you put in and it just like stabilizes it a little bit?

AUSTIN: Hm that sounds great. I already bought all the other shit so I'm just gonna fix it.

KEITH: Okay. Well, if it's the microphone it's either that or get a new microphone which isn't the worst idea.

AUSTIN: Yeah, it's not the mic. I already did the tests with another XLR it's not a big deal.

KEITH: Alright, cool.

AUSTIN: Anyway. So, we're all together again.

AUSTIN (as Katya): And now we know we must go to the Cavern of Bees. Yes? Do you know this place Bartel?

KEITH (as Bartel):Um, I've heard it— I think that I've heard of it.

AUSTIN (as Katya): You've heard tell of the bee cavern?

KEITH (as Bartel):Well, it was called The Apus.

AUSTIN (as Katya): The Apus?

KEITH (as Bartel):Yeah, it means bee.

AUSTIN (as Katya): [sighs] Oh. Appropriate.

ART (as Stoffle): That's the name of one of my bees!

KEITH (as Bartel):Apus?

AUSTIN (as Katya): Appro-BEE-ate?

ART (as Stoffle): Apus.

KEITH (as Bartel):Appro-BEE-ate.

AUSTIN (as Katya): Appro-BEE-ate. See? I can do the puns too, Stoffle.

ART (as Stoffle): That's not as good. [Keith laughs]

KEITH (as Bartel):It's only not as good because you took three or four tries to say it right.

AUSTIN (as Katya): If I had said it right the first time...I am not as practiced in such a low form.

ART (as Stoffle): I'm gonna tell Bartel-Bee about this when we find him and the rest of the bees and [unintelligible]

AUSTIN (as Katya): [crosstalk] Did you name a bee for our friend Bartel?

ART (as Stoffle): No, it's a coincidence.

KEITH: Oh, is this Bartel's bee?

AUSTIN (as Katya): Bartel, I did not know you also had bees. I didn't know you were a good BEE-friender [laughs].

ART (as Stoffle): Yeah, a bee-friender.

AUSTIN (as Katya): Yeah, yes, yes.

KEITH (as Bartel): What we really need to be is a bee-finder.

ART (as Stoffle): That's a terrible name for a bee.

AUSTIN (as Katya): Well.

KEITH (as Bartel): Well, either way we need to make our way to the cave of bees.

ART (as Stoffle): [crosstalk] It sounds like "behind her" and that's not what you wanna be.

AUSTIN (as Katya): No. Lead us on I suppose.

AUSTIN: And I think the camera goes to Stoffle at this point based on the rounds we're at. Which I think my final shot of this sequence is us three breach the western edge of the forest and we get back into light again. [Keith: Yeah] Stoffle what's up?

ART: So, it must be getting on toward morning.

AUSTIN: Yeah. Oh! Do you wanna do a mid-mission down time now that we got light back? Do we like stop for the night once we get to like the part of the forest where there's light again?

KEITH: Yeah! I feel like we spent do long going the wrong way.

AUSTIN: Right, that we need a break. I just wanna do some down time [laughs].

ART: Sure.

AUSTIN: **Down time is when you rest, recover, rebuild, and learn. You can change your current Gift to another that is available to you at any time during a down time.** I don't think we have other Gifts available to us at this point. I don't know how you get other Gifts. Um, let's see. Did I miss how that happens? **As you grow close to your fellows you might learn of**

**their Gifts and be able to put them into practice, but you'll never lose the Gift you start with.** That's interesting. I don't think that we've necessarily learned each other's Gifts yet. Maybe that's an end of mission thing. But here are the down time things we can do. **There are a number of actions you can take, everyone picks one. Train: pick another character, you both gain a skill at one dot, you can pick the skill from the example skill list or you can make up a new one. If you pick a skill either of you already have that skill's dot rating goes up by one. Connect: Pick another character and talk to them about something that's been bother you, something you want to celebrate, or something you need to get off your chest. Mark one bond with each other. Spend three bonds with someone to make their Gift available to you, so that's how you each change Gifts. Feast: everyone restores all of their Rascality. Describe the ruckus and wonderful feast you share together. What do you eat? What do you drink? What merry songs to you sing? Lick: Everyone is no longer wounded. Describe how you take care of them and yourself. Where did you hurt? How did you heal? None of us have been wounded yet. Build: build something that will last in your home. Alternatively repair something that's been damaged in your home. Chronical: Record your adventures. What has happened to you and your friends since the last time you have been together? What new stories have you brought to share? Write them down and store them for later.**

KEITH: Build is cool.

ART: Some of these might not be appropriate.

AUSTIN: Right, correct, probably. What did you say Bartel?

KEITH: Oh, I said build is cool.

AUSTIN: Build is cool.

KEITH: I'm not gonna do it, 'cause we're not at home.

AUSTIN: No, but it's sick, it's a good one. I think we should feast 'cause we're kinda low on Rascality— we're not low on, but I have half of my Rascality— no I don't I have six out of ten. Maybe we don't need to feast. Train seems very strong.

KEITH: We have a Gourmand we should feast.

AUSTIN: We should feast. I wanna know what our feast is like.

KEITH: Everyone gets get two Hamlettes.

AUSTIN: [crosstalk] Did you bring hamlettes?

KEITH: [crosstalk] Two one egg omelets each.

AUSTIN: Or did you bring something else for us, Stoffle? Also, I'm saying you're doing this, but I guess you don't need to say feast is your thing.

KEITH: Well, if one of us said Feast we could just make it so Stoffle— well, I guess we would still ask.

AUSTIN: That's true. Right.

KEITH: Stoffle can be the chief for one of our turns feasts.

AUSTIN: True.

ART: Right. So, are you picking Feast Austin?

AUSTIN: I wanted to pick Train, but I'll pick Feast.

ART: I mean, you can pick Train! I'm not I'm not—

AUSTIN: I wanna train Singing. I wanna teach Stoffle the old songs.

ART (as Stoffle): There are songs other than the Hamlet Anthem?

AUSTIN (as Katya): I know, I know we say there is only one song, the Hamlet Anthem. The Ham-them.

ART (as Stoffle): [crosstalk] That's the end of the song.

AUSTIN (as Katya): This is the only song there is.

ART (as Stoffle): [singing] There is no other song then this one. That's how it ends.

AUSTIN: [laughs] Yeah that is. Twenty-two is the biggest number.

AUSTIN (as Katya): There's old songs from when the Hamlets were not united.

AUSTIN: I'm gonna stop doing the voice for this little bit. And Katya wants to share a pre-United Hamlets song that's just about a specific Hamlet.

KEITH: [singing] One good Hamlet. There's only one good one!

AUSTIN: [laughs] That's it! That's how it goes.

ART: [singing] It's the one you're in! It's this one! Yeah, we're here! [Keith laughs]

AUSTIN: And it's about a good Hamlet, the one good Hamlet. It's, it's oh! It's actually a longer about the Quiet Hamlet. The Hamlet where everyone has to be quiet.

KEITH: Which is usually Hamlet number 46 but got upped to Hamlet 67 to help remind Stoffle to shut up.

AUSTIN: To shut the fuck up.

KEITH: Shut the fuck up Stoffle.

AUSTIN: But actually, there's a longer story there and it's a sad song about the dangers of not cooking your food well and it's a metaphor for like ya know, look before you leap, you know what I mean? It's about all the tasty treats. It used to be the tasty treat Hamlet, and everyone would come to visit it, but everyone would start eating the treats before they were done and then they got very sick. There's like a three-level deep thing happening here. The top layer is this sounds like a song about a bunch of kids eating too much sugar candy and getting sick. The second layer is it's a metaphor for looking before you leap. The third layer is actually a bunch of people got sick and died from some sort of food plague and this is the bowdlerized version of that song. That's the only version Katya knows. Katya doesn't even know the version that's like "don't eat the uncooked ham there's worms in there" or whatever. Also, is it kinda weird we're eating ham? Do we know any pig-people? [Laughs] I didn't even think about raising this.

KEITH: Animals eat animals.

AUSTIN: True. You're right.

KEITH: Normally.

AUSTIN: Normally. That's a normal thing. So, I think we raise our singing, both of us, by one. You get a new skill; you get the singing skill.

KEITH: There is a vegan hamlette. That we serve for guests who are or are good friends with pigs.

AUSTIN: Appreciated. "Are or are good friends with".

KEITH: Do the pigs feel weird about eating a place that specializes in killing and cooking pigs?

ART: We don't kill the pigs.

AUSTIN: [laughs] Okay. Tell it to the pigs.

KEITH: Good point. "Oh yeah, I'm a pig good point" [laughs]. "I'm alive why should I try to find another restaurant just 'cause some of my friends and family [laughs] are slaughtered. It's the technical term. They were slaughtered.

ART: I want to assure you that these pigs, no one liked.

AUSTIN: [laughs] Until now!

KEITH: Yeah, finally in death they can finally have some respect as food.

ART: I don't know how to tell you we're only eating the old and the sick pigs but that's what we're doing here and it's delicious.

AUSTIN: [laughs] For more, tune in to CNBC.

KEITH: It's called "mature flavor". The flavor has had time to mature.

ART: If you want the economy to suffer because you don't want to kill and eat some of your friends...

AUSTIN: Then I don't know what to tell you! Bartel what is your down time activity?

KEITH: I like the word for connect, "pick another character and talk to them about something that's been bothering you, something you want to celebrate, or something you want to get off your chest. Mark one bond with each other. Spend three bonds to make their Gift available to you". I wanna talk to Stoffle. Because this is starting to be trouble.

ART: What?

KEITH (as Bartel): This is starting to be trouble and here's what's bothering me.

ART (as Stoffle): What is? What?

KEITH (as Bartel): This trip? I make this trip, not all the time, but I make this trip pretty regularly and usually we don't almost get eaten by an owl, and we don't get lost, and we don't almost get stabbed by the frog-people.

KEITH: I guess they're just call them frogs in this.

AUSTIN: Sweet frogs. We called them sweet frogs. Don't forget it.



KEITH: Sweet frogs. But they're not frog-people. Because all of the animals are animals.

AUSTIN: Are people. Right true.

KEITH (as Bartel): We don't almost get killed by frogs.

AUSTIN: Sweet frogs!

KEITH (as Bartel): This is becoming—sweet frogs— this is—

AUSTIN (as Katya): Sweet frogs.

KEITH (as Bartel): [doing Katya's accent] Sweet frogs. So, this is becoming a little bit of a headache. What is so important about these bees? Why don't you just get different bees?

ART (as Stoffle): for the same reason I don't get new friends.

AUSTIN (as Katya): [laughs] There are too many to count.

KEITH (as Bartel): Too many reasons or too many bees?

AUSTIN (as Katya): Both.

ART (as Stoffle): Too many friends?

AUSTIN (as Katya): No!

ART (as Stoffle): I ain't got a lot of friends. [Keith laughs]

KEITH (as Bartel): So, the answer is he can't? He can't get new bees. Which is the reason he doesn't get new friends. 'Cause he can't.

ART (as Stoffle): No, I love them.

KEITH (as Bartel): Oh. Is that what you were saying Katya? Or did I get it right?

AUSTIN (as Katya): No, I was dunking on my nephew.

KEITH (as Bartel): So, I got it right?

AUSTIN (as Katya): Yes.

KEITH (as Bartel): You love these specific bees? Don't bees only live a few months long, or like maybe...

ART (as Stoffle): Yes! So, think I'm losing so much time with them!

KEITH (as Bartel): Yeah...

ART (as Stoffle): Yeah!

KEITH (as Bartel): I understand, that you feel that way, and I guess—

ART (as Stoffle): Every day you spend with a bee is a gift from the bee gods.

KEITH (as Bartel): I guess, as long as I'm still getting paid.

AUSTIN (as Katya): You are.

KEITH (as Bartel): Okay.

ART (as Stoffle): Wait I'm the one paying.

AUSTIN (as Katya): In hamlettes [laughs] and I will make sure you pay your bills, nephew.

KEITH (as Bartel): Do you not pay your own bills?

ART (as Stoffle): My landlord gets all the hamlettes they can eat for a month. Every month! [Keith laughs]

KEITH (as Bartel): You have to renew that? Can't you just do a lasting thing?

ART (as Stoffle): No, it's a month to month lease.

KEITH (as Bartel): Oh, that's very insecure.

ART (as Stoffle): We're very popular.

KEITH (as Bartel): I guess, but you'd think you'd be able to get a better lease.

ART (as Stoffle): I'm really not much of a IAUSTINyer.

KEITH (as Bartel): I guess. I have a better lease; I'm not a IAUSTINyer.

ART (as Stoffle): You got a better lease?

AUSTIN (as Katya): You stay in our restaurant!

KEITH (as Bartel): Well, I sit there, but I have a cabin.

ART (as Stoffle): Maybe you could help me with the lease.

KEITH (as Bartel): You have to go "I want a twelve-month lease".

ART (as Stoffle): But then they're usually like "Well, how much money do you have"? And I have to be like "Well, the restaurant business is kinda precarious".

KEITH (as Bartel): Don't say that. Just don't say that to your landlord.

ART (as Stoffle): What? No, I should tell the truth to people.

KEITH (as Bartel): You don't have to say, "you should give me a worse lease because the restaurant business is precarious". The restaurant's popular! I think you've proven to yourself that it's worth asking for a twelve-month lease.

AUSTIN (as Katya): And also, if I can butt in. I think, you should say, "All you can eat hamellets minus one". All you can eat, minus one!

KEITH (as Bartel): Minus one. Leave slightly hungry.

AUSTIN (as Katya): [crosstalk] Either leave hungry or buy the last one.

KEITH (as Bartel): [laughing] Okay, I thought it was just leave without eating the last one you want.

AUSTIN (as Katya): No, no, no.

ART (as Stoffle): So, it's buy one hamlettes get all you can eat hamlettes free.

AUSTIN (as Katya): No, the last one you pay for. The other one's free.

ART (as Stoffle): How do you know which ones the last one?

AUSTIN (as Katya): You don't pay until the end.

ART (as Stoffle): No one pays 'til the end.

AUSTIN (as Katya): Of the month.

KEITH (as Bartel): Oh, of the month. So, it's not once every visit, it's once every month.

AUSTIN (as Katya): Yes.

KEITH (as Bartel): So, you just want a twelve-month lease and fourteen dollars off.

AUSTIN (as Katya): [crosstalk] Meet them half-way.

KEITH (as Bartel): Your rent.

AUSTIN (as Katya): It is probably more than fourteen dollars off. The landlord eats fifteen/sixteen hamlettes most months. I'm saying fifteen minus one.

KEITH (as Bartel): But it's the last one.

AUSTIN (as Katya): The last one, fourteen dollars.

KEITH (as Bartel): Fourteen dollars. Fourteen dollars off the rent.

AUSTIN (as Katya): Yes, yes, yes!

KEITH (as Bartel): It's weird that I'm the one understands rent the most here.

ART (as Stoffle): I'm really more focused on the product.

AUSTIN (as Katya): No good songs about rent. [Keith laughs] Trust me.

ART (as Stoffle): Rent doesn't rhyme with anything.

AUSTIN: Get 'em! That's right!

KEITH: There's no good anti-rent songs in the United Hamlets?

ART: The only song is the anthem. [Austin: Uh-huh]

AUSTIN: That's it. It's the only song. The hundred and fiftieth Hamlet is one in which...

KEITH: [singing] We all love the Hamlets, but we don't love the landlords.

AUSTIN: [laughs] God...

ART: [laughing] That's from the conga break out.

AUSTIN: Well, I think we're getting kind of close to recognizing there might— could it be that the head of the Hamlets are the Ham Lords? [Keith laughs] Which really brings a subversive edge to the hamletted.

ART: And they're all pigs and so we're eating the rich.

KEITH (as Bartel): Is your landlord a pig? Is that why you have a month to month lease?

ART (as Stoffle): I mean the Ham Lords are all hams. Hamlet, Ham Lords, hamlette.

KEITH (as Bartel): I feel like we've connected.

AUSTIN (as Katya): That is what they say. [Laughs] I feel like we have bond one now.

KEITH: Yeah [laughs]. I'm marking bond one and I'm walking away from Stoffle. [Austin laughs]

AUSTIN: Alright. Ice Jones in the chat says "Eat shit Jonathan Larson. Fucking piece of shit who stelas from trans writers". Get 'em. That's right.

KEITH: Who is this?

AUSTIN: The... whatever. Composer of Rent? Right?

KEITH: Oh, okay.

AUSTIN: Yeah.

KEITH: Yeah, fuck Rent and that guy. Rents bad even if that other shit didn't also suck.

AUSTIN: Uh-huh.

ART: Rent is bad, and Jonathan Larson is bad, and these are separate and equally true things. [Austin laughs].

KEITH: They're overlapping. I guess they probably overlap.

AUSTIN: Uh, Stoffle what is your down time activity?

ART: Let's have a feast!

AUSTIN: Oh, I love it. What type of feast? Tell me about the feast Stoffle.

ART: Well, I mean we're out here in the woods and so, I think we're gonna like a nice truffle mushroom just kinda like on toast.

AUSTIN: Ah, yeah.

ART: With the bread I brought, yeah.

AUSTIN: I love this. This sounds great. "What do you eat? What do you drink? What merry songs do you"—there is only one song so that's the song we sing. There's two songs, we know this, now.

KEITH: But it's a really long song so you get to pick which part you want.

AUSTIN: Which part of the song you sing. Yeah, one hundred percent.

KEITH: Is it a suite? Does the melody change every fifty Hamlets?

AUSTIN: Yeah, it must, right?

KEITH: [crosstalk] It could be "99 bottle of Beer on the Wall".

AUSTIN: No, I think that's right. You know what I think it is? When all you have is one song you find ways to change it in the performance. Ya know? There are different cadences you can bring. There're different melodies you can—like I bet you in Hamlet 7 they sing the Hamlet 7 part really loud. The quiet Hamlet.

ART: Everyone sings their own Hamlet part loud.

AUSTIN: You're right, but I mean specifically.

KEITH: Wait, I thought that we had forgotten which—I guess people must think that they're this one or that one.

AUSTIN: Oh, you're right. That's what it is.

KEITH: I bet there's three Hamlets that think they're the Red Hamlet.

AUSTIN: I think any Hamlet with a living lord, a living Ham Lord, definitely says—instead of an unliving Ham Lord which is obviously the unintended subtext of that statement—

KEITH: Or an eaten Hamlet

ART: The Ham-lich.

AUSTIN: The Ham-lich! [Keith laughs] Different from the Ham-witch. Which we're gonna try for lunches. We think the ham-witch is gonna be [kiss]. Hexing. Yeah, okay good. That wasn't an intentional Bernie-ism but it just came out of me. Okay, yeah, we eat this, what do we drink? What is drinks like here?

ART: Ya know, whip up a quick maple syrup cocktail with uh...

AUSTIN: That's thick.

ART: Well, not if you put a lot of liquor in it, it's not.

AUSTIN: Ah, I see. Perfect.

ART: Like a whiskey-maple syrup.

AUSTIN: Delicious. And so, it is we all get our Rascality back and we are able to wander out of the woods and into the bright sky where Stoffle the camera is on you. We could also wrap this up right now, it's up to y'all. It's 11:45 p.m. here, so.

ART: I don't know what you're talking about Austin, we've only been recording for three hours. It's gonna be weird for someone listening to the audio of this one and it's only been like fifty minutes. [Austin laughs]

KEITH: [plays sound board recording of his own laugh]

AUSTIN: Oh, fuck off. [Art laughs] I hate you so much. [Everyone laughs]

ART: Oh, I knew it was gonna come back. I knew we were coming up on another beat on that sound board, and it still got me.

AUSTIN: [resigned] It still got me. For people— I don't even know. I don't even know what to do. How do you— don't worry about it. [Keith laughs harder] Don't worry about. If you're listening to this on the podcast.

KEITH: I don't know if there's a member of Friends at the Table that puts more Clapcast bits in the main episodes than me.

AUSTIN: It's this trio. Because, think about the— there's a whole Clapcast of me and Art trying to do the Grand Magnificent recording from Twilight Mirage in which we were supposed to just do a ten minute recording and we produced two and half hours, an hour of which was pure

Clapcast, so I think the three of us— this is chaos energy. We've never done a three of us alone stream before. Ever. Or recording, right?

KEITH: Not on Friends at the Table.

AUSTIN: Not since Stream Friends days!

KEITH: Right, that was this.

AUSTIN: That was so good we did this! That we decided to start a business! [laughs]

ART: We decided to start a business and then wait three years to—

AUSTIN: To do it again! [Keith laughs] Foolishness! I am the foolish nephew. I think we wrap up here. I would love to revisit this; this is light enough that I can pick this up again. We're also back enough on Lives that I would be happy to be like the next Live we do is this again.

ART: I'll do this once a week for the next five years.

AUSTIN: Don't say things like that out loud. But yes, it's great I love it.

ART: We'll bleep it. Ali, bleep that.

AUSTIN: I edit these!

ART: Austin bleep that. And bleep the part where I said Ali should bleep it.

AUSTIN: I'll do what I can. Okay. I don't know how to bleep; I'll have to learn to bleep. I tried to bleep once it was very uncomfortable.

KEITH: I have a saved bleep tone I use if you want it.

AUSTIN: [laughs] Yes, send me your bleep.

ART: Just put Keith's laugh tone over it.

AUSTIN: Over everything.

KEITH: [plays fake laugh from sound board]

AUSTIN: Did he just do that now?! I can't tell! It's perfect!



KEITH: It was the sound board. Here's the thing, I needed a tell and so I needed one— and it totally worked too— I needed one that you would hear and be like there's something wrong.

AUSTIN: Doubly, it's also the new mic. So, I immediately was like "Keith sounds a little weird, what's going on"? That's gonna do it for us. Let's go to time.is and do a clap. Wait, was that clap real at the beginning or was that a fake clap?

KEITH: That was real. That was totally real.

AUSTIN: [laughing] I didn't know if you had pre-programmed the clap.

KEITH: No. I thought about it, and then I was like "there's no way they would ever know whether it was real or not, so I don't need to".

AUSTIN: Right, right.

KEITH: No one's gonna be like "that was a canned clap"!

AUSTIN: "That wasn't a real clap. That was a fake clap"!

KEITH: And if it was a fake clap, it still would of worked.

AUSTIN: [sigh] God, this is a nightmare episode I love it so much. Thank you for joining us as always. You can support us by going to <http://friendsatthetable.cash/>. Let's try to pick this up ASAP.

ART: Ain't doing shit else.

AUSTIN: Yeah, welcome to the world. This is it. It's Animal Crossing and fucking this. Which, again, could have been called Animals Crossing the Woods, singing songs, fighting sweet frogs. That's another verse in the song. Y'all ready to clap?

ART: Y'all ready to clap? [sings the Space Jam theme]

AUSTIN: Do you wanna do 23 seconds?

ART: Sure.

[Claps]

End.

